TIME: The Thirties

Happy Times

FORECAST: Bright & Sunny

GOOD NEWS

FAYE & PAYNE Together again!

Alice Faye one of film's biggest stars and John Payne, one of Hollywood's top leading men will be reunited for the first time since 1943. The two starred in such hits as "Hello Frisco, Hello" "Tin Pan Alley" and "Week-End In Havana"....

See: Engagements p. 11

CAMPUS CUT-UPS

continued: Lots Doings p. 21

Stubby Kaye Sings Out!

Stubby Kaye of "Guys & Dolls" and "Li'l Abner" fame sings "Keep Your Sunny Side Up" and...

continued: Comics p. 12

BRIGHT NEW STARS

27 talented singing & dancing girls & boys can be seen in the new musical "GOOD NEWS"

See: Astronomy p. 15

ABE BURROWS Directs & Adapts

Abe Burrows, one of Broadway's top directors & authors, whose credits include: "Guys & Dolls," "Cactus Flower," "Forty Carats," "Can-Can," will

continued: New Books p. 16

DANCE CRAZE

The Varsity Drag Sweeping Nation

Two-Time Tony award winning dance director **DONALD SADDLER** predicts that everybody...

continued: The Dance p. 18

SONG HITS GALORE!

See: Music Makers p. 19

GOODNEWSPAPER: 28 Picture-packed Pages!

TOGETHER AGAIN!

Alice Faye and John Payne, seen here in their 1941 musical, "Week-End In Havana," will make their co-starring stage debut in "Good News."

POOCH'S POOCH

Stubby Kaye as Pooch Kearney and Muffin, Tait College Mascot. 'All very proper,' says Abe Burrows adapter-director of "Good News." 'Muffin's Mother was English—English muffin right? And Muffin's father was French—named Croissant.

THE ALL-AMERICAN MUSICAL COMEDY

HARRY RIGBY WITH TERRY ALLEN KRAMER PRESENT

ALICE FAYE
JOHN PAYNE

in

GOOD NEWS

BOOK BY
LAURENCE SCHWAB, B.G. DE SYLVA and FRANK MANDEL

WORDS AND MUSIC BY
DE SYLVA, BROWN and HENDERSON

ALSO STARRING

STUBBY KAYE

★★★★★★★

WITH

MARTI ROLPH · SCOTT STEVENSEN · JANA ROBBINS
BARBARA LAIL · WAYNE BRYAN
JOSEPH BURKE · TOMMY BRESLIN

SETTINGS DESIGNED BY
DONALD OENSLAGER

COSTUMES DESIGNED BY
DONALD BROOKS

LIGHTING DESIGNED BY
THARON MUSSER

SOUND DESIGNED BY
TONY ALLOY

MUSICAL DIRECTION BY
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DANCE MUSIC ARRANGED & INCIDENTAL MUSIC COMPOSED BY
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MUSICAL NUMBERS STAGED BY

DONALD SADDLER

ADAPTION AND DIRECTION BY

ABE BURROWS

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GOODNEWSMOBILE!

GOOD NEWS FOR EVERYONE WHEN THIS VEHICLE HITS TOWN

ALICE FAYE

PREDICTION COMES TRUE

Maureen Lovelady Pennyfeather, who is the keeper of the horoscopes for this newspaper, likes to talk with young people who she thinks have promise. She likes, as well, to forsee their future. She takes her forecasts to a notary public, has them signed and sealed, then files them away. When we told her that Alice Faye would be coming again to Broadway, this time on stage instead of on screen, this is what she sent us: 'Alice Faye, who has grown up right in our own back yard, on the West Side of New York City, is only a dozen years old, but already I can see that she is really going to be Somebody, and that what she does will be in the world of entertainment.

The first man I see in her future is George White, and the horoscope says that he will put her in the dancing chorus of his next stage extravaganza, 'George White's Scandals.' I believe that Ethel Merman and Rudy Vallee will be in the cast, and that after 'Scandals' has run its course Rudy Vallee will take her along as the soprano in his band. Anyway, she is sure to turn up in Hollywood, and at just the right time, because Hollywood will be going nuts about movie musicals, and Alice Faye can sing. Irving Berlin will hear about her, and he will write for her songs like 'This Year's Crop of Kisses,' and she will sing them in a chiahtly sad but also slightly wonderful way that people will never forget.

But to get back to Hollywood. The new men I see in her future will be almost anyone the movie buffs ever heard of, because she will be making pictures for a long, long time. One of these films will be 'Scandals,' in which she will be not a girl in the chorus, kicking up her pretty legs, but the leading female. That shows how fast she will go onward and upward. In this film the men in her life will be Jimmy Durante, Rudy Vallee and Cliff Edwards, the famous Ukelele Man. In 'Now I'll Tell' she will have Spencer Tracy for herself in 'She Learned About Sailors' she will have Lew Ayres; in '365 Nights in Hollywood' it will be James Dunn; in 'Every Night at Eight' it will be George Raft, and her girl friends will be Frances Langford and Patsy Kelly; in 'King of Burlesque' it will be Warner Baxter and Jack Oakie; in 'Poor Little Rich Girl' she will have Jack Haley, and Shirley Temple will creep into her life; in 'Sing, Baby, Sing' it will be Adolphe Menjou.

Then, in 'Stowaway' she'll get around to Robert Young; then Dick Powell will enter her life in 'On the Avenue,' and that's when she'll get to knock us all out forever with 'This Year's Kisses.' Shall I go on? Well, why not, because we haven't even mentioned Walter Winchell and Ben Bernie, who get to meet her in 'Wake Up and Live' and listen ta her sing—like all the rest of us—'There's a Lull in My Life.' And shouldn't I say something about 'You Can't Have Everything'? After all, the Ritz Brothers and Don Ameche will be there, and Tony Martin and Louis Prima.

And when Alice Faye gets around to making 'Rose of Washington Square,' in which everyone will, with good reason, think that she is playing the life of Fanny Brice, she will have Tyrone Power and Al Jolson in tow. Don Ameche will show up to help her make 'Hollywood Cavalcade,' and Fred MacMurray and Andy Devine will join up with her for 'Little Old New York.' She will be a stunning Lillian Russell, later on, and her newest gentlemen friends will be Edward Arnold, Warren William, Weber & Fields and Eddie Foy, Jr. Have I forgotten anybody in the more than thirty—I do see more than thirty pictures she will make?

Frances Longford, Alice Faye and Patsy Kelly in Every Night At Eight—1935.

Yes, I see that I have forgotten 'Tin Pan Alley,' which I believe will offer us not only Fabulous Faye but Betty Grable and Jack Oakie and John Payne—John Payne in a pin-striped suit, a neatly figured tie, a modest stickpin in that tie, and a gentle, amused smile. Of all the men in her life, we are going to love John Payne the most, I think. But Alice Faye is not going to marry him, even though we will so much want her to. No, I say that she is going to marry Phil Harris, a band leader very much in the public eye, and the public ear, and that she is going to produce two nice little girls for him. But she is not going to leave Hollywood, for I see 'The Great American Broadcast,' where we will find Cesar Romero and the Four Ink Spots paying careful attention to her.

John Payne, his necktie and his Arrow collar and his smile as neat as ever, will be there, too. Mr. Payne will graduate to a bow tie for 'Weekend in Havana,' but he will still be faithful to Our Alice, and Carmen Miranda will join in the fun. And then 'Hello, Frisco, Hello' for which John Payne will graduate into white tie and tails when he goes about at night with Our Alice.

Then—oh, dear—I see a rift. Yes, Our Alice is withdrawing from the films to become a proper housewife. Is it forever? Yes? No! Quite a gap, and suddenly there she is, in 'State Fair,' with Pat Boone and Bobby Darin and Tom Ewell and Wally Cox. Now the horoscope clouds over, and I can see nothing. Then the light shines once more, and I see that Harry Rigby, who my forecast tells me will revive 'No, No, Nanette' and 'Irene' on Broadway, is talking to Our Alice. But she is shaking her head. Then she is nodding it, and then she is coming East to begin rehearsals in Mr. Rigby's revival of 'Good News.' Oh, that is Good News indeed.'

Well, thank you, Maureen Lovelady Pennyfeather. Nice to hear from you. We have checked up on what you have told us, and we find that it has all come true. How about **that?**

Professor Admits "I Want To Be Bad"

Alice, as Astronomy Professor Kenyon, makes startling announcement at college dance.

Alice Faye sings, oh you "Nasty Man" in her Fox film debut

ALICE FAYE: HER MEN, MOVIES & MUSIC

★★★★★

GEORGE WHITE'S SCANDALS—'34
Rudy Vallee, Jimmy Durante, Cliff Edwards
NOW I'LL TELL—'34
Spencer Tracy, Shirley Temple
SHE LEARNED ABOUT SAILORS—'34
Lew Ayres, Durant & Mitchell
365 NIGHTS IN HOLLYWOOD—'34
James Dunn, Durant & Mitchell
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YOU CAN'T HAVE EVERYTHING—'37
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YOU'RE A SWEETHEART—'37
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TAIL SPIN—'39
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HELLO, FRISCO, HELLO—'43
John Payne, Jack Oakie
THE GANGS ALL HERE—'43
Carmen Miranda, Benny Goodman
FOUR JILLS IN A JEEP—'44
guest appearance
FALLEN ANGEL—'45
Dana Andrews, Linda Darnell
STATE FAIR—'62
Pat Boone, Bobby Darin

Introduces Song Standards

Alice Faye not only made songs like Moonlight Bay and Rose of Washington Square her very own but introduced all these hits:

I Feel A Song Comin' On - I'm Shooting High - When I'm With You - Sing Baby Sing - Good Night My Love - I've Got My Love To Keep Me Warm - This Years Kisses - Wake Up And Live - There's A Lull In My Life - You Can't Have Everything - Afraid To Dream - Now It Can Be Told - No Love, No Nothing - A Journey To A Star - and of course the "Oscar" winner: You'll Never Know.

Singing "Foolin' With The Other Woman's Man" in NOW I'LL TELL.

GEORGE WHITES SCANDALS
Her film debut with Rudy Vallee

RADIO CAREER '46 TO '54

For years a happy habit every Sunday night was tuning in to the Phil Harris, Alice Faye Show. There were lots of laughs and Alice was sure to sing a song or two.

BOX OFFICE HIT!

ALEXANDER'S RAGTIME BAND: Featuring Jack Haley, Don Ameche, Tyrone Power and 30 Irving Berlin Songs. Mr. Berlin, who wrote 'Now I Can Be Told' for Alice, said "I'd rather have Alice Faye sing one of my songs than any other singer I know."

IN OLD CHICAGO with Tyrone Power

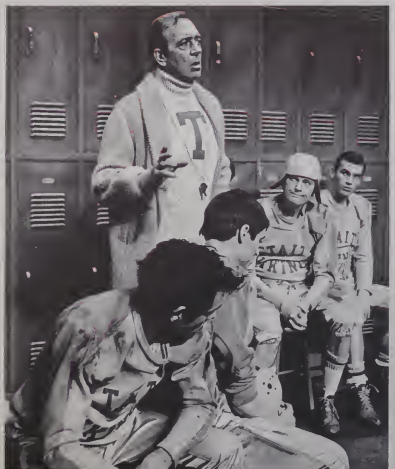
advertisement

JOHN PAYNE

Stage Role For Screen Favorite

John Payne had been quietly minding his own business (real-estate business, mostly) for quite a number of years, and was doing nothing more energetic than sitting in his living room, staring at a television set on which, he recalls, the Oakland Raiders and the Kansas City Chiefs were putting on a pretty good game of football, when his telephone rang. When he realized what the call was all about, he motioned to his wife to keep an eye on the set until his conversation was over, and took the rest of the call in the next room. By the time the conversation was over, the game was over, too, and although his wife had dutifully noted down what details of it she thought would be of interest to him, he still has no idea of how the game came out.

PEP TALK!



Payne as Tait Coach Johnson gives the team an encouraging word.

The call was from New York, and the notion in back of it was that he should think about getting back into harness for a return to Broadway—a place he hadn't visited since the nineteen-thirties. He had, the man on the other end of the telephone wire was saying, been taking it easy too long—resting on the rim of his swimming pool in the sun and resting indoors on his laurels, so many laurels, in fact, that he had had to enlarge his living room. After all, John Payne had—since he had left Broadway for Hollywood—made no fewer than eighty-four movies. And the four movies in that lot that had interested his caller were the famous ones he had made with Alice Faye—"Tin Pan Alley," "The Great American Broadcast," "Weekend in Havana," and "Hello, Frisco, Hello." The caller was Harry Rigby, who had already been responsible for bringing back to Broadway two well-loved musical comedies—"No, No, Nanette" and "Irene" and who was getting ready to bring back "Good News." John Payne had been only once on Broadway, but he had oppeared that once in one of the best-remembered revues of all time—"At Home Abroad," in which Beatrice Lillie had charmed the ears off everyone within listenina distance.

John Payne began his career in this happening as an understudy to one of Miss Lillie's most distinguished co-workers, Reginold Gardiner, a neat and nimble Englishman—and a handsome one, too—who was skillful enough to be a perfect foil for the star of the evening in a few rapid-fire sketches of matchless merriment. Asking Mr. Payne to fill in, now and then, for such a performer was indeed a compliment, and when the time came he stood up to the test so well that someone in the audience who had dropped in from Hollywood liked what he saw, so Mr. P was soon on his way out there. He will be well remembered for his first picture, "Dodsworth," an adaptation of the celebrated novel by Sinclair Lewis, and a rather "serious" film; and he will be well remembered for his much later "Miracle on 34th Street," a notable success. But it is the four films in which

he was co-partner with Alice Faye—films in which a spirit of prankishness and of never-a-care-in-the-world prevailed—that he won his true fame. These were movies in a spirit that doesn't seem to be around much anymore—whether in real life or on film—and in them this good-looking, debonair, easygoing young man was as fine a foil out on the Coast for Alice Faye as he had been in New York for Beatrice Lillie.

Today, on-stage, this pair of lovers are back together again—bickering, scuffling, almost fighting at times, but nevertheless a pair of lovers. As we watch the two of them waltzing through their nightly battle of wits and words, we get the feeling that it will be a long time before John Payne gets back to minding his real-estate empire and looking at the next meeting of the Oakland Raiders and the Kansas City Chiefs. And when he does, he will have a new laurel to add to the stack of eighty-four that already decorate his living room.

T.V. SERIES

John as itinerant cowpoke Vint Banner in "Restless Gun," a hit of the 1957 season. It can still be seen in countries around the world.

John Payne as KID NIGHTINGALE — Warners 1939

JOHN'S FILMS

IN A CAREER OF MORE THAN EIGHTY FILMS, HERE ARE SOME HIGHLIGHTS:

★★Four Star Movie Classic★★

MIRACLE ON 34th STREET with Edmund Gwen and Maureen O'Hara

DODSWORTH	'36	THE DOLLY SISTERS	'45	CAPTAIN CHINA	'49
COLLEGE SWING	'38	SENTIMENTAL JOURNEY	'46	TRIPOLI	'50
MARYLAND	'40	THE RAZORS EDGE	'46	CARIBBEAN	'52
SPRINGTIME IN THE ROCKIES	'42	LARCENY	'48	SLIGHTLY SCARLET	'56
		THE SAXON CHARM	'48	THE BOSS	'56

advertisement

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NOW PLAYING

It's Adventurousing!
WOW! The inside on the untold story of the reckless leather jackets. They're down America's main street. Don't Miss It!
TO THE SHORES OF TRIPOLI
starring
PAYNE · O'HARA · SCOTT
TECHNICOLOR!

Footlight Serenade with Betty Grable

TWO FISTED KID NIGHTINGALE

IT HAPPENED IN SUN VALLEY

JOHN & ALICE: Their Four Films

Tin Pan Alley · 1940

← The Great American Broadcast · 1941

Week-End in Havana · '41

← Hello, Frisco, Hello · 1943

STUBBY KAYE

FUNNY-MAN Back on Boards

There is a story going around about Stubby Kaye, and it would be fun to believe that it is true. Here is how it goes:

Stubby Kaye is only a stage name. The man's true name is Stubby Kaye, a name he gave himself soon after he was born, several years after the death of both his parents. The clever young man so named himself after his uncle, Porfirio Mithradates Diaz, dictator of the Central American republic of Costa Rica.

Stubby Kaye's native land. He took this name in the hope that his uncle would adopt him as a son, and this is exactly what happened. All went well for a time. The young man was a popular figure at all the embassy parties, and quickly picked up a smattering of several languages. "Nom de Dieu, nom d'un chien; now what could they mean?" he could be heard saying to himself upon his return, late at night, to the dictatorial palace. "Now, son,' said his adopted father one day, "what do you want to be when you grow up?" "A dictator like you, Daddy," Kaye piped in his childish treble. "Damnation and all!" Mithradates Diaz shouted in reply. "Costa Rica is not big enough for two dictators. Get out of here."

For a considerable time thereafter, Kaye picked up a modest income by selling matchbooks outside the grand opera house as he stood there deep in snow. Costa Rica is close to the Equator, and snow is therefore almost unknown. To arouse the proper sympathy for his plight, the plucky lad had to manufacture his own snow. It is reported, on the authority of the Weather Editor of **El Telegrafico**, the leading local journal that Kaye did a most creditable snow job. During the week a French touring company was doing a Parisian bedroom farce in the grand opera house, one of the performers fell ill, and the manager of the troupe had to take his place. Departing from the opera house after the performance, the manager heard our young hero muttering "Nom de Dieu nom d'un chien; I wonder what . . " "Ah, M'sieu speaks French," the delighted manager cried, and the next night Kaye was onstage, not as matchbox vendor any longer but as a knowing French butler.

The rest, naturally, is history: Kaye came to this country, changed his name to Stubby, and Broadway took him into its big fat arms. If Stubby Kaye had never done anything with the rest of his life after his performance as Nicely Nicely in "Guys and Dolls," a landmark in Broadway musicals, he would forever be a landmark himself. But he went on to become Marryin' Sam in Li'l Abner," another long-lived Broadway musical, in which he was just as noisy, and just as funny. (The one thing about this life history that does seem doubtful, is the rumor that, because of the way he sang "Sit Down, You're Rocking the Boat" in "Guys and Dolls," he was signed up to do Don Jose' in "Carmen" at the Metropolitan Opera House as soon as he was free.(But whatever roles he has played on the stage, on radio, on television, and in night clubs around the country, there are those who wish that he would someday—just for the fun of it—go back to the beginning of his career; he was, they insist, the greatest six-word French bedroom-farce butler of all time.

On Stage in Lil' Abner

photo: Friedman-Abeles

KAYE'S MOVIE CAPERS

In GUYS AND DOLLS

Hollywood wisely asked Stubby to repeat his roles in the screen versions of Guys And Dolls and Lil 'Abner. He also appeared in You Can't Run Away From It, Forty Pounds of Trouble, and The Way West. His personal favorite is Cat Ballou in which he appeared with Jane Fondo and Not "King" Cole.

Stubby says: KEEP YOUR SUNNY SIDE UP

NEW STARS SIGHTED!

Coeds: Kathel Carlson, Paula Cinko, Robin Gerson, Lynda Goodfriend, Lisa Guignard, Anne Kaye, Mary Ann Lipson, Sally O'Donnell, Rebecca Urich, and Marcia Lynn Watkins.
Boys: Michael Austin, Jimmy Brennan, Tim Cassidy, Terry Eno, David Fredericks, Ernie Pysher, Randall Robbins, Jeff Spielman and David Thorne.

LOVE TRIANGLE!

Marti Rolph Scott Stevenson Jana Robbins

Every musical comedy must have a young and pretty heroine, which is why **MARTI ROLPH (CONNIE)** is here. She has already been on Broadway as Young Sally in "Follies," a role which she originated. As a result of her work in "Follies" she was invited to sing in the benefit performance "Stephen Sondheim. A Musical Tribute" recently released as an album by Warner Brothers. Among her other roles are Laurie in Oklahoma!" Ruby in "Dames At Sea." Linda in "Pal Joey," and Hodel in "Fiddler On The Roof," roles which she has performed all over the country. She was featured as Shirley in "Idiot's Delight," starring Jack Lemmon at the Los Angeles Music Center. Marti, a native Californian, holds her Master's degree from Occidental College, and is a graduate of the Los Angeles Civic Light Opera Work shop.

Voice study in Europe led her to winning the Premiere Prix de Chant at the Strasbourg Conservatory of Music in France. If you think you have seen her before, it may be because she has appeared in numerous television commercials. Before she entered show business, Marti was a junior high school teacher in real life in California! Now, on stage as Connie she finds herself tutoring.

SCOTT STEVENSON (TOM), Scott, a native of Salt Lake City, Utah, last appeared on Broadway in the hit musical "Seesaw." Previously, he played in "The Caine Mutiny Court Martial" starring Hume Cronyn, "My Fair Lady" starring Noel Harrison, "Promises, Promises" starring Orson Bean, and he appeared at the famed Washington Arena Stage in Al Carmines' "A Look at the Fifties." In television he appeared on "Marcus Welby."

A former nationally prominent amateur tennis player, Scott is a graduate of the Los Angeles Civic Light Opera Workshop and attended the University of Southern California. Onstage, as Tom, he is crazy about Marti Rolph, but there is a difficulty. Her name is **JANA ROBBINS (PAT),** who has designs on Tom Marlowe. She has somehow managed to trap him into a written proposal of marriage.

Born in Johnson, Pa., she began her preparation for the theatre by studying dancing at the Gene Kelly Studio of Dance. Later, she attended Stephens College in Columbia, Missouri, where she received a Bachelor of Fine Arts Degree in Theatre. After graduation she decided to try the "big city" and landed her first professional job in "South Pacific" at Jones Beach Marine Theatre. Since then, Jana has been seen in many roles, including Melba in "Pal Joey" with Arlene Francis, Tsietel in "Fiddler on the Roof" with Herschel Bernardi, and she starred as Aldonza in the National Company of "Man of La Mancha" opposite Jose Ferrer and Robert Wright. She repeated that role with Jerome Hines at the famed Papermill Playhouse.

Between legitimate theatre engagements, Jana has appeared in many industrial shows and her own night club act.

"Good News" is Jana's first upcoming Broadway show, and like her marriage to Tom she's excited about it.

The good side of. . .

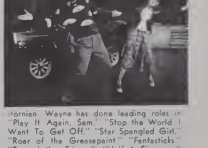
BEEF

JOSEPH BURKE (BEEF SAUNDERS) is the towering star fullback whose training is interrupted when his girlfriend Babe O'Day takes a shine to little Bobby Randall. But happily he winds up with bigger and better things in the end! With his size, 6' 6" and 245 lbs., the roles of football players and bullies are not new to him. He played another singing star football player in the Bucks County Playhouse production of "The Inn People." He was a memorable bully in two productions of "Promises, Promises" with Rich Little and Orson Bean. He also appeared in "South Pacific" with Ann Blyth. He also performed in stock such diverse roles as Paul in "Barefoot in the Park," Richard in "Lion in Winter," and Biff in "Death of a Salesman." After obtaining a B.A. in drama from the University of Maryland and serving 3½ years as a lieutenant in the U.S. Navy (his finest performance) he spent a year in Rome where he made several "spaghetti" westerns, two Italian television dramas and several commercials.

BABE & BOBBY Buttoned Up!

BARBARA LAIL (Babe) is having herself a cheerful, easy-going romance in "Good News." In fact, cheer and easy-going has been her way of life ever since she gave up being a solo musician (classical guitar) and made up her mind to be an actress. It isn't often that a girl knows when she is only fourteen exactly what she wants for a career but Barbara Lail did. Since then, after appearing in an Italian film ("Quiet Business") about a very wayward bunch of girls, she has specialized in getting parts in hit shows—"You're A Good Man Charlie Brown," in which she was Lucy; "The Prime of Jean Brodie" in which she was Monica; and "God, spell," in which she had the "Day by Day" part. Oh, about that cheerful easy-going romance.

The object of her affection is **WAYNE BRYAN (Bobby).** Few performers can boast of an audition so successful as Wayne's for "Good News," as both Wayne and the song he sang wound up in the show. An avid buff of old musicals, Wayne dug up an obscure DeSylva, Brown and Henderson song called "Never Swat A Fly" from a 1930 movie, and now the song and the singer are making their Broadway debut together. A native Californian, Wayne has done leading roles in "Play It Again, Sam," "Stop the World I Want To Get Off," "Star Spangled Girl," "Roar of the Greasepaint" "Fantastics," "Beyond the Fringe," "Half A Sixpence" "Feiffer's People," (for which he won the Old Globe Theatre's Best Actor award), and the Abe Burrows classic "How To Succeed In Business Without Really Trying." On television he has appeared on M*A*S*H and the Mike Douglas Show besides numerous commercials and his own show "Wayne's Place." Wayne has also split his talent between entertaining in night clubs, receiving his degree in English at the University of California, and spending three years as an officer in the Navy where he won the 1970 All-Navy Talent Contest.



FRESHIE INVADES SORORITY

TOMMY BRESLIN (SYLVESTER) arrives a little early for the sorority house luncheon and finds the coeds "practically deshabille" and not really ready to receive gentlemen callers, never mind a lowly freshmen. But never fear, Broadway audiences have seen him escape tighter situations than this. He survived the wrath of his bigoted plantation owner father in "Purlie" the acid wit of Oscar Wilde when he tried to blackmail "Dear Oscar," the bizarre dreams of an aspiring artist in "Beggar On Horseback" at Lincoln Center, and the destruction of man kind in Fire!"

The only respite came when he as the only, under sixty-year-old cast member of "70 Girls 70," introduced the nearly legendary song "Go Visit Your Grandmother." Mr. Breslin toured in the national company of "George M!" appeared in many roles in summer stock including Shakespeare and as the Master of Ceremonies in "Cabaret" (Quite a test for any performer) and has been edited out of several movies the best known of which are "The Producers" and "The Secret Life of an American Wife."

And last year, through the encouragement of friends, he introduced a highly successful nightclub act in New York. Despite all this, a group of surprised girls in "redcdies" is still quite formidable. Let's hope he hasn't met his downfall.

ABE BURROWS
Adapts & Directs

The director with Stubby Kaye.

You might think Abe Burrows was an odd choice for a man who was to be redoing all the dialogue and directing the action in a musical comedy like "Good News." "Good News" deals with a long-ago time when the most serious difficulties confronting the country were tender love, the idolizing of college football heroes, sorority politics, and other juvenile social problems, and Abe Burrows is a man in the tradition of George Kaufman and Moss Hart and Marc Connolly, all of whom wrote for the theatre in a vein of humor that was sardonic, sarcastic, and cynical.

There is some of that in Abe Burrows too, but nevertheless his humor realizes that people are, after all, people, and it is never unkind. So Abe Burrows fits in perfectly with the spirit of the old days and of "Good News." New York City got its first real look at him when he decided to stop writing funny sayings for other men to say on radio and on television and to start saying them himself. That was how he happened to show up in one of New York's most glamorous night clubs, the Directoire, before an audience that had been accustomed to such famous performers as Pearl Bailey and Kay Thompson. A lot of people in the audience didn't know who he was, or even what he was doing—singing songs in which he insisted that he was madly in love with "The Girl With Three Blue Eyes" or madly in love with Virginia Natural Bridge.

As a performer, Abe Burrows, a slightly roly-poly figure in horn-rimmed glasses, was hardly as photogenic or dynamic as Pearl Bailey and Kay Thompson, but he made enough important people laugh with his offbeat humor to insure that he had a future; as a playwright and director, Abe Burrows became dynamite. Being co-author of "Guys and Dolls," that classic among Broadway musical comedies, was enough to establish him. Winning a Pulitzer Prize for his work with Frank Loesser on "How to Succeed In Business Without Really Trying" made his fame permanent.

It is easy to think of a number of other theatrical successes in which Mr. B. has been heavily involved. Some of them are the musicals "Can-Can," "Say, Darling," "Silk Stockings," Two On the Aisle," and "First Impressions." And then there have been such whopping successes as "What Makes Sammy Run," "Cactus Flower," and "Forty Carats." He has tried his hand at writing movies; in this field, his most celebrated venture was the adaptation of "The Solid Gold Cadillac," in which Judy Holliday was the bright particular star. Abe Burrows is not like most of the other professional funny men. When he sits around with his friends after the theatre, he is an easy-going conversationalist, and he does not try to dominate the festivities by being the traditional wiseguy.

It is precisely this attitude that makes what he writes so good-natured, even when he is kidding the characters he is creating. "Good News" is about people—mostly young people—and though Abe Burrows may sometimes appear to be a grouchy old uncle, it is clear in what he has written that he understands them and—what is most important—likes them.

To Abe Burrows Musical

Rudy Vallee, Virginia Martin, Robert Morse in "How To Succeed in Business Without Really Trying."

photo: Friedman-Abeles

THE BEST THINGS IN LIFE ARE FREE

Abe Burrows: "I told Alice this'll be the first song you'll sing in the show."

HE'S A LADIES MAN

FOOTBALL HERO: Scott Stevensen with Paula Cinko, Rebecca Urich & Sally O'Donnell

DANCE CRAZE SWEEPS NATION!

DOWN ON YOUR HEELS! UP ON YOUR TOES! EVERYBODY DO THE VARSITY DRAG

Donald Saddler

Someone who has been watching football since the fall of 1914, and who thinks he must have seen two thousand games since then, was in the audience at the Colonial Theatre, in Boston, on the night that the revival that "Good News" gave its first performance. After it was over, he began looking for an introduction to Donald Saddler, the choreographer of the musical comedy. When he finally got to meet Mr. Saddler, the first thing he said was "How on earth does a choreographer for a musical comedy know so much about football practice that he can design a ballet that looks like the real thing?" "Well," said Mr. Soddler, "we choreographers don't talk much about things like that, but the fact is that when I was in high school I played football, and survived it, and remembered what I had learned."

Bobby Van & Helen Gallagher in "NO NO NANETTE."

Donald Saddler looks more like the president of a bank than what people think a choreographer looks like, but Mr. Saddler's banker look and his long career as a deviser of lively and good-looking and interesting ballets are wholly compatible. And he has been around. For Broadway, he contrived the dances for the revival of "No, No, Nanette" (with which the producer of "Good News," Mr. Harry Rigby, was involved) and for "Wonderful Town." His work for these two musical successes won him the Antoinette Perry Award. He was the master of ballet for John Murray Anderson's memorable "Almanac," a revue with which Mr. Rigby was likewise associated, and for "Wish You Were Here," "Milk and Honey," and "Shangri-La," among other Broadway spectacles.

Out in far Hollywood, he invented the dances for "April in Paris," which brought Doris Day and that celebrated Broadway dancer, singer, and humorist Ray Bolger together; "By the Light of the Silvery Moon," through which Miss Day and Gordon MacCrae went two-by-two; and "Young at Heart," in which she met up with Frank Sinatra. The dancing in half a dozen musical comedies produced in Italy, on Bell Telephone Hours, and in Perry Como shows were his; he choreographed "La Pericole" for the Metropolitan Opera Company, "Aida" for the Dallas Civic Opera, two ballets for the Harkness Ballet Company, one for the Robert Joffrey Company.

He has been a soloist for the American Ballet Theatre, the producer of the New York Dance Festival, and was responsible for the staging of "Berlin to Broadway" at the Philharmonic Auditorium in New York. He spent four years of his days off from these chores as associate director of the Harkness group, two seasons as director of the State Fair Musicals in Dallas, and plenty of other odd jobs. For the benefit of "Good News" he had to become a historian, because stage ensemble dancing in the days this show tells us about was not very much like the stage dancing of nowadays.

Donald Saddler's time as a football hero are over, but keen observers note that he seems as trim, as well-proportioned, and as erect as he was when he was galloping across turf instead of across a stage, and he is quite capable of stepping into a dancing role so that he can show his boy and girl pupils exactly what it is that he wants them to do.

ALICE FAYE & TOMMY BRESLIN TRY A NEW STEP

HUGH MARTIN

Hugh Martin, considered one of the most original composers of the present day, has been around college musicals like "Good News." It was he who, working with Ralph Blane, wrote "Buckle Down Winsocki" for the Broadway show called "Best Foot Forward," and his fame began right there. "The Trolley Song," from the musical movie "Meet Me in St. Louis," only increased his fame. With his current collaborator, Timothy Gray, he settled in England for a while, and out of that vacation came "Love From Judy," a musical that played for almost three years in London. With Timothy Gray, he has done the vocal arrangements for "Good News." His writing for the female voice has long been just as famous as he has, and when Judy Garland did her celebrated one-girl show at the Palace Theater, in New York City, he was practically snatched away from his peaceful dinner table one evening and told that he must—simply must—go to the Palace at once and sit down at the stage piano while she sang her songs. "I think the rehearsal time ran to about ten minutes," he has since said. "And I think she was paying me only a hundred and fifty dollars a week. Well, it completely upset my work schedule, but I didn't mind; I loved Judy. Didn't we all?"

Hugh Martin seated at piano, with a rapt audience that includes director Abe Burrows, Liza Redfield, Producer Harry Rigby, Donald Saddler and Timothy Gray.

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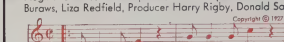

Liza Redfield

Liza Redfield, who is in charge of the orchestra for "Good News" was the first member of her sex ever to conduct the pit band of a Broadway musical. That was when the enormously successful "The Music Man" arrived in New York City. Long before she graduated cum laude from the University of Pennsylvania she had become a musician; in fact, as a piano soloist, she made her debut at the age of eight. Since that early start, she has roamed the entire field of music—as pianist, composer, orchestrator, vocal coach, arranger, supervisor of recordings, and conductor. "Good News" will mark her fifth appearance in the pit of a Broadway musical, and she has already been musical director for five Off Broadway musicals. Her career has taken her to Washington, where she was musical director of the inaugural program when the celebrated Ford's Theatre was reopened; to London, where (as composer, orchestrator, and conductor) she recorded Paul Shyre's "A Whitman Portrait;" and to the National Repertory Theatre, where she performed the same duties for "John Brown's Body" and "Comedy of Errors."

Not only that, but she had been musical director for over thirty summer-stock musicals all over the eastern half of the United States, and has worked on a number of industrial shows, the Dick Button ice show at the 1964 New York World's Fair, and has been a vocal coach for RCA-Victor and MGM Recordings. She is also on the faculty of Queens College, of the City of New York.

Timothy GRAY

Timothy was a performer and a writer even before he teamed up with Hugh Martin, and spent plenty of time thinking up things for people like Tallulah Bankhead, Edie Adams, Kaye Ballard, Patrice Munsel, Lana Turner, and Ray Bolger to say onstage. With Hugh Martin, he collaborated on the text, lyrics, and music of "High Spirits," the Broadway musical comedy in which Beatrice Lillie and Tammy Grimes had such a good time, and had a large hand in the already mentioned "Love From Judy" during its thousand-performances run in London. For "Good News," he and Mr. Martin teamed up on the vocal arrangements.

Philip J. Lang

In the era in which "Good News" was enjoying its first success there was out in Hollywood a standard for movie musicals—a little Cinderella heroine stepped onstage at the very last moment, when the star of the show was having a tantrum, and saved the day by singing the hit song without a moment's rehearsal. By magic, the orchestra—always six hundred and fifty-five men—transposed the song from the key in which the star sang it to the key in which Cinderella sang it.

This magic is just mythical; always, in the background, there was someone like Philip Lang to write out every note in the score for every instrument in the orchestra, and to carry in his ear the sound of all the instruments as he wrote each part. This is what is called orchestration, and this is Mr. Lang's career. You can hear for yourself how well the music of "Good News" sounds when all the instruments are working in unison, and Mr. Lang is one of the reasons why.

Luther Henderson

Another Henderson is involved in "Good News"—Luther Henderson. If you see him wandering around the lobby of this theatre, you will decide, because of the way he dresses, that he is the high priest in a Tibetan monastery, but he is really an American ladies' man. Luther Henderson has spent years at writing special musical arrangements for some of the grand ladies of the entertainment world—such as Lena Horne, Liza Minnelli, Julie Wilson, Polly Bergen, and Carol Lawrence. When he was not busy with them, he was doing arrangements of dance music of Broadway—for "Funny Girl," for instance, and for two musicals with which Harry Rigby, the producer of "Good News," was associated—"Hallelujah Baby" and "No, No, Nanette." His latest assignment has been arranging dance music, and putting in bits and pieces of his own compositions, into "Good News." Luther Henderson is, though he hardly ever talks about it, a jazz pianist of a very high grade.

DE SYLVA BROWN & HENDERSON

The firm of De Sylva, Brown & Henderson was long ago dissolved, but in its time—as Buddy De Sylva, Lew Brown, and Ray Henderson—the firm turned out the words and music for a long series of hit Broadway shows; "Good News" was only one of them. It was also one of their best. These three men knew what it was all about: to a not really complicated plot, you add a string of straightforward, lively songs, one after another, and as fast as they can come without getting on one another's toes. Some of them were written in Pullman club cars on the backs of old envelopes or the backs of new hotel bills, but none of them—not even the rather plaintive little "Just Imagine," which you will be hearing in 'Good News"—were written on a psychiatrist's couch.

B. G. De Sylva, Lew Brown & Ray Henderson

Even if you don't remember the plot line,, you will remember the tunes the minute you hear them, though they were all written nearly forty years ago. That was the keynote of De Sylva, Brown & Henderson—songs you will always remember.

SONGS by De Sylva, Brown & Henderson

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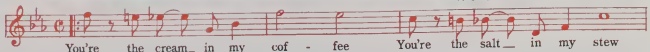
Charlotte and Bill



Bobby and Babe

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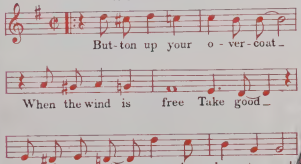

Tom and Connie

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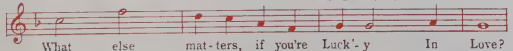

Professor Kenyon with the girls and boys

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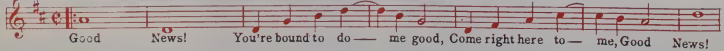

The Girls Of Pi Beta Phi

Pat and the Campus Cut-ups/ JANA ROBBINS and the girls sing about the "GIRL OF THE PI BETA PHI"

settings

DONALD OENSLAGER

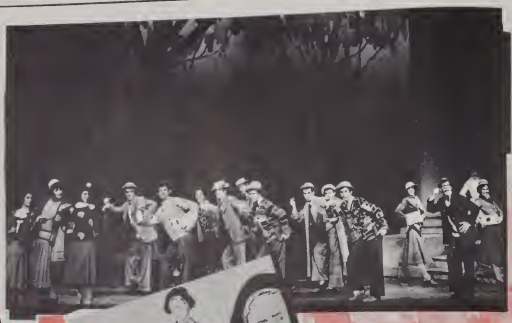
Harvard graduates do not often get themselves involved in the theatre, and that may be too bad because a couple of them who did get involved did rather well for themselves. One was Vinton Freedley who liked show business so much that after he had appeared in one or two undergraduate musical comedies he went on to Broadway. Years ago, when Fred Astaire and his sister Adele were just beginning their marvelous careers Mr. Freedley would be found onstage, seated at an upright piano, and turning out the music to which the Astaires danced. Later with Alex Aarons, he built the Alvin Theatre in New York City and that handsome edifice still stands as a monument to his memory.

Donald Oenslager though he goes as far back in history as Vinton Freedley, is still around—a tall quiet gentleman of the first water—and still pursuing his lifetime passion, which is designing stage sets. The first sets he ever did were for the first appearance of "Good News" back in 1927 and in 1974 he has come full circle as designer of the sets for the present incarnation of "Good News."

In between there has been quite a career—not just stage sets for Broadway plays and musical comedies (he can remember more than two hundred and fifty of them) but sets for the Metropolitan Opera House, the Philadelphia Orchestra and the Central City Opera Association (out in Colorado) theatre architecture, lecturing on the theatre (ranging from the Middlebury College Summer School up in Bread Loaf, in Vermont, in 1925, to Hunter College, in New York City, as of 1973), studying the theatre in such far-away places as Japan, Indo-China, Burma and Indonisia and writing books about what he saw. From these activities he has had to take quite a bit of time out to receive scrolls of honor, medals, fellowships, honorary degrees, Ford Foundation grants, State Department grants, Antoinette Perry awards, and honorary Phi Beta Kappa Keys, and (for his service during the Second World War in the United States Army Air Force) a Bronze Star. He has been member, associate, advisor, trustee, vice-president, president, or whatever of at least two dozen committees and organizations that have to do with the performing arts. Hardly a one track career, as you can see.

One of the important things about the art of designing stage sets is that they must not only look right but must be capable of moving about at the proper speed without getting in the way of other sets and of the performers onstage. You will see a great deal of this whisking about as you watch "Good News" tonight. There are stage designers who build beautiful sets that can be moved about only with a troupe of two dozen elephants. Donald Oenslager is not one of these gentleman. When the time comes, his sets move from one position to another with the skill and speed of a well-drilled football team—and, of course a football team is a large part of what "Good News" is all about.

It is because of this precision work that Donald Oenslager has been called upon to do those more than two hundred and fifty sets during his career. His friends confidently expect him to break three hundred.



Oenslagers original water color sketch of campus drop

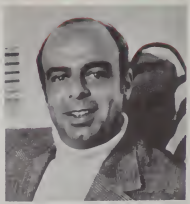
lighting
THARON MUSSER

Throwing the proper light on a show as complex as "Good News" is not just a matter of pushing a few switches. The constant activity onstage, and the many changes of scenery (to say nothing of the many changes of mood) make it necessary to draw your attention from one part of the activity to another over and over again, and this is done by the softening of some lights and the strengthening of other lights, as well as the using of a variety of colors —changes so subtle that you usually don't realize that they are happening.

Arranging a chart for two and a half hours of this sort of thing looks like a job for a well-educated computer, but Tharon Musser, who has done the lighting for "Good News," has been at this kind of work so long that it is no problem at all for her. She got a Tony award for the way she illuminated "Follies," and she also lit up two of the finest modern musicals ever to be on Broadway—"Applause," and "A Little Night Music." ("Good News" is one of the finest period-piece musicals.) "Mame" was another famous Broadway musical in which she had a hand, and among the dramas she has lit are "Lion in Winter," "The Sunshine Boys," "The Entertainers," "J. B." and "Long Day's Journey into Night." She has been lighting consultant for the American Academy of Fine Arts, and is also associated with the Mark Taper Forum, in Los Angeles.

Brooks original costume sketch

costumes DONALD BROOKS



"What the Well-Dressed Man Will Wear" was the title of a column that appeared for years in the program of every theatre in New York City. It has disappeared, along with a large number of the theatres in New York, but perhaps the feminine equivalent of it should be installed, now that "Good News," for which Donald Brooks has done all the costumes, is headed for the Big City. That is because in the past nearly twenty years, he has been turning out some of the country's most fashionable clothes for some of the country's most fashionable women.

Donald Brooks designs not only the clothes he provides for these ladies but the patterns and decor of the fabrics from which he makes them. And, just so that he won't feel that he is getting into a rut, he designs bathing suits, furs, shoes, costume jewelry, wigs, and even items with which these ladies can furnish the houses they live in. It had to happen that someone who was in show business should begin to wonder why Donald Brooks should not also be in show business provided, of course, that he could find the time to do it. So it was that he came around to literally dressing up any number of Broadway productions and Hollywood films, and engaging in similar activities in television, too.

He has had the pleasure of decorating such already extremely decorative females as Diahann Carroll in the Broadway musical comedy "No Strings" (for this he was given an award by the New York Drama Critics group), Romy Schneider and Carol Lynley in the motion picture "The Cardinal," Elizabeth Ashley in "Barefoot in the Park." Carol Burnett in "Fade In, Fade Out," Joan Simmons in "Poor Little Rich Girl," Liza Minnelli in "Flora the Red Menace," Barbara Harris in the stage production of "On a Clear Day You Can See Forever," Julie Andrews in "Star!" (she was impersonating the late Gertrude Lawrence, and the action in this film required Mr. Brooks to think up a hundred and thirty separate items for Miss A. to wear), for all the pretty girls in "Promises, Promises," and "Last of the Red Hot Lovers." He did Julie Andrews again for "Darling Lili" and Joan Hackett for "Night Watch."

For his pains, he was given several Academy Award nominations, and he won—aside from the Drama Critics acclaim—three Coty Awards and two National Cotton Awards. Among the other personable women of the world of entertainment whom he has decorated with his designs are Claudette Colbert, Betty Comden, Ariana Francis, Dina Merrill, Lee Remick, Marlo Thomas, the Baroness Nina Van Pallandt, Joanne Woodward, and Barbara Walters; among those in the rest of the world are a Mrs. Richard M. Nixon and a Mrs. Aristotle Onassis. What the boys and girls are wearing in "Good News" is, naturally, not a sample of what Donald Brooks is doing today. Their clothes are a throwback to the way college undergraduates got themselves up in quite another period of our country's history. It may be hard for some of us to believe that we looked and dressed in that colorful fashion (although, of course, some of us do dress nowadays in garments that are just as colorful, in another way). But the fact is that we *did* dress like that then, and Donald Brooks knows it.

GOOD NEWS: NOW and THEN

Inez Courtney & Gus Shy as Babe & Bobby in a scene from the original production.

Wayne Bryan & Barbara Lail as Bobby & Babe.

Good News today: Scott Stevensen & Marti Rolph as Tom & Connie.

Mary Lawlor repeated her stage role as Connie in the 1930 film version.

June Allyson & Peter Lawford played Connie & Tom in the 1947 film.

THE FIRST TIME!

What was it like back in 1927, when the first long run of "Good News" began, at the 46th Street Theatre, in New York City? In those days, any theatrical production that amounted to anything had a tryout in Atlantic City, and so it was that "Good News" commenced its career there, in the Apollo Theatre, before it came to New York. That city was alive with musical comedies then: Sigmund Romberg had written the music for both "The Desert Song" and "The New Moon," playing simultaneously, and "Yes, Yes, Yvette," whose name was an attempt to remind theatregoers of the enormous success of "No, No, Nanette," was in full swing. So was "My Princess," in which Hope Hampton, celebrated for owning more fur coats than any other three women on earth, was starring.

One of the great successes was 'Burlesque," a semi-comedy in which Hal Skelly and Barbara Stanwyck were at work. Barbara Stanwyck had, not long before, been a secretary in the offices of Conde' Nast, the publisher of Vogue, which is still around. More serious in content was Somerset Maugham's "The Letter," in which Katherine Cornell was giving a classic performance, and the enthusiasm at that time for plays about heroines who were entangled in the law was satisfied by Ann Harding, who suffered beautifully.

It was Speakeasy Time then, and most of the best night clubs in town were completely illegal. Everyone knew about them, including the police, but there was a mass rebellion against the whole idea of Prohibition, and nobody really bothered. Many famous performers performed after-hours in those clubs, and in quite a few of them you were not likely to get a good table (or perhaps any at all) if you were not in evening dress. Those who lived through that turbulent era said it was wonderful fun, and those who went to see "Good News" said the same thing. Two girls in the cast of that show became stars almost instantly.

They were Zelma O'Neal, in the role of Flo (Miss O'Neal's first appearance on Broadway), and Inez Courtney, in the role of Babe. John Price Jones, as Tom, was one of the handsomest leading men around, and Gus Shy, a favorite comedian, was Bobby (he was Bobby again in the Hollywood version). Mary Lawlor, all pearlies and cream, was Constance, and Burns Mantle, a Newspaper critic who was considered to be an authority on the matter, said that she was "a sweetly sentimental heroine with a perfect kick." (He was describing how she danced, not what she drank.) John Sheehan, a tried-and-true comic, was Pooch, and Shirley Vernon was Pat. Don Tomkins, as Sylvester, and Wally Coyle, as Windy, had been around the theatre before, too. George Olsen was the leader of the pit band (it was the custom in those days to have musicians with names in the pit; Fats Waller, for example played piano in the pit band for "Shuffle Along"), and he and his best-known sidemen—Bob Rice, Fran Frey, and Bob Borger—gave concerts in the pit during intermission.

At the time, George Olsen had a hideaway club of his own, on West 49th Street, on the edge of the theatre district, and he and his merry men played and sang "Horses, Horses, Horses, Crazy Over Horses" and "Yes, We Have No Bananas" until daybreak. The story was that Knute Rockne, then the coach of Notre Dame's football team, had been called into consultation about the football sequence, but Mr. Mantle noted that "he probably will never tell what he thinks of it." You could go to George Olsen's club, if you knew the password, or you could go to the White Horse Tavern, lower down in the forties. That hideaway was especially popular with football buffs, because the man who had access to the best seats in the Polo Grounds, where the football Giants began their career, was "secretary" of that club.

Helen Morgan, who made Jerome Kern's musical "Show Boat" famous because of the way she sang "Can't Help Loving That Man of Mine," spent her early-morning hours sitting on top of the piano in a pub of her own and singing the same song to people who never went to bed before noon. Well, that was the kind of neighborhood that "Good News" grew up in, and those of us who remember the old place miss it a lot.

ORIGINAL SHEET MUSIC COVER: 1927

Metro-Goldwyn-Mayer's
GOOD NEWS
Based on a Musical Comedy by LAURENCE SCHWAB, FRANK MANDEL, B. G. DeSYLVA and RAY HENDERSON
Adaptation FRANCES MARION
Dialogue JOE FARNHAM
Supervision EDGAR MacGREGOR
Screen Direction NICK GRINDE
with
BESSIE LOVE · CLIFF EDWARDS
MARY LAWLOR · LOLA LANE
STANLEY SMITH · GUS SHY
OTHER GOOD SUCCESSES
GEE, BUT I'D LIKE TO MAKE YOU HAPPY
IF YOU'RE NOT KISSING ME I FEEL PESSIMISTIC
FOOTBALL
TAIT
1927
DeSYLVA, BROWN & HENDERSON, Inc.
745 Fifth Ave., New York City
ROBBINS MUSIC CORP.

John Held Jr.'s sheet music Design for 1930 film

The Boys in Rehearsal for Good News

Harry Rigby's Girls

Harry Rigby with his Stars, Patsy Kelly, Debbie Reynolds, Alice Faye, Jane Powell and Ruby Keeler
Photo: Jerry Lang

There hos olwoys been just one word in the vocobulory of Horry Rigby, who hos put the revivol of "Good News" together. That word is "theatre." His father, who knew obsolutely everybody in Philodelphio, tried to stort him on o journolistic career by getting him o job os copy boy for the Philodelphio *bulletin*, but that didn't lost. Young Rigby finolly got the sort of toy he hod olwoys wonted when he wos o boy—the Cope Moy Ployhouse, down on the Jersey shore south of Atlontic City. He wos fond of the Ployhouse, ond of the pretty, old-fashioned town it sot in, but it wos not neor enough to Broodwoy to suit him. In no time, he hod ossembled enough money to stoge o Broodwoy musicol thot people still think obout with enthusiosm —"Moke A Wish."

That didn't moke ony money for Mr. Rigby, but he kept going. When John Murroy Anderson, who hod produced o series of highly successful "Greenwich Villoge Follies," decided to do one lost musicol revue, "John Murroy Anderson's Almonoc," before he retired, young Rigby kept houling in new performers he hod found in New York City's night clubs ond osking Mr. Anderson to give them o chonce, ond Mr. A. liked o lot of them—Horry Belefonte become the most fomous of the bunch. Mr. Rigby co-produced "Holf A Sixpence," storring Tommy Steele, ond "Hollelujoh Boby" for which he won o Tony, ond, of lote yeors, hos devoted himself to bringing bock olive some of the greot musicols of onother doy.

His first idea wos "No, No, Nonette," ond for thot show he olso brought bock olive Ruby Keeler, the stor of mony o Hollywood movie. He then got oround to suggesting bringing bock "Irene," ond bringing bock Debbie Reynolds with it. Now, of course, he hos restored "Good News" to life, ond brought together—ofter on obsence of seventeen yeors, since the two of them hod mode four of Hollywood's most successful movie musicols—Alite Foye ond John Poyne.

Alice Blue

DEBBIE REYNOLDS as IRENE
Vivacious Debbie starred in the Broadway hit Irene, and was succeeded by lovely Jane Powell. Both co-starred with comedienne Patsy Kelly (winner of a Tony award for her role in No, No Nanette)

Harry's New Girl!

ALICE FAYE

RUBY KEELER STOPS THE SHOW!

photo: Friedman-Abeles

Co-Producer

Terry Allen Kramer is making her Broadway producing debut with "Good News." Mrs. Kramer's mother was the Broadway producer Rita Allen —whose credits included "My Three Angels," "The Grass Harp," and "Make A Wish," the latter show co-produced with Harry Rigby, incidentally who has been a friend of Mrs. Kramer's family for over two decades.

Associate Producers

ROBERT ANGLUND

Robert Anglund last season co-produced the musical "Smith" starring Don Murray. Mr. Anglund has been active in the theatre for over 25 years, having first appeared as Danny in 'Night Must Fall' with Geraldine Page. He is also a playwright and his comedy, "Sticky Wicket," starred Jean Stapleton of "All in the Family." Mr. Anglund is currently preparing to produce the motion picture "The Bloody Benders" with a screenplay by Andy Lewis, who wrote "Klute."

STAN HURWITZ

Mr. Hurwitz' first association with Mr Rigby was last year when "Irene" played to SRO audiences at the Shubert Theatre in Philadelphia, where Mr. Hurwitz is the General Manager. Mr. Hurwitz' career spans both theatre and television industries. His associations have ranged from press representation for Music Fair Enterprises and producer Arthur Whitelaw, to National Director of Press & Promotion for "The Mike Douglas Show" and the producer / originator of television pilots.

FRANK MONTALVO

Has appeared off-Broadway as an actor and was Mr. Rigby's assistant on the current Broadway musical hit "Irene."

The Alice Faye
HER SONGS & STYLES
Singing together in a dress by Donald Brooks
GOOD NEWS
Singing 'Blue Lovebird' in
Lillian Russell
gown by Travis Banton
Singing "Carry Me Back to Old Virginny"
In Old Chicago
costume by Royer
Singing from "Slumming On Park Avenue"
On The Avenue
costume by Gwen Wakeling
Hilary Knight '74

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★★★★ Happy Times FINAL

GOOD NEWS

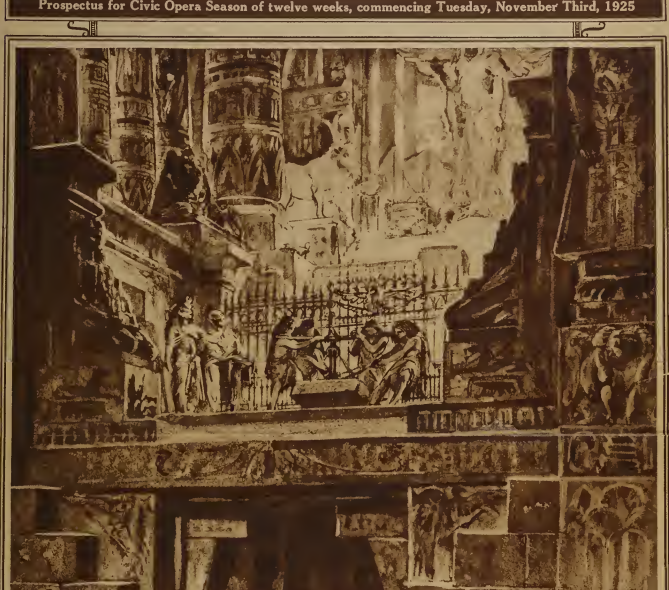
It's A Winning Combination

Photo: Kenn Duncan

A city truly great, one that believes man does not live by bread alone, invites closer acquaintance with a concrete expression of its artistic aspirations, made possible through the public spirit of 2,300 altruistic citizens.

CHICAGO CIVIC OPERA COMPANY

Prospectus for Civic Opera Season of twelve weeks, commencing Tuesday, November Third, 1925



with views and descriptive text of lyric works embraced in the 1925-26 repertoire

AUDITORIUM THEATRE

Congress Street at Wabash Avenue

CHICAGO, ILLINOIS

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Chicago Premier, Strauss' Melodious, Colorful "ROSENKAVALIER"

"The Knight of the Rose"

PRINCESS WERDENBERG, in the absence of her husband, entertains young Octavian. Hearing footsteps and fearful lest her husband may be unexpectedly returning, the Princess persuades Octavian to don her maid's attire. In this disguise, Octavian is found by the visitor, Baron Ochs, a cousin of the Princess.

A suitor for the hand of Sophie, daughter of Faninal, the Baron is in search of a "Rosenkavalier"—a messenger of gentle birth to carry the silver rose to Sophie as a token of their bethrothal—in accordance with the custom of the times. The Princess promises the services of a young friend, Octavian. The Baron is pleased and accepts the offer. In leaving, he flirts with the Princess' supposed maid and succeeds in arranging a rendezvous the following evening.

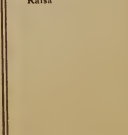
Sophie, at her father's home, receives Octavian, the rose bearer, and they immediately fall madly in love. The Baron, meeting with a cool reception, accuses his "Rosenkavalier" of alienating the affections of his lady. In the encounter that follows, the Baron is slightly wounded. While Sophie attends his injuries, she secretly plans with Octavian to release herself from her unwelcome suitor.

The following evening, the Baron awaits the supposed maid at an inn, the place appointed for their meeting. Octavian arrives as first disguised at the home of the Princess and the unsuspecting Baron makes advances. Faninal, who has been informed, suddenly appears, indignant over the fickleness of his daughter's suitor. The Police are called; Octavian doffs his disguise and reveals himself as the fiance of Sophie, while the Baron makes his crestfallen departure.

The Knight of the Rose

Mason

Scene from "Rosenkavalier"



Raisa

The Story of "AIDA"

"NEVER on earth was heart torn by more cruel agonies," cries the central figure from which Verdi's great work takes its name. "The sacred words of father, lover, I can neither utter nor remember. For the one—for the other—I would weep, I would pray."

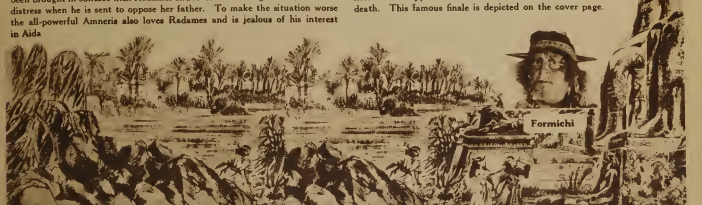
Aida, royal Ethiopian princess, enslaved by the Egyptians through the military misfortunes of her father, Amonasro, utters this cry when Radames is named to head an expedition to thwart the attack Amonasro has launched to rescue her. Attendant to the Egyptian princess Amneris, she has frequently been brought in contact with Radames and loves the dashing soldier; hence her distress when he is sent to oppose her father. To make the situation worse the all-powerful Amneris also loves Radames and is jealous of his interest in Aida

Radames returns triumphant with Amonasro among his train of prisoners. For Aida's sake he pleads with the Egyptian king to free the captives, but the priests oppose this and the monarch bestows upon the conquering commander what he considers a greater honor—the hand of his daughter, Amneris.

To refuse such evidence of royal appreciation would constitute treason and mean death, so preparations for the nuptials proceed.

A secret farewell meeting between Aida and Radames on the banks of the sacred river constitutes the famous Nile scene, suggested herewith. Radames instructs Aida and Amonasro to escape, telling them of an unguarded route, but is overheard by Amneris, coming from the temple where she has been preparing for her wedding.

Amneris denounces Radames as a traitor. He is sentenced to be buried alive in the vaults beneath the temple of Vulcan. While Amneris, regretful of her action sobs her woe over its consequences and Radames in his living tomb weeps that he shall never see Aida, the latter emerges from the shadows about him. Knowing the course events would take she has spurned life and freedom and hidden herself in the darkness of the crypt to be with him in his final hours and in death. This famous finale is depicted on the cover page.



Formichi

LET'S GET ACQUAINTED

THIS little brochure is issued as an invitation to you to get better acquainted with the Chicago Civic Opera Company.

Although it does poor justice to the subject, the reader may feel assured that the Chicago Civic Opera Company will not only be found a good neighbor, but an exceedingly interesting one. Few, even among the most musical, have any conception of the extent of the company's varied activities, or of the involved ramifications through which evolve the beautiful perfection of performance of any one of the forty operas embraced in the Chicago repertoire for the coming season.

Aside from constituting a great, magnificently balanced grouping of distinguished artistic personalities gathered from the four corners of the world, aside from a large family of celebrated singers and a body of instrumental musicians second to none, the Chicago Civic Opera Company is a vast manufacturing concern that creates locale, atmosphere—even the period of time in the psychology of the audience—also it is a great business institution that coordinates and reconciles the requirements and possibilities of numerous communities to the limitations of an organization when traveling; an institution dealing in millions that accommodates itself to the restrictions of one community after another and that carries the prestige of Chicago to all!

It is the business institution that begs your indulgence to cast aside all preconceived ideas, to forget whatever notions that you may have entertained toward the subject, and to wander with us in the fields of imagery into something that every mind may grasp—the bargain aspect of Grand Opera!

It is the contention of those who administer the affairs of the Chicago Civic Opera Company—for you, for your friends, and for your neighbors, as, after

(Continued on Page 3)

Verdi's Old-Age Epic of Sparkling Youth, "FALSTAFF"

Scenes from the Opera — Rimini

LET'S GET ACQUAINTED

(Continued from Page 2)

all, they are merely trustees of a great movement that there is nothing "high-brow", nothing beyond the comprehension of the most elemental, in the presentation of Grand Opera; that, on the other hand, it constitutes the great bargain counter of the amusement world!

If the term "bargain" in relation to Grand Opera arouses resentment in the mind of the musical elect, it must be borne in mind that this informative document is addressed to hundreds of thousands, of which they regardless of their importance constitute a very small percentage. It is our purpose to reach out not to them but to the man and the woman who most needs Opera and to lead the latter to an understanding of what it is all about. Once this message is thoroughly understood Grand Opera rather than Vaudeville or the Picture Palace, will be the gathering place of the masses, for Grand Opera is the best "buy" of the amusement world!

This may seem a new method of presentation for the art form that is commonly referred to as the "toy of Emperors and of Kings," but it is the true definition!

Grand Opera, whether presented by the Chicago company or any other great organization, either abroad or in this country, offers more for the price charged than any other branch of the amusement field. The buyer – rich or poor, educated or ignorant, can get more for his or her money than is the case with any other form of public entertainment.

Those who are familiar with the facts will perhaps be indulgent with us in emphasizing this to those who do not. Those to whom it has been given by circumstance to know and to enjoy require no education in this direction, but there are tens of thousands on every side to whom Grand Opera spells only silk hats, discomfort and a gesture of pretense. This is the most erroneous preconception that possibly could be entertained!

Primarily, there is no fast and hard rule concerning dress for Opera, but, be that as it may, the man or woman who buys a seat or subscribes for a series of tickets is interested in the question, "What do I get for my money?"

Primarily, you get all that drama has to offer!

Drama is almost as old as the civilization in which we live; it is part and parcel of that social order, and many of the best things that we credit to civilization are to be attributed to the influence of drama. The latter has reached its highest possibilities in the form of lyric drama, which superimposed upon the fundamental strength of drama all of the refinements and beauty of good music.

Great singers, who are also fine actors, constitute the personnel. The exactions are such that all Grand Opera companies worthy of the name maintain a constant world-wide search for new artists in order to maintain the standard that is expected of them. It is the policy of the Chicago company to establish and sustain a uniform standard of stellar excellence, a perfect ensemble, if you please, rather than to seek out spectacular individuals to be exploited as freaks. Experience has demonstrated that adherence to this policy makes for the best, the most finished, and the most perfect and enjoyable opera performances.

Neither great progress nor permanency has rewarded the efforts of those who have subordinated operatic excellence to the box office possibilities of the sublimated dime museum or curio hall—hence the steadfast endeavor of the Chicago company towards perfect ensemble and finished performance rather than the exploitation of spectacular personalities.

The personnel, repertoire and all the usual features of the Chicago company's annual prospectus will be found elsewhere in these pages. It is commended to your consideration as affording unusual promise of a truly grand season that will afford a full measure of aesthetic enjoyment to patrons and reflect increased prestige to the community through this concrete expression of its cultural ambitions.

THE STORY

THE text, by the poet-composer Boito, follows the familiar description of the fat vain-glorious, swaggering, stupid old knight, Falstaff, and his battle of wits with Mesdames Ford and Page as recounted by Shakespeare in "The Merry Wives of Windsor" and "King Henry IV."

Falstaff has written identical love letters to both ladies, who in amusement compare them, which turns their merriment to wrath. Meantime Falstaff's background retainers, Bardolfo and Pistola, warn Ford of the note to his wife. Ford seeks Falstaff under an assumed name and by plying the swashbuckler with wine cajoles the truth from him. Meanwhile the two angry women, employing Dame Quickly as an accomplice, have secured Falstaff's promise to keep an appointment with Mrs. Ford at her home, a fact he boastfully discloses to Ford.

Arriving at the appointed hour, Falstaff finds Mrs. Ford apparently alone, for her daughter, Anne, Mrs. Page and Mrs. Quickly have hidden to enjoy the fun. The appearance of Ford in high rage threatens to spoil it, but Falstaff is rushed behind a screen and Ford and his forces proceed to search other parts of the house. In alarm the women urge the fat braggart into a huge wash basket, hiding him with a mountain of soiled clothes Remembering the screen Ford returns to examine it, finding Anne in Fenton's arms. He drives the youth from his house and leaves in fury, for he desires Anne to marry the elderly and bookish Dr. Cajus.

Mrs. Ford no sooner hears the door slam than she summons help and has the basket dumped out of the window into a swampy stream below. When Ford returns, his wife shows him Falstaff struggling to extricate himself from the mire to the outspoken delight of the populace. The malignant humor of the ladies is not yet satisfied, although their further amusing plotting is designed more for the discomfiture of Dr. Cajus than that of Falstaff. However, he achieves a full share to the very finish.

Through the instrumentality of Dame Quickly, they lure Falstaff in an absurd costume to a midnight rendezvous in a haunted forest. Also Dr. Cajus. Then summoning the community in grotesque costume they be-devil Falstaff, Dr. Cajus and Ford until the two former utterly capitulate and Ford consents to the marriage of Fenton and his daughter.

Clessens

Giuseppe Verdi presiding over the first rehearsal at La Scala in 1893

Dame Ford conceals Falstaff in the laundry basket while the search proceeds

Charles Gounod's Immortal "FAUST"

THE STORY

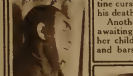
FAUST, a student, following the bent of the land and the times Germany, in the sixteenth century devotes himself to solving the riddle of the universe until old age finds him alone, disillusioned and obsessed with the futility of all. He is about to end the struggle with poison when the voices of young men and women singing on their way to work suggest the thought that youth after all is everything. And for that boon he sells his soul to the Evil One.

Planning to use this bargain for further mischief, Mephisto shows the rejuvenated Faust a vision of beautiful Marguerite, then leads him to her at the public square, where Mephisto provokes a quarrel with her brother, Valentine, to put him out of the way but fails, and the young soldier marches off to war with his command.

Marguerite's suitor, Siebel, goes to her door to leave a bouquet in token of his affection and is followed by Faust and the demon. The latter places a casket of jewels beside Siebel's humbler offering as a token from Faust. The jewels clinch Marguerite's childish love for the handsome stranger; he pursues his advantage and Marguerite's ruin is accomplished. Deserted by Faust, shunned by her neighbors, Marguerite seeks religious consolation, but Mephisto, now invisible, is at hand taunting, threatening. In terror Marguerite flees to her home just as the soldiers including Valentine, return from the war.

To complete his evil work Mephisto lures Faust before the house and sings an insulting serenade. Valentine dashes out, sword in hand to avenge his sister's traducers. Faust's blade, guided by Mephisto's hand, pierces Valentine. The populace turns out to find the dying Valentine cursing his sister because her lover has encompassed his death.

Another brief spell of time finds Marguerite in prison awaiting the gallows, for the crazed creature has killed her child. Faust and his infernal master, defying bolts and bars, appear, the former overcome by compassion and the latter to reap his harvest. With her dying breath Marguerite calls upon angels to intervene and save her which they do, bearing her away, while Mephisto drags the wretched Faust off to the fiery abyss.



Baklanoff

Lazzari as Mephisto

A "FIRST NIGHT"

IN the hushed moment when the overture has died away and an expectant audience watches the rise of the curtain on a premier, a kaleidoscopic series of activities spreading over two continents sometimes more has been co-ordinated into a thing of beauty.

How many—do you, for instance know the hectic processes that have made the great moment possible?

Many months before, in some cases years, this calm, luxurious, triumphant climax had its inception in some distant spot, where the libretto of the work was read while the music was rendered on a piano. It may have been the Manager, Mr. Herbert M. Johnson, or the Musical Director, Maestro Giorgio Polacco, or it may have been some member of the board of directors, or some singer or friend of the company possessed of musical authority, who first heard the score and considered it worthy of recommendation for serious consideration. It may have been in town, or in New York, London, Berlin, Paris, Vienna, Rome, or almost any spot on the globe that the work bobbed up demanding a hearing on a promise of potential values.

Grand operas are few and far between. They do not spring up like mushrooms after the rain, yet for every premier that you have ever had the good fortune to attend representatives of the company have listened to dozens, perhaps hundreds of half developed ideas that never materialized because the germ of the "grand" element, so essential in opera, was absent.

But, dealing with such precious material, who dare refuse to listen with open mind to anything that holds forth the slightest promise of disclosing genius? So, seeking, hoping, testing out, the Factors of the Opera have welcomed all prospects, have eliminated much, and have brought to Chicago three world premiers this season. Contrary to tradition, they are happily

Mason as Maguerite

the products of American composers and lyricists—a condition that will command world-wide attention. In addition, one opera of foreign origin will have its American premiere and another great work its first Chicago presentation.

A new opera having demonstrated values justifying consideration, the next step finds the work the subject of a conference of the various department heads, out of which develops the decision to produce the work or to reject it. Then comes the tremendous task of visualizing and materializing the gossamer dreams of composer and librettist, a task that leads in an appalling number of directions.

The score must be expanded into adequate instrumentation for an opera orchestra; a cast not only fitted from a musical standpoint but also possessing the necessary physical attributes must be selected; sketches and models for scenery created; plates for costumes and sketches for the properties, furnishings, etc. And then endless rehearsals —of principals, of chorus, of orchestra and of the unseen army of artisans who work miracles with light, color and mechanical effects of all sorts.

Meanwhile, in a huge factory all is awhirr, turning out the penseld furniture, the hangings, armor or whatever the work requires in the way of atmospheric embellishment. Whether it may be the ornate trappings of the land of burning sands, as in "Thais," or the playful incidentals of the Land of the Rising Sun, as in "Madame Butterfly," or Indian tepees and cowboy outfits for "The Girl of the Golden West" precise consistency is demanded by the producers and the atelier of the Chicago Civic Opera Company is capable of meeting that demand.

So great have the demands grown that the Chicago Civic Opera Company has found it necessary to build a huge studio, shop and store-house to meet the requirements. It is a commanding structure, designed especially for the unique purpose it fulfills and there is nothing exactly like it in the world. This massive new establishment is just completed. It is located at Twenty-sixth and Dearborn Streets. Patrons of the opera will find much to interest them in an inspection of the atelier and shops and may arrange to have a representative of the company show them about the institution upon addressing a request to the

(Continued on Page 6)

ARE YOU ONE?

The Chicago Civic Opera Company is made possible by support from two sources.

Primarily, 2,200 public spirited citizens constitute a voluntary sustaining organization to finance, for purely altruistic purposes, this great visible gesture of Chicago's artistic aspirations. Anticipating no dividends other than public service in bringing beauty to Chicago and identifying their city with the further development of art in one of its most beautiful forms, and in the better citizenship that is inevitably the fruit of such educational and cultural activity, these Guarantors have created opportunity for the other group to which Chicago is indebted for the existence of its Civic Opera company.

The latter are those who support the Opera by their patronage, and more particularly patrons who systematize their box office support by becoming Subscribers. A subscription adds a definite, fixed sum to the annual receipts upon which the Company depends for its continuance. At the same time it automatically brings to the Subscriber certain advantages and privileges, in addition to an actual cash saving.

If you are not a Subscriber, why not investigate the subject. Perhaps you will find that you have unwittingly deprived yourself of much.

Nadworney as Siebel

Their Popularity Never Wanes—

"PAGLIACCI" and "IL TROVATORE"

THE STORY

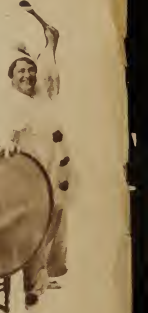
CANIO, head of a little band of strolling players, finds his wife in the arms of Silvio, a villager, planning an elopement immediately after the performance, Nedda having been exposed by the clown, Tonio, in revenge for repulsing his boorish advances. Canio fails to recognize Silvio or to wring his name from Nedda. By chance the performance they stage that night involves the identical situation and the same phrase Nedda has used in speeding her lover on his way—"Tonight, love, and forever I am thine."

Canio is playing the role of the wronged husband in the comedy, and the significance of the words and the vengeful urgings of Tonio so madden him that he seizes a knife from the table and stabs Nedda. Silvio in the audience, rushes to save her and he, too, falls victim to the blade.

Up to this moment the audience is merrily applauding the wonderful realism of the buffoonery, but they are brought to horrified realization of what has happened when Silvio collapses and Canio, letting fall his dripping knife, sobs out his misery in the words, "The comedy is ended."

Arrival of the Players

"The Comedy is Ended"



Marshall

Lamont as Manrico

Raisa as Leonora

"THE TROUBADOUR"

THE late Count di Luna had two sons. In their infancy an old gypsy hag wandered into their chamber and was driven away. The younger child fell ill; the gypsy was accused of having bewitched it and was burned at the stake. Her daughter, Azucena, swore revenge. She stole into the Noble's chamber, snatched the sickly child and ran to the blazing fire, intending to throw the baby on the embers of her mother's funeral pyre. Crazed with horror, Azucena destroyed her own babe and reared the noble child as her own. The old Count has passed on, believing that his youngest child perished in the flames; the remaining son has succeeded to his title and estates, and Manrico, assumed to be Azucena's son, has become military chieftain of a rival house.

Much of this grewsome tale is unfolded at the opening when Ferrando sings to di Luna's soldiers, on guard to apprehend a minstrel knight who has been serenading Leonora, for whom di Luna entertains a deep but unrequited passion. The troubadour returns and proves to be Manrico. The Count interrupts him. A duel ensues in Leonora's presence and Manrico, instinctively spurning an opportunity to kill di Luna, is desperately wounded. Manrico escapes to the camp of the Gypsies, where Azucena nurses him back to health, while Leonora, believing that he has been killed, prepares to enter a convent.

Count di Luna invades the consecration ceremony to abduct Leonora, but is frustrated by Manrico, who carries Leonora off to Castellor, where they are about to be married, when Count di Luna besieges that stronghold. His forces seize Azucena as a spy and sentence her to be burnt at the stake.

Manrico sallies forth to rescue his supposed mother, but is defeated and both he and Azucena are thrown into a cell to await their doom. Leonora agrees to marry Count di Luna if he will release Manrico. She goes to his cell to free him, but Manrico upraids her for the bargain she has made. Abstracting a deadly poison from a ring she swallows it and dies as di Luna appears to claim her. He orders Manrico decapitated instantly and watches the execution from the tower window.

The hour of the gypsy's vengeance has come. As the axe falls she shrieks the truth, "you have killed your brother."

Azucena nurses Manrico back to health at the camp of the Gypsies—Act. II "Il Trovatore"

A Generous Collation of Distinctive Novelties

Miura in title role

seem that most of this strenuous heart breaking effort is for naught. It must be remarked however that the public is always demanding novelty, and it is the public that dictates the policy of Grand Opera.

Even more important as the fact that the best drama would be at a complete standstill were it not for the willingness of Grand Opera forces to venture the great cost and tremendous effort to bring forth new works and give them a trial for the encouragement of creative genius and the enrichment of art for the world at large.

If success ever rewards those who are diligently working with patriotic fervor to develop opera in the vernacular and to create a school of American cultural education functioning there for the benefit of all who come within its influence. It means to acknowledge the commonly accepted thing that the worth while creeps into the human heart through the undesirable is crowded out because there is room only a definite volume, then Grand Opera must be hailed as a mighty sociological force worth all that it may cost because of its value as a public benefactor.

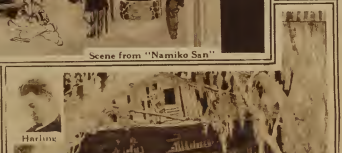
It may surprise many to learn that several of the cities which present the Chicago Civic Opera company in the course of its annual tour are attracted largely by the latter thought and that they feel the results achieved amply repay them for their expenditure of time, effort and money. Does this not present a thought for you and for all Chicago to consider?

Franchetti

Scene from "Namiko San"

"The Witch of Salem"

Caruso



Herbig

Stage set for "A Light from St. Agnes"

A FIRST NIGHT

Continued from Page 4

Management

Long and painstaking research is often necessary to restore the glories of a departed civilization in the design and execution of a production. One of the most popular of operas, "Aida," affords an eloquent illustration of this. Neither time nor space are considered by opera audiences as affording limitations. Where romance and music lead, the creators of opera must follow, bringing the designated period and locale before the vision of the patron. He expects all things and he gets them!

As the date of the premier approaches the various units principals, chorus, ballet, are brought together for the final rehearsals, the physical production is moved in and is set up, lighted and taken down until all is moving with the smooth precision of clock work. Little intricate bits of music, action or mechanical effects that pass almost unnoticed in the public performance may be gone over scores of times before the desired finesse is developed, until finally the patience that is the foundation of all operatic success is rewarded by perfection.

Then comes the dress rehearsal. The scores of special properties and the hundreds of costumes long under preparation at the company's studios and shops are brought forth. There may be hurried changes but as a rule when the soul-trying ordeal of the dress rehearsal is over the premier almost immediately follows.

So few new operas achieve success that it might

posers and librettists, that great achievement will be due to this spirit of experimentation a concrete reflex of that for which it strives! From no other source save the courageous and unselfish willingness on the part of American Grand Opera factors to undertake premiers can the material be brought forth that may eliminate the necessity of leaning so heavily upon Europe for our fare of inspirational art in its most popular form.

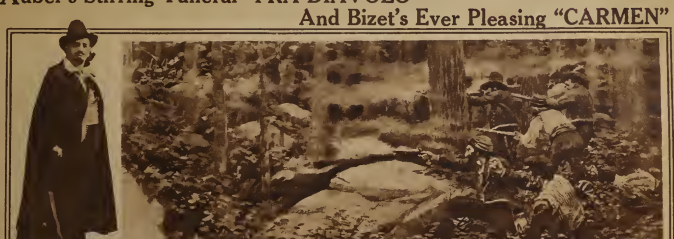
It may be hard for some to accept Grand Opera as coming within that definition. Yet it really is such, for Grand Opera appeals to all the senses, gratifying and satisfying each. In it romance and music are blended; the richest features of concert are an incident; beautiful settings, created by the greatest decorative genius, fill the eye while music delights the ear, the compelling action of drama eliminates the possibility of tedium, and not infrequently the sprightly rhythm of ballet lends its charm.

The musical lyric, to whom symphony may often prove a puzzle and a bore, and for whom the delicious refinements of chamber music are an unfathomable mystery, can in most instances find fascination and delight in Grand Opera. How many do you suppose have found in Grand Opera first acquaintance with good music and have employed it as the stepping stone to understanding and appreciation of more classical forms?

Grand Opera, then, is more than a sublimated form of public amusement, far more than a precious entertainment "bargain." It is a great medium of cul-

Mary Garden, who has found a new vehicle for her transcendent art in Franco Alfano's "Resurrection," from Leo Tolstoi's novel.

Auber's Stirring Tuneful "FRA DIAVOLO" And Bizet's Ever Pleasing "CARMEN"



Tito Schipa as Fra Diavolo

"With fury, first at bay, brave and dauntless, they stood!"

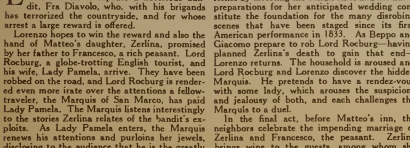
FRA DIAVOLO

LORENZO and his carbineers start from Matteo's inn to capture a notorious bandit, Fra Diavolo, who, with his brigands has terrorized the countryside, and for whose arrest a large reward is offered.

Lorenzo hopes to win the reward and also the hand of Matteo's daughter, Zerlina, promised by her father to Francesco, a rich peasant. Lord Rocburg, a globe-trotting English tourist, and his wife, Lady Pamela, arrive. They have been robbed on the road, and Lord Rocburg is rendered even more irate over the attentions a fellow-traveler, the Marquis of San Marco, has paid Lady Pamela. The Marquis listens interestingly to the stories Zerlina relates of the bandit's exploits. As Lady Pamela enters, the Marquis renews his attentions and purloins her jewels, disclosing to the audience that he is the greatly feared bandit chief, Fra Diavolo, in disguise. Lorenzo returns, having dispersed the band and recovered the Englishman's property. The reward which Lady Pamela proffers, he refuses, and the money is given to Zerlina.

Within Zerlina's bedchamber, which adjoins that of Lord Rocburg, and his wife, Fra Diavolo hides two of his band, Giacomo and Beppo. Zerlina prepares to retire. She loves Lorenzo and is happy in the thought that he will gain riches by arresting the bandit chief and her naive preparations for her anticipated wedding constitute the foundation for the many disrobing scenes that have been staged since its first American performance in 1833. As Beppo and Giacomo prepare to rob Lord Rocburg—having planned Zerlina's death to gain that end—Lorenzo returns. The household is aroused and Lord Rocburg and Lorenzo discover the hidden Marquis. He pretends to have a rendez-vous with some lady, which arouses the suspicions and jealousy of both, and each challenges the Marquis to a duel.

In the final act, before Matteo's inn, the neighbors celebrate the impending marriage of Zerlina and Francesco, the peasant. Zerlina brings wine to the guests, among whom she recognizes Beppo and Giacomo. She discloses her discovery to Lorenzo, who arrests them for the attempted robbery at the inn. They are forced to lure their chief into ambush, and Fra Diavolo, (hitherto known as the romantic Marquis) is shot. Lorenzo wins the rich reward and with it Matteo's daughter for his bride.



Escamillo enters the arena seeking new triumphs, while

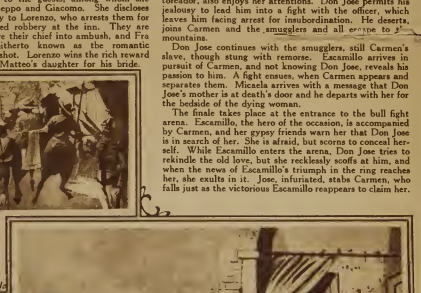
CARMEN

CARMEN is a cigarette maker in Seville; Don Jose a soldier on guard in the crowded public square. He is at first indifferent to Carmen; she, piqued, continues her advances until his notice is aroused, and flings him a rose. The factory bell sounds and the girls troop inside. Micaela, Don Jose's village sweetheart, arrives with a letter from his mother, expressing of the hope that he will marry Micaela, and he attempts to stifle his sudden passion for Carmen. The cigarette workers rush from the factory; there has been a quarrel and one has been wounded by Carmen. Don Jose is ordered to take her into custody, but he permits her to escape.

In the courtyard of an inn, frequented by smugglers, Carmen awaits the return of Don Jose, who has been jailed for conniving at her escape. An officer enters and she makes Don Jose jealous by flirting with him. Escamillo, a famous toreador, also enjoys her attentions. Don Jose permits his jealousy to lead him into a fight with the officer, which leaves him facing arrest for insubordination. He deserts, joins Carmen and the smugglers and all escape to the mountains.

Don Jose continues with the smugglers, still Carmen's slave, though stung with remorse. Escamillo arrives in pursuit of Carmen, and not knowing Don Jose, reveals his passion to him. A fight ensues, when Carmen appears and separates them. Micaela arrives with a message that Don Jose's mother is at death's door and he departs with her for the bedside of the dying woman.

The finale takes place at the entrance to the bull fight arena. Escamillo, the hero of the occasion, is accompanied by Carmen, and her gypsy friends warn her that Don Jose is in search of her. She is afraid, but scorns to conceal herself. While Escamillo enters the arena, Don Jose tries to rekindle the old love, but she recklessly scoffs at him, and when the news of Escamillo's triumph in the ring reaches her, she exults in it. Jose, infuriated, stabs Carmen, who falls just as the victorious Escamillo reappears to claim her.



Don Jose, embittered beyond endurance, writes finis to Carmen's reckless career.

PLEASE SAVE THIS BOOKLET

The reader will confer a favor upon the Management by saving this booklet for future reference. From time to time questions will arise, as the activities of the season advance, many of which may be answered by recourse to these pages. While this may not apply to you, it will hold true of some acquaintance and you may lend YOUR company helpful and valuable co-operation at such a time by placing this brochure in the hands of someone who will appreciate it.

This is particularly true as the cost of this Prospectus precludes an attempt at anything like covering entire Chicago in the distribution. There is sure to be some interested person who will be grateful for access to its pages.

Prospectus

THE fifteenth annual season of Grand Opera at the Auditorium Theatre, Chicago, will be inaugurated by the Chicago Civic Opera Company on Tuesday evening, November 3rd, 1925, and will embrace twelve weeks.

In addition, Chicago's prestige as an art center will be carried to the principal cities of the East, South, and Middle-West through the activities of the company, touring as the greatest civic opera project in the world.

Patrons as well as the 2,200 sustaining Guarantors, whose public spirit makes possible the organization, will find gratification in the splendid outlook for the new season and the superb offerings that have been provided.

The artistic personnel will be found second to none, including favorites who have endeared themselves to Chicago music lovers in the past, and a leavening of new talent from whom much may be expected. The preponderance of American singers among the latter will prove gratifying to those who feel the familiar native tongue to be their ideal medium for lyric expression.

The roster, published elsewhere in this brochure, emphasizes the gradual increase in the number and importance of native artists and the steadfast purpose to rely upon a finely balanced group of singers of stellar worth, collectively a perfect ensemble.

Of the new artists, Eleanor Sawyer, will enjoy the unique experience of a homecoming in the broadest sense of the word. Although born in Boston, this beautiful soprano is the daughter of an old Chicago family. Her grandfather, Perry Smith, was one of the builders and first executives of the Chicago & Northwestern Railroad. Miss Sawyer passed some of her early years here before going abroad for intensive study. Enthusiastic reports precede Miss Sawyer from Italy, France, Spain and Germany, where she has enjoyed a very successful operatic career, and her American debut in the family home town as a member of Chicago's civic opera company is looked forward to as an especially happy event.

Two other young American artists among the newcomers give promise of writing their names large in the history of the Chicago Civic Opera Company—Robert Steel and Richard Bonelli, both baritones.

Steel, son of a Philadelphia business man, and a Cornell graduate, began his career as a member of the Glee Club of that university, then went abroad for study. He soon made his debut in opera and sang with such success that last season Steel had eighty-five operatic performances to his credit in Italy alone. His American debut as a seasoned artist will mark his first appearance with the Chicago Civic Opera.

Richard Bonelli, also an American

Claudia Muzio as Violetta in "La Traviata."

with an Italian training and long apprenticeship, has recently completed a very successful season at the Monte Carlo Opera, where he created the role of Faust in the "Faust" of Schumann, in addition to singing many important roles.

Earlier, in the season of 1924, Bonelli proved the outstanding success of a gala season at Havana, sharing honors with Schipa and Titta Ruffo, followed by a European tour that carried him from La Scala, Milano, to the principal cities of Germany. Bonelli was drawn from this organization to a post through the recommendation of French season at the Theatre de la Gaite Lyrique in Paris where he made a most favorable impression.

Several of the new artists hail forth fine promise.

Giorgio Polacco, musical director and chief conductor, will, of course, function in that important capacity, following a long rest abroad during which he has been in intimate touch with new development in opera in Europe. Roberto Moranzoni and Henry G. Weber continue as his associates, with Gabriel Grovlez, who returns to the organization after an absence of several years. Antonio Salvino joins the staff of assistant conductors, with Dino Bigalli, Charles Lauwers, Frank St. Leger and Giacomo Spadoni completing the group.

A survey of the artistic personnel is commended to the reader.

SUBSCRIPTION SERIES

The regular subscription series will be Monday, Tuesday, Wednesday, and Thursday nights and Saturday matinees. The subscription department, main lobby, Auditorium Theatre, Congress Street and Wabash Avenue, is open from 9 A. M. to 5 P. M. daily. Such subscribers as have delayed renewing for the 1925-26 season and opera lovers who would like to enjoy the advantages that accrue to the subscriber are invited to visit the subscription department at once, where seat charts and detailed information on the season's activities are at their command.

The advantages of holding subscription seats can not be too strongly stressed. In addition to having the same seats for the same night each week of the season, the twelve performances in the series are sold for the box office price of eleven. An added performance free is the bonus.

If you are not a subscriber, you are urged to investigate the advantages, and become one!

The fixed revenues from subscription performances are the mainstay, the chief support of the company. There is a definite satisfaction in feeling one of the great family that makes this vast educational and cultural enterprise possible even if the extent of that support is confined to systematizing the patronage ordinarily given by according it in the form of a subscription.

COUPON BOOKS

The popularity achieved by the "opera mileage book" as the coupon system has aptly been termed, is responsible for the continuation of that plan. Books are sold at from $34.25 to $68.50 containing twelve coupons each. Holders are given advance information concerning the repertoire and may exchange coupons for seats at any price for any opera performance one day in advance of the general box office sale of seats for that performance. The coupons may all be used at one time in exchange for seats for a desired performance or spread over the entire season at the option of the holder. In addition to the advantages enumerated, there is a decided cash saving.

"SUBURBAN MATINEES"

Growing importance attaches to a weekly performance outside of the regular subscription series, namely the Sunday Matinees because of the popularity with residents of the suburbs and neighboring cities. The Sunday afternoon opera has proven a boon to thousands of music lovers who would otherwise have to experience actual hardship in order to indulge their taste for this aesthetic pleasure. School teachers, too, and many others engaged in occupations that require intensive mental effort, have seized upon the Sunday afternoon performance as their very own. These in fact, all performances are available in exchange for coupons.

BOXES

The Friends of Opera, through its Opera Box Committee (of which Mr. Stanley Field is chairman and Mrs. Arthur Meeker, vice-chairman) cooperate with the company in the sale of boxes.

Special attention is called to the possibility of securing parts of boxes or alternate weeks, as well as whole boxes, also to a few boxes which seat four instead of the usual six. Prices range from $650 to $970 for a one year contract and cover fourteen performances.

Further details will be gladly given at the office of the Friends of Opera on the second floor of the Auditorium Theatre.

Personnel

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Officers

Mr. Samuel Insull
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Mr. L. B. Kuppenheimer
Mr. Stanley Field — Sec

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Mr. Robert E. Kenyon — Mr. Edward

Artistic Personnel

SOPRANOS

Dal Monte, Toti
Forrai, Olga
Freund, Irene
Gordon, Mary
d'Hermanny, Alice
Kerr, Elizabeth
Kurenko, Maria (Guest)
Matbeth, Florence
Mason, Edith
Muzio, Claudia
Myers, Tamaki (Guest)
Nafe, Claudia
Sawyer, Eleanor

MEZZO-SOPRANOS AND CONTRA

Claessens, Maria
Correnti, Anna
d'Alvarez, Marguerite (Guest)
Howe, Louise
Lemska, Augusta
Meyle, Kathryn

TENORS

Anseseo, Fernand
Cortis, Antonio
Hackett, Charles
Lamont, Forrest
Marshall, Charles
Mojica, Jose
Oliveros, Ladislao
Rateli, Theodore (New)
Schipa, Tino

BARITONES

Baldwin, George
Beck, William
Bonelli, Richard (New)
Defrere, Desire
Formichi, Cesare
Morelato, Caldo
Rimini, Giacomo
Ruffo, Titta (Guest)
Steel, Robert (New)
Tarti, Ernesto (New)

MUSICAL DIRECTOR

Giorgio Polacco

CONDUCTORS

Grovlez, Gabriel (New)
Moranzoni, Roberto
Polacco, Giorgio
Weber, Henry G.

ASSISTAN

Bigalli,
Lauwe
Salvino
St. Le
Spadoi

Small group of artists from the ensemble of "La Fete a Robinson" to as an incidental feature of the season. Left, Andreas Pavley; at right is new to opera audiences

Personnel

CHICAGO CIVIC OPERA COMPANY
Officers

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Mr. Charles G. Dawes	*Vice-President*
Mr. L. B. Kuppenheimer	*Vice-President*
Mr. Stanley Field	*Secretary-Treasurer*

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Mr. E. R. Graham	Mr. John G. Shedd
Mr. Samuel Insull	Mr. Frank D. Stout
Mr. Robert E. Kenyon	Mr. Edward F. Swift

Artistic Personnel

SOPRANOS

Kurenko, Maria (Guest)
Maebeth, Florence
Mason, Edith
Miura, Tamaki (Guest)
Muzio, Claudia

MEZZO-SOPRANOS AND CONTRALTOS

Howe, Louise
Lerska, Augusta
Meisle, Kathleen

BARITONES

Bakhaneff, George
Beck, William
Bonelli, Richard (New)
Defrere, Desire
Formichi, Cesare
Morelato, Celso
Rimini, Giacomo
Ruffo, Titta (Guest)
Steel, Robert (New)
Tarti, Ernesto (New)

MUSICAL DIRECTOR

Giorgio Polacco

CONDUCTORS

Crawley, Gabriel (New)
Moranzoni, Roberto
Polacco, Georges
Weber, Henry G.

ASSISTANT CONDUCTORS

Bigalli, Dino
Lauweryns, Charles
Salsano, Antonio (New)
St. Leger, Frank
Spadoni, Giacomo

Norelli, Stella (New)
Pareto, Graziella
Rawas, Rosa
Sawyer, Eleanor (New)
Shear, Clara (New)

Nadworney, Devora (New)
Pavlowka, Irene
Van Gordon, Cyrena

BASSES

Cotrelyl, Edouard
Kipnis, Alexander
Lazzari, Virgilio
Nicolich, Antonio
Trevisan, Vittorio

Mozart's Merry Melodious "MARRIAGE OF FIGARO" And Puccini's Delightful "MANON LESCAUT"

THE STORY

FIGARO, one-time barber of Seville, now major-domo to Count Almaviva, is to be married to the Countess' charming maid, Susanna. The Count, too, is surreptitiously interested in her but also unreasonably jealous of the Countess. He offers Susanna a dowry to secretly meet him. Cherubino, a young Sheik of a page, concealed behind a chair, overhears his master's injudicious advances. Basilio, the dancing master, interrupts the Count's proposals by his entry, and the Count also hides.

Basilio maliciously tells Susanna in a loud voice of Cherubino's fondness for the Countess, whereupon the enraged Count emerges, only to encounter Cherubino. The Count gives him a commission that will take him away to Seville. Figaro appears with a host of friends to request the Count to honor his union with Susanna by giving the bride away. Almaviva consents but postpones the ceremony.

The Countess, Susanna and Figaro plan to entrap the Count in his loose behavior. Figaro anonymously writes him that the Countess is meeting a gallant that evening in the garden. It is planned to send Marcellina, austere, prosperous and elderly ex-housekeeper for Dr. Bartolo, in the Countess place, and Cherubino, dressed to impersonate Susanna, to her engagement with the Count.

The Countess and Susanna, working on Cherubino's disguise, are interrupted by Count Almaviva who demands admission, and they hide the page. The suspicious Count, hearing a noise, concludes that a man is hidden and demands the keys. The Countess remonstrates, saying that only the maid is within, but the angry Count forces the door. Susanna has meantime let Cherubino out of a window and taken his place. The Count apologizes. Marcellina now enters with her lawyer, declaring that Figaro has promised to marry her and demanding that the Count shall investigate and see that justice is done her.

At dusk, the Countess, disguised as Susanna, proceeds to the garden. Cherubino chances along and tries to kiss the supposed maid. The Count, arriving for his rendezvous, boxes Cherubino's ears and then starts his own love making with a gift of a ring, unsuspecting that the supposed Susanna is his own wife. Meanwhile, Figaro finds the real Susanna, in turn, disguised as the Countess. He tells her that the Count is keeping an appointment with Susanna. Amused at Figaro's jealousy, she reveals herself as the real Susanna. Figaro rapturously embraces her. Count Almaviva, discovering Figaro embracing one who appears to be the Countess, angrily rushes from his new conquest, only to find that it is not his wife but Susanna herself in Figaro's arms.

A general recognition takes place and Count Almaviva, confessing that he is trapped, asks forgiveness of the Countess and promises to be a model husband.

Scenes from "The Marriage of Figaro"

Manon Lescaut

LESCAUT, escorting his pretty, yielding and ingenuous sister, Manon, to a convent, stops en route at an inn at Amiens. In the courtyard, Manon encounters the handsome student, Chevalier des Grieux. Responsive to his questions, Manon tells of her unwillingness to enter an austere holy order. As Lescaut calls to his sister from the inn, she arranges with des Grieux a rendezvous later.

Geronte, an old roue, plans to abduct the pretty schoolgirl, and Edmund, a student friend of des Grieux, overbearing the plot, informs des Grieux. He finds Manon, and while Lescaut is gambling with fellow-soldiers, induces her to elope with him.

Manon, in Paris, tires of the poverty of the young student and yields to the older but wealthier suitor, Geronte. Lescaut finds her and congratulates her upon her prosperity. He tells Manon that unhappy des Grieux is gambling heavily in the hope of obtaining wealth that he may again win her affections. Manon admits that she is bored with her elderly admirer and entertains a real fondness for des Grieux. Lescaut is disturbed by this admission, because of Geronte's generosity to him. Des Grieux reappears and Manon, true to her childish, vacillating nature, again elopes with him.

Geronte, in a furious rage, denounces her to the police as an abandoned woman and Manon is condemned to be deported to the French possessions in Louisiana. Unable to secure her release, des Grieux begs to be allowed to accompany her to the French colony. The commandant gives his consent to the unhappy lovers, and together they embark.

Manon's strength fails under the privations she endures, she flees the discipline of the colony, and in a desolate spot in Louisiana, dies in the arms of her lover. Torn with emotion, and helpless against the grim fate that her character has invited, he too, expires.

The gay beginning and the tragic end—"Manon Lescaut"

Wagner's "DIE WALKUERE"—Puccini's "LA TOSCA" and Humperdinck's "HANSEL and GRETEL"

Die Walkuere

STORMBOUND, Siegmund staggers into Hunding's hut, where the latter permits him to remain for the night with the proviso that, as a mortal enemy, he must fight for his life on the morrow.

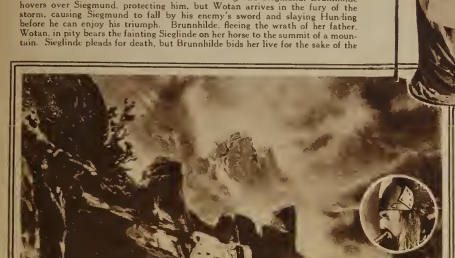
Hunding's wife, Sieglinde, drugs him and urges Siegmund to fly. He bemoans the loss of his sword, and she points out a blade deeply imbedded in a tree, relating that on the day Hunding forcibly made her his wife an unbidden guest thrust it there, saying it should belong to him who could draw it forth. It yields to Siegmund's effort. Under the spell of a mysterious attraction, comparing childhood reminiscences, Sieglinde and Siegmund recognize their relationship brother and sister. They embrace and flee from the vengeance of Hunding.

Wotan, in a wild mountain pass, bids Brunnhilde, leader of the Valkyries, go to the aid of Siegmund and give him victory in his conflict with the pursuing Hunding. Wotan's jealous wife Fricka, goddess of marriage, reverses the decree. Brunnhilde is recalled; she protests that if Siegmund is destroyed, Wotan himself shall never be freed from the Curse of the Ring; but he sternly commands obedience.

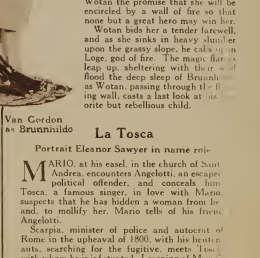
During the terrible encounter between Hunding and Siegmund, Brunnhilde hovers over Siegmund, protecting him, but Wotan arrives in the fury of the storm, causing Siegmund to fall by his enemy's sword and slaying Hunding before he can enjoy his triumph. Brunnhilde, fleeing the wrath of her father, Wotan, in pity bears the fainting Sieglinde on her horse to the summit of a mountain. Sieglinde pleads for death, but Brunnhilde bids her live for the sake of the son she is destined to bear,—Siegfried, who is to be the world's greatest hero.

Brunnhilde bestows upon Sieglinde the fragments of Siegmund's sword, and bids her escape to the tangled forest where Fafner, the Dragon, guards the Ring, and Wotan dares not go. In furious rage, Wotan calls to Brunnhilde to stand forth from the midst of her trembling sisters, the Valkyries, who try to shield her. As punishment for her disobedience, he banishes her from the valorous sisterhood; she shall never see Walhalla again. In a deep she shall lie upon the mountain top, prey of the first man who shall awaken her. Brunnhilde wrings from Wotan the promise that she will be encircled by a wall of fire so that none but a great hero may win her.

Wotan bids her a tender farewell, and as she sinks in heavy slumber upon the grassy slope, he calls upon Loge, god of fire. The magic flames leap up, sheltering with their wall flood the deep sleep of Brunnhilde as Wotan, passing through the flaming wall, casts a last look at his favorite but rebellious child.



One of the many huge stage sets (portrait Kipnis)



Van Gordon as Brunnhilde

La Tosca

Portrait Eleanor Sawyer in name role

MARIO, at his easel, in the church of Sant Andrea, encounters Angelotti, an escaped political offender, and conceals him. Tosca, a famous singer, in love with Mario, suspects that he has hidden a woman from her and, to mollify her, Mario tells of his friend, Angelotti.

Scarpia, minister of police and autocrat of Rome in the upheaval of 1800, with his henchmen, searching for the fugitive, meets Tosca with whom he is infatuated. Learning of Mario's connection with the escape he orders him subjected to torture until Angelotti's hiding place is disclosed. Tosca, unable to endure the agony of Mario's sufferings, tells Scarpia the secret.

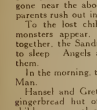
Scarpia offers to release Mario "for a consideration." When Tosca learns that she is the price demanded, she appears to give assent. Scarpia, elated, agrees that Mario shall be freed after going through the form of a mock execution. Tosca demands that Scarpia shall give her a written order for the safe conduct from the country for Mario and herself. While Scarpia writes, Tosca filches a dagger from the table and when he approaches her, plunges it into his heart.

Plucking the order of safe conduct from the hands of the dead tyrant, she hurries to the battlement where Mario awaits execution, instructs him to simulate death when the guard fires and promises to fly with him as soon as the soldiers have departed.

As they leave, Tosca rushes to the prostrate figure whispering, "Now, Mario, all is safe." But Scarpia has added another to his long list of treacheries and the artist is no more.

Having discovered the murder of Scarpia, the soldiers return to arrest Tosca, but she leaps from the parapet and joins Mario in death.

Hansel and Gretel



HANSEL and Gretel children of poor peasants, left alone to complete some household tasks, begin to sing and play and as their mother returns they are censured and sent off to the woods to gather berries. The father comes in, somewhat "in his cups" and is greatly alarmed when he finds the children have gone near the abode of a wicked Witch. Both parents rush out in search of them.

To the lost children terrible faces of wood monsters appear, but finally, as they huddle together, the Sandman appears and sings them to sleep. Angels and fairies keep watch over them.

In the morning, they are awakened by the Dew Man.

Hansel and Gretel find themselves near the gingerbread hut of the Witch. Hungry the children approach cautiously and begin to nibble at the hut, when suddenly the Witch appears and casts a spell over them. Hansel is locked up in a cage and Gretel is put to work. The Witch makes a fire, and Hansel, suspecting her evil intentions, warns Gretel. As the Witch commands Gretel to look into the huge oven, Gretel persuades her to show her just where to look and when the Witch bends over the blazing flames, the two children precipitate her into the oven she had prepared for them.

All the enchanted gingerbread children come to life again. While singing their song of gratitude to Hansel and Gretel for having broken the wicked spell, the parents arrive on the scene happily embrace their lost children, and all are joyous as the old Witch in the form of a huge gingerbread cake, is taken from the oven.

pectacular Examples of Power in Lyric Drama

"SAMSON AND DELILAH" and "HERODIADE"

Samson and Delilah

IN the public square of Gaza, Samson appears among the Hebrews, bewailing the destruction of their cities and the profanation of the temple. He urges them to remember what the Lord has done for them in the past. Abimelech, the Satrap of Gaza, entering with a group of Philistines, defies the God of Israel and extols Dagon. Samson slays Abimelech and gathers his people against the Philistines, who flee from the rebellion in terror.

Delilah, a woman of Sorak, advances to greet Samson, who, in spite of his efforts, can not resist her charms.

Later, Delilah pursues Samson, who has fled her wiles, and upon whom she has sworn to be avenged. Samson, although endeavoring to resist her, finally succumbs and tells her the secret through which he derives his great power, which lies in his luxurious hair. She convinces him of his safety in her care, and while he sleeps she shears him, destroying his hair and summons the Philistines, who bind and blind him.

Samson is next seen in the prison of Gaza. The reproaches of his compatriots outside are heard, increasing his mental agony. The Philistines drag him forth to be shown as a captive. The scene changes to the interior of the temple, where the High Priest orders Samson to sing in praise of Dagon. Samson prays to the Lord while the Philistines mock. In answer to his prayer, Samson's strength returns, and he wrecks the two central pillars of the temple, bringing death to his enemies and himself.

"Samson and Delilah", by Ferdinand Lemair, follows closely the Biblical story, the period being fixed at about 1140 B. C. The music, by Camille Saint-Saens, is noble and flowing and distinguished particularly by the vivid contrast between the Hebrew chants and the sensuous strains of the pagan Orient. Saint-Saens doubtless felt the urge of racial appeal in composing the opera.

A French work, "Samson and Delilah" had its initial public hearing December 2, 1877, at Weimar, due to the friendly interest of Franz Liszt—else it might have been lost to the world through the factional disturbances in musical Paris, due to Richard Wagner's "arrival."

Vivid moments from "Samson and Delilah"

Herodiade

DAY dawns in the court of Herod's palace in Jerusalem. Salome comes forward and greets Phanuel, a soothsayer who is endeavoring to allay the quarrel of the Pharisees and Samaritans. She tells him of the kindness of the prophet. As they leave, the King enters to review the dancers and slaves, and notes that Salome is not among them. Herodias declares that John the Baptist has insulted her and demands his head. Realizing that John is a mighty man among the Jews, Herod refuses. Meanwhile, John appears and denounces Herod and his evil queen. They flee in terror. Salome appears and tells John of her mad love for him. He bids her turn her thoughts to heaven.

King Herod in his sleep sees the beautiful Salome as in a vision and becomes enamored of her. The slaves depart, as Phanuel enters, and Herod, awakening, begs Phanuel for a remedy to cure his love for Salome. Phanuel bids him to activity by making war against the Romans. In the Grand Square of Jerusalem the crowds hail Herod, declaring that the Jews should wage a sacred war against the Romans. A fanfare of trumpets is heard; Vitellius marches in; the Romans have arrived. John and Salome appear, and Vitellius is surprised at the honor shown the prophet. Herodias discovers the interest Herod takes in Salome. John denounces Vitellius and the power of Rome.

Herodias seeks Phanuel who tells her that her star is to be eclipsed by another. Salome seeks the prophet, bound in chains, in prison. Herod finds her weeping there. She spurns his love. He threatens her and leaves. The High Priest in the tabernacle offers up prayer before the altar as a sacred dance is given. Vitellius, Herod, Herodias and Phanuel enter. The death of John is demanded by the priests and he is brought before the King. The crowd also demands John's head. The King plans to free him, when Salome enters and throwing herself at John's feet, begs to be allowed to die with him. Infuriated, in jealous rage, Herod orders the death of both.

In the great hall of the Proconsul's Palace, the Romans, Herod, Herodias, Vitellius and the court assemble. Salome pleads for John's life. She tells Herodias of her life and of her vain search for the mother who has deserted her. Herodias is about to yield to her supplications and admit parentage of Salome, when the executioner, his sword dripping with blood, appears. Salome in despair attacks Herodias. The Queen, begging for mercy, declares she is Salome's mother. Salome curses her and thrusts a dagger into her own heart, dying as the curtain falls.

Anseau

Stage setting, scene II. ACT IV. "Herodiade"

Artistry as well as Vocal Ability Make these Glorious Spectacles

Pelleas and Melisande

GOLAUD, grandson of King Arkel of Allemonde, lost in a forest while hunting, comes upon Melisande at a fountain weeping over a crown lost in the waters. She will not permit Golaud to recover it, nor will she tell him whence she comes. Won by her pathetic beauty, Golaud persuades Melisande to go with him. Thus opens the mystic and pathetic love tragedy by Maurice Maeterlinck, which Debussy has lifted to the greatest heights of Grand Opera by his music.

In the next scene, Geneviève, mother of Golaud, reads his letter to his half-brother, Pelleas. It reveals that Melisande has been Golaud's wife for six months but that he still remains ignorant of her past. Fearing the anger of King Arkel, he hesitates to bring home his bride and asks Pelleas to signal his approaching ship in case the King is reconciled to receive Melisande.

Golaud and Melisande are welcomed to the household and soon after Pelleas announces that he must leave for the bedside of a sick friend. There is significance in Melisande's mild protest against his departure.

Together, at the Fountain of the Blind, Melisande playing with her wedding ring, tosses it into the air and it is lost in the water. Alarmed, she asks Pelleas what to say to Golaud. "The truth," is his reply.

Melisande, ministering to Golaud who has been wounded while hunting, tells him that she lost her wedding ring while visiting a grotto near the seashore. He admonishes her to search for it, and, if she fears the place, to take Pelleas with her. Pelleas and Melisande, much disturbed, visit the dark and mystic grotto to the end that Pelleas may be able to describe it to Golaud, if questioned. The moon reveals three white-haired beggars, huddled in sleep. Melisande urges that they leave.

Melisande leans from her tower window combing her long hair, and Pelleas, bouncing by, allows it to fall over him like a shower of gold, kissing it rapturously. Golaud surprises him. He cautions Melisande against leaning out too far. "You are a pair of chi'dren," he adds.

Later, Golaud takes his younger brother to the castle vaults and bidding the horrified Pelleas smell the death odor of its stagnant pools, warns him not to repeat the "child's play of last night."

Golaud, playing beneath the tower window with little Yniold, son of a former marriage, questions the child about Melisande and his uncle Pelleas. When little Yniold says, "Yes, they kiss each other sometimes," he lifts him up to Melisande's window, and in answer to his question, the child says that his uncle Pelleas is now with Melisande; they are looking at the distant lights, but say nothing. Beginning to cry, fearful, Yniold begs to be lifted down.

Pelleas urges Melisande to meet him at the Fountain again before he leaves. Old King Arkel has observed Melisande's melancholy. He kisses her tenderly. Golaud enters and Melisande approaches to wipe his forehead, but her husband repulses her and calls for his sword. Her eyes, which old Arkel designates as "Innocence," infuriate him and in a frenzy, he seizes her and savagely dashes her to the ground. Arkel pleads for Melisande. Golaud releases her with affected calm and mutters his suspicions.

At the meeting at the Fountain, Pelleas admits to Melisande that the reason for his going is because he loves her. Melisande, with gentle frankness tells Pelleas that she, too, loves him. As they embrace, Golaud suddenly rushes upon them, sword in hand. Pelleas receives a deadly stroke, while Melisande, pursued by her husband, flees in terror.

The closing scene is in the apartment of the dying Melisande. She has been found wounded, Golaud, his gory sword in hand, lying unconscious beside her. Golaud has regained his senses and come to a realization that his own words were true, childish folly had been the only offense of Pelleas and Melisande. With death hovering close Melisande protests this, while calmly declaring her love for Pelleas. She reaches out feebly for her babe, untimely born.

Golaud, crying in anguish for forgiveness, begs Melisande to speak to him.

"Annoy her no more," commands the gentle and understanding old King, "the human soul likes to go away alone."

Baklanoff as Golaud "Pelleas and Melisande"

Andrea Chenier

THE curtain rises on a beautiful hall in the Castle of Coigny where the servants are preparing for an elaborate ball. Conspicuous among them is Charles Gerard, embittered by the strenuous labor imposed upon his aged father and destined through circumstance to become a leader of the impending French revolution.

Among the arriving guests is Andrea Chenier, a handsome young poet. Madeleine, daughter of Countess de Coigny, coquettishly asks him to improvise upon the theme of love. Chenier, responding, criticises the aristocracy in no uncertain terms and describes the effect produced on the poor by the arrogance of the rich.

His boldness displeases the fashionable guests, but Chenier cares nothing for this. Presently, Gerard enters with a crowd of ragged men and women, protesting against conditions. They are ordered from the castle and Chenier leaves with them.

In the next scene, five years later, at the height of the Reign of Terror, Madeleine's maid, Bersi, is dining with a spy in a Cafe on the Seine. Chenier nearby is informed by Roucher that he is under observation and is in danger. Roucher gives him a pass that will enable him to escape in case of arrest.

Bersi detains Chenier for the purpose of meeting a mysterious woman, who proves to be Madeleine. As she talks with Chenier, she is recognized by the spy, who hurries off to report to Gerard.

Madeleine begs Chenier to save her. Avowing their love, they leave together, but are intercepted by Gerard. Chenier and Gerard draw swords and Roucher spirits Madeleine away to her home. Gerard is wounded and Chenier flees. Gerard declares himself unable to tell his forces the identity of his assailant.

Later, as Gerard harangues the crowd, a spy informs him that Chenier has been arrested and asks him to denounce the latter.

Hesitating to show the friendship and respect he really feels toward Chenier, Gerard finally gives the necessary papers to the spy.

Madeleine interposes and offers herself in exchange for Chenier's life. Gerard, touched, promises to do what he can for both in view of the temper of his unruly horde.

Before judge and "jury", Chenier is denounced as a traitor to the cause. Gerard, regretting that he signed the papers, is impelled to defend him. The mob, however, demanding more victims and thirsty for blood, insist on the death sentence.

In the prison of St. Lazare, Chenier writes verses by lamplight while awaiting his doom. Madeleine, impersonating a recently pardoned prisoner, contrives to enter the jail and Gerard conducts her to Chenier's cell. As they cling in a fast embrace, the death tumbril comes and the lovers go to the guillotine together.

Trevisan as Citizen Mathieu

Opera Parties

Opera parties are becoming a popular feature of Chicago life.

This tendency has gone far beyond its origin, a delightful medium for the hostess to entertain a group of guests.

Clubs, social and fraternal organizations, student bodies and all manner of groups find pleasure and profit in "a night at the opera."

This is particularly true of suburban and out-of-town groups, eager for distinctive entertainment impossible of attainment at home.

From this, opera parties range in size to the special performances arranged by business and manufacturing houses for the annual entertainment of their employes, in which many thousands unite in an evening of aesthetic enjoyment.

A department is maintained to assist Committees in arranging such parties, and this service is at your command without charge. Call or address the Manager, Special Parties Activity, Chicago Civic Opera Company, Auditorium Theatre, Chicago.

A Novel Christmas Gift

Opera tickets constitute most unique and highly appreciated Christmas gifts. These are in the form of an ornate certificate, exchangeable at the box office for any performance or performances to the value of the price paid, or in the form of a coupon book. The latter, frequently designated the opera "mileage book," is sold at a discount and has proven very popular with business houses as a convenience in entertaining visiting buyers. The coupon value may be had in tickets for any performance, or spread over the season at the option of the holder. This coupon book, more fully described on page 8, also serves as a happy thought for a birthday remembrance. Either the certificate or the opera "mileage book" may prove a happy suggestion to solve one or more of your Christmas gift problems.

For public accommodation, coupon books are also on sale at Marshall Field & Co.; Carson Pierie Scott & Co.; Charles A. Stevens & Brothers, and Mandel Brothers.

LAST ROSE of SUMMER", alone, makes "Martha" Imperishable

Martha

LADY HARRIET, attendant to Queen Anne, seeks novelty in a visit to the Richmond fair, disguised as a peasant and accompanied only by her personal attendant, Nancy, and Sir Tristan. The latter, cajoled into the adventure, greatly regrets it when they find themselves jostled about by farmers and servants in the market place.

Two bashful young farmers, Lionel and Plunkett, select Lady Harriet and Nancy for servants. The girls consent as a prank, accepting a small sum, which proves a big matter indeed when they find they are legally bound to service.

They prevent Sir Tristan's interference fearing to make themselves ridiculous, and to conceal her identity for the same reason Lady Harriet assumes the name of Martha.

Plunkett's farm is shared by Lionel, who was taken in by Plunkett's parents years before, a mysterious homeless youth. The young farmers are perplexed by the seeming stupidity of the maids, who can neither spin nor churn. "Martha" says that she can sing, however, and at Lionel's request sings "The Last Rose of Summer." Lionel falls in love with the servant, and "Martha" begins to take interest in the stalwart young fellow.

Sir Tristan who has followed them to the farmhouse, forces a window and lifts the girls out. His departing carriage arouses the countryside and when the disappearance of the girls is discovered Plunkett offers a reward for their return.

Soon after, Queen Anne and her court hunt nearby. Plunkett, at an inn at the edge of the wood, gaping at the gay party, encounters Nancy. He seizes her, but is driven off by members of the party. Lionel, pale and dejected, still bemoaning the departed "Martha" and humming her song, meets Lady Harriet. She coldly repudiates him, and Lionel, angered by her attitude tells her he is the master and commands her to follow. Her cries bring Sir Tristan, who orders Lionel's arrest. Lionel gives Plunkett his ring to present as a homage to the Queen in the hope that he may be spared imprisonment.

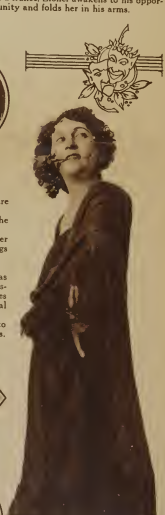
Back at the farmhouse Plunkett bemoans the fate of Lionel and dreams of Nancy. The girls re-appear, due to Lady Harriet's desire to see more of Lionel. Hoping to lure him back she sings the song he loved, and, sure enough, he returns. But it is in high anger. Lady Harriet vainly begs forgiveness and tells him of her love. Also she explains that the ring he sent the Queen has solved the mystery of his identity and that he is the rightful Earl of Derby. Lionel refuses to accept as sincere any statement from her.

Plunkett and Nancy undertake to reconcile the estranged lovers, but he will have no part in the project until she pledges him her heart and hand. Their scheme works out through Lady Harriet giving a fete, a reproduction of the Richmond fair. Her friends of the court are dressed as peasants and she and Nancy are among the servants. As Lady Harriet sings again "The Last Rose of Summer" Plunkett leads in the disconsolate Lionel and she steps forward and offers her services. As one coming out of a trance, Lionel awakens to his opportunity and folds her in his arms.

Dal Monte

Giorgio Polacco

Lenska



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There are dividends, and dividends—and not all dividends are in cash. Neither are all values to be measured in that term.

Does anyone question that our beautiful boulevards and parks, public library and the school system pay dividends?

The Chicago Civic Opera Company pays dividends every year—dividends in sheer beauty, in increased culture, in fostering appreciation of and love for the better things of life and in better citizenship based upon a finer balanced esixtence!

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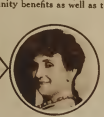
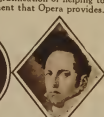
Cotreuil



D'Hermanoy

Steel



Cortis

Defrere

Pareto

Bonelli

Forrai

Formichi

Pavloska

Gems of Musical Color "RIGOLETTO" and "MIGNON"

Rigoletto

RIGOLETTO, hunchback jester to the gay and unprincipled Duke of Mantua, incurs the displeasure of the courtiers through his villainous mockery of the father of one of the Duke's victims, Count Monterone. The latter pronounces a curse on Rigoletto, who, too, has a young and beautiful daughter, Gilda, concealed from the world with jealous care. The Duke, in the guise of a student, has already met Gilda. Deeply attracted, he inspires in her reciprocal sentiments.

Courtiers, aware of the existence of a lovely young woman in the dwelling of Rigoletto, plot to abduct her. Under pretense of carrying off the wife of Count Ceprano, they induce the Jester to assist, and the bewildered Gilda is carried to the Ducal Palace.

Rigoletto, discovering the ruse, hastens to the Palace in terrible rage to demand his daughter. He meets with contempt and derision. The curse of Monterone already takes effect.

Resolved to revenge himself upon the Duke, Rigoletto hires Sparafucile, a professional assassin, to lure the Duke to a lonely inn through the blandishments of Maddalena, his sister.

Florence Macbeth as Gilda

Gilda, disguised in male attire, is made an eye-witness by her father of the inconstancy of her unprincipled seducer. Maddalena, who has taken a fancy to the Duke, pleads with her brother for his life. Sparafucile consents to spare him, provided a substitute can be found, so that he may deliver the body to Rigoletto as that of the murdered Duke.

Gilda, resolving to sacrifice herself to save the life of the Duke, knocks at the door, is admitted and instantly stabbed by the cold blooded assassin. Rigoletto pays the assassin, is given the sack, and is about to throw it into the river when the voice of the living Duke is heard, nonchalantly singing "Woman is Fickle." Rigoletto tears open the sack and in horrified anguish discovers the dying form of his beloved daughter. Overwhelmed with terror at the fulfilment of the dreaded malediction of Monterone, he collapses beside the body.

The Fatal Curse invoked on Rigoletto

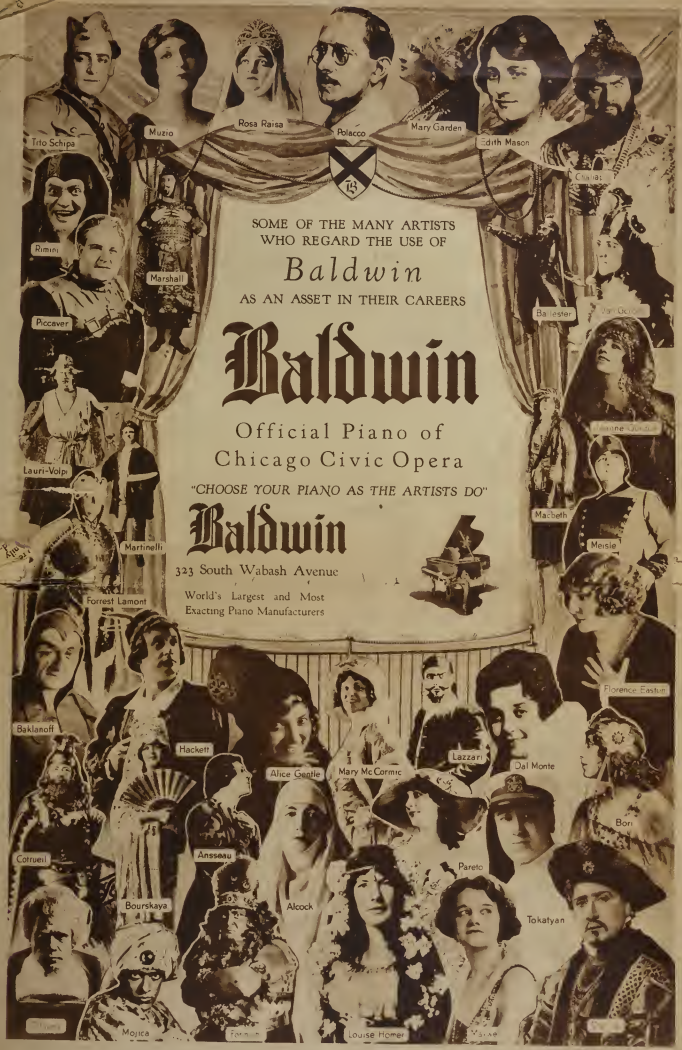
Mignon

MIGNON, daughter of noble parents, kidnapped by Gypsies in childhood, is forced by Giarno, the brutal chief of the band, to dance beyond her endurance in the courtyard of an inn. Lothario, whose mind has been affected by the abduction of his daughter years before, enters in the role of a wandering minstrel. He does not know that the loved one he has so long sought is Mignon, the dancing girl. Wilhelm Meister, a young student, intervenes when Giarno threatens the weary dancer. He questions her as to her parentage and touched with pity, Wilhelm offers the Gypsy chief money to release her. While they enter the inn to complete the bargain, Lothario wanders on in hazy search of his daughter.

Filina, an actress, invites the handsome Wilhelm to the castle of Prince Tieffenbach where she is visiting with her troupe of players. Mignon asks permission to accompany Wilhelm as a servant, and he consents.

Mignon loves Wilhelm. To win his affections, she dons one of Filina's gowns, rouges her face, and is ridiculed by the great actress. Mignon tears off her borrowed finery, dons her gypsy garments, and in jealous despair rushes out to drown herself.

Lothario saves her. Consumed with envy she, expresses the angry hope that fire will destroy the castle in which Filina won Wilhelm's love. Puzzled and muttering, Lothario drops out of sight. Presently the castle bursts into flames, for which the half-witted Lothario is responsible, due to Mignon's jealous wish. The latter is rescued from the flames by Wilhelm.

Instinct leads Lothario to his ancestral castle, the sight of which restores his wandering mind. Mignon, dangerously ill, and Wilhelm are with him. The latter now realizes his love for his beautiful ward. Lothario brings to Mignon's bedside the jewels and prayer book of his long-lost daughter, Sperata. Mignon starts at the ne[illegible], begins to [illegible] from the little book, and soo[illegible]nues dreami[illegible] from memory. Lothario, [illegible]ecstatic[illegible], suddenly recognizes in her his missing daughter. Wilhelm, who has so tenderly watched over Mignon during her illness, asks for Mignon's hand and the youthful couple receive the blessing of the aged father.

Trio Schipa
Muzio
Rosa Raisa
Polacco
Mary Garden
Edith Mason
Rimini
Marshall
Piccaver
Lauri-Volpi
Martinelli
Forrest Lamont
Baklanoff
Hackett
Alice Gentle
Mary McCormic
Lazzari
Dal Monte
Florence Easton
Meisle
Macbeth
Jeanne Gordon
Ballister
Van Gordon
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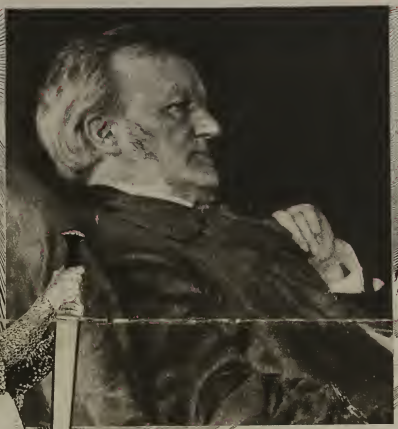

"Parsifal"

the last musical message which Wagner gave the world deals with the most sacred and mysterious legend of Medieval days, the search for the Holy Grail. Feeling that a proper appreciation of Wagner's music drama can only be obtained by a thorough knowledge of the poetical and legendary story, which the master set to his mysterious music, this descriptive program has been prepared.

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Descriptive Matter of Bayreuth and the writing of Parsifal

THE YEAR 1913 MARKS the Centenary of the birth of the greatest modern writer of music drama—Wilhelm Richard Wagner. The close of the year brings the curious coincidence of the expiration of the copyright privileges on Wagner's most mystical musical message, his last mighty endeavor—"Parsifal." To the student of Wagner's personality his entire life seems to be surrounded by the glamour of the unreal, and reads like a wonderful fairy story.

In the year 1813 the great poet of the Romanticists, Jean Paul Richter, wrote these words: "Hitherto Apollo has distributed his poetic gifts with his right hand, his musical gifts with his left hand, to two persons so widely apart that the world is still awaiting the advent of a genius who shall create a genuine music drama by writing both the words and the music." That very year there was born in Leipzic the man whose life and works were to be the fulfillment of the prophecy—Wagner—and strangely enough, the little town in the Bavarian highlands, where had lived Jean Paul, was to see the ideal music drama realized in the mighty Bayreuth Festival.

Wagner began his career as an opera composer with "Rienzi," first produced in Dresden, October 20, 1842. This work modeled after the then popular French Grand Opera, met with immediate success, but although fame and fortune seemed to lie in his pathway, Wagner had realized in the writing of this opera, the dramatic absurdities of the old school, and he now deliberately turned toward the ideal form, which the world still calls "The Music of the Future."

On his way to Dresden to conduct his first performance of "Rienzi," Wagner visited the famous old Wartburg Castle of Eisenach, where the Minnesingers of Medieval days, held their annual contests of song. It was from this visit that the composer received the dramatic inspiration which he used in all his later works. When we listen to "Tannhauser" we hear not alone Wagner's first effort in the domain of music drama, but also we meet with real personages who gave to the world the greatest legends of Medieval days. The voice of the noble Wolfram von Eschenbach singing the immortal "Hymn to the Evening Star," recalls to mind that it was from him that Wagner obtained the wonderful story of the Holy Grail, which he used first in "Lohengrin" and later in "Parsifal."

The performance of "Lohengrin," in 1850, may be said to be the turning point in Wagner's artistic career. A political exile, as well as a musical outcast from his native land, the work was produced through the overwhelming generosity of Franz Liszt, being heard for the first time in Weimar, on August 28, 1850, the Centennial celebration of the birth of the great Goethe. So great was the popularity of the opera that Wagner in his exile used often to complain that he would be the last German to hear "Lohengrin."

At one of these early performances of "Lohengrin," a young boy sat enraptured, for to him the glory of the Grail seemed to encircle the genius of Wagner, and he vowed that if the time ever came when he could aid the composer, he would do so to the full extent of his ability. When a few years later this youth ascended the throne of Bavaria, his first act was to send for the exiled composer and to place his influence and wealth at the command of Wagner. Though men still call him "The Mad King," Ludwig II was content to give up his wealth, his throne, and finally, his life to the cause of the Wagner music drama. When the ambassador of King Ludwig II found Wagner, the composer had practically finished "Tristan and Isolde," "The Ring of The Nibelungen" and "Meistersinger" and had made sketches for "Parsifal." He was utterly despondent, for he saw no chance for the production of his mighty dramas. As he wrote to a friend: "Only a king can give me what I now need—an ideal place for the ideal production of my works—but will such a king ever be found?" It was in a very short time after this letter was written that the messenger of the king found Wagner on the shores of Lake Lucerne, and brought him back to Munich, where the composer and his royal patron at once began plans for an ideal opera house. The site first selected was to be in the capital city of Munich, but later, on account of opposition by Munich citizens, this plan was abandoned and the little town of Bayreuth was chosen instead. Strangely enough there stands today in Munich on the very spot which Wagner and his king selected, the famous Prinz Regenten Theatre, where ideal performances of Wagner's works are now given each summer.

Wagner and Ludwig built their Bayreuth temple on one of the hills overlooking the town. It was the intention of the composer that "The Ring" should be kept for exclusive performances here, but owing to the pressing financial needs, the four great dramas were given to the world and "Parsifal" alone remained sacred to Bayreuth until the expiration of the copyright this year. The productions of "Parsifal" by the Chicago Opera Company will be made from the original scores of Bayreuth, and the scenery and costumes will be absolutely duplicated from those which Wagner himself designed.

The legends of the Holy Grail are to be found in all lands, and although Wagner followed more or less closely the version of Wolfram, he has used many points from other sources and authorities. His own conception of the legend is to be found in the description of the Prelude to "Lohengrin."

THE CHARACTERS IN "PARSIFAL" are:

KING TITUREL. The first king of the Grail; to him was given by angelic host the wonder-working spear which pierced Christ's side as he hung upon the cross, and the Holy Grail, the cup last used by Him, which had been the treasure of Joseph of Arimaethea. As Joseph was kept alive in his tomb for many years by the divine power of the Grail, so now Titurel, although entombed, is still a forceful influence felt by the Grail Knights, whenever the sacred vessel is uncovered.

KING AMFORTAS. Son of King Titurel, now reigning in his father's place. Wishing to do battle against the power of evil, Amfortas, taking the sacred spear, has gone to the magic abode of Klingsor, and there has fallen a victim to the beauty of the magician's enchantress. He has lost the spear and has also received a wound, which causes him bodily and mental torture.

GURNEMANZ. Knight of the Grail and faithful servant of King Titurel. He believes firmly that the Grail will send a deliverer to Amfortas, for he has heard the voice of an angel promise "By pity lightened, the guileless one, I have chosen him as thy redeemer."

KLINGSOR. The power of evil. Legend tells us a Minnesinger thrust forth from the Knighthood of the Grail on account of evil passions. He builds a magic castle outside the Grail domains, and there attempts the seduction of the pure Knights.

KUNDRY. The one woman character in "Parsifal"—a dual personality, said to be the Herodias who murdered John the Baptist, and who mocked Christ on his way to Golgotha. She is condemned to wander forever on earth, first in the power of good, then in the power of evil, until the day will come when some pure knight will resist her evil charms. When in the service of the Grail, she fights against the overpowering sleep, for she knows that when she awakens she will be in the power of the magician Klingsor; while welcome is the sleep which comes over her in Klingsor's garden, for she knows that when she awakens, it will be in the service of the Holy Grail.

PARSIFAL. The simple, guileless boy of the forest brought up by his mother Herzeleide to know nothing of the world. Following after some knights he sees in the forest, the youth reaches the domain of the Grail. Here he is led by Gurnemanz into the castle and witnesses the uncovering of the sacred relic. Failing to ask the vital question which would have saved the King, he is put out of the castle. We next see him in the garden of the evil Klingsor. Here, through resisting temptation, he realizes the truth of the suffering King, and sets forth with the reclaimed spear to find again the castle of the Grail and redeem the sorrow-laden Amfortas.

Description of Scenes

THE first scene shows us a wood near the lake, in the Grail's dominion. Awakened by the morning trumpet call, Gurnemanz and two squires are awaiting the King on his way to his cooling, morning bath. Gurnemanz tells them of the founding of the order of the Grail Knights and of how Amfortas received his wound. The wild Kundry appears on her winged horse with balsam for the King. She struggles against the sleep which she feels coming upon her, for she knows that it means she will again be in Klingsor's power. The King reminds them of the promise made by the angel of the Grail, and says he feels that the God-sent deliverer will be Death. The knights bear him away toward the castle.

SUDDENLY cries are heard in the woods and several knights come in, bringing a wild youth from the forest who has killed one of the sacred birds of the Grail. To the questions of Gurnemanz, he proudly claims to have shot the swan, but when the aged knight shows him the sorrow that his deed has brought, the youth breaks asunder his bow and arrows. To the Knight's questions, he replies he does not know his name nor whence he came. Kundry, who knows all the events which transpire, tells the boy that his mother, broken-hearted by his desertion, has died alone, in the forest. The youth is first angry at Kundry, then overcome by remorse, sinks down fainting. Kundry helps to revive him, then, as the power of sleep falls over her, falls to the earth, moaning.

THE bells chime from the tower of the castle calling the Knights to come to the sacred hall. Gurnemanz determines to take the youth thither that he may witness the rites of the sacrament. Then begins that wonderful transformation scene, a marvellous piece of stage mechanism devised by Wagner. As the Knight leading the youth, walks slowly across the stage, the scenery moves with them, so that it seems as though they were actually walking through the woods, up over the rocky heights into the very castle of the Grail. There the scene changes and we see the sacred hall set with the round tables under the dome of radiant light.

THE lad stands silently and gazes at the marvelous temple. He watches the knights march in bearing the couch where lies the suffering King Amfortas. Last appears the shrine of the Grail itself. Bowing his anguished head before the altar, Amfortas begs grace from the Heavenly Father for the wrong which he has done. Then he opens the shrine, and the wondrous glory of the Grail fills the hall, while all kneel in prayer and voices of the angelic host are heard from above. The shrine is again covered. The knights solemnly march forth, but still the lad remains as though turned to stone. Gurnemanz shakes him roughly but when he answers not a word, the aged knight thrusts him out of the door calling after him, "Go back to your geese, fool, and leave our swans alone." Then to the surprise of Gurnemanz, he hears a voice above singing softly:

"By pity lightened, my guileless one."

ACT II takes us to the abode of the evil magician Klingsor. He has discerned in his magic mirror the approach of the innocent youth and makes his plans to entrap and enslave him. The first scene shows us the tower of the enchanted castle. Here, Klingsor has awakened Kundry from her long sleep and commands her to go forth and tempt the youth. At first she refuses to aid him in this evil deed, but Klingsor forces her to do his bidding and with a cry of distress, Kundry disappears in the blue flames from whence she had appeared.

THE scene now changes and we see the wonderful magic flower gardens of Klingsor. The fearless youth appears on the wall and speedily disperses the guards who would bar his entrance. He looks curiously about him, and to his astonished gaze the wondrous flowers are no longer flowers, but beautiful maidens who encircle him and invite him to join with them in their dance. He laughs and plays with them boyishly. They beg him for his love, but not realizing their meaning, he is about to leave them when suddenly he hears a gentle voice, call "Parsifal," and he stops and speaks half to himself—"Parsifal—so did my gentle mother call me. Am I asleep and dreaming that I fancy I hear her voice?"

PARSIFAL looks toward the leafy bower from whence the voice came; he sees the flowers are parted and before him, reclining on a couch is a maiden of marvelous beauty. He draws near, and she speaks again, and tells him that she knew his mother and of her tragic death. Parsifal falls on his knees by the side of the couch, weeping, and the maiden clasps him in her arms telling him she will comfort him in his sorrow. She implants a passionate kiss upon his lips, and as she does so, Parsifal suddenly realizes the cause for the suffering of the tortured King Amfortas, and with a cry that he must return and deliver the Grail, the youth springs to his feet.

KUNDRY cries aloud for help; she curses Parsifal and tells him that never will he find the King: all paths thither will be forever hidden to him. In response to her call for aid, Klingsor appears with the spear which he thrusts full at Parsifal; but above the youth it stops and floats upon the air. Grasping it firmly in his hand, Parsifal makes the sign of the cross, and as he does so the enchanted castle falls to the earth in ruins, and Kundry drops on her knees before him.

With the vision of the suffering King Amfortas still in his heart, Parsifal leaves the garden and carrying the spear before him, starts forth on his quest to find and redeem the King of the Grail.

THE first scene of Act III shows us a hermit's hut in the woods outside the Grail's domains. Here lives Gurnemanz alone. For many years Amfortas has refused to uncover the Grail, and the Knights have gone forth from their sacred abode and have scattered throughout the world. On this Good Friday morning, Amfortas has promised to unveil again the relic, and the knights are coming again to their temple on Montsalvat. Hearing a moaning in the brambles, Gurnemanz discovers Kundry awakening from her long sleep. She tells him that her one wish is to be of service to the Knights of the Holy Grail, and taking a pitcher, goes to fetch water from the spring.

GURNEMANZ baptizes Parsifal and annoints his head with holy oil, proclaiming him the King of the Grail. Kundry, in the guise of a penitent, annoints the feet of the Parsifal and dries them with her flowing hair. As the first act of his Kingship, Parsifal takes water from the spring and baptizes Kundry. The woods and fields are bright with flowers; the holy peace of Good Friday has settled upon all the world. The three bow their heads in prayer. Then chime the bells from the temple. The sacred cloak of the Grail Knights is placed upon Parsifal's shoulders, and Gurnemanz and Kundry lead him again up over the heights to the castle hall.

GURNEMANZ is now amazed to see a strange knight, clad in black armor, approaching. He draws near to him and reproaches him for wearing armor on this holy day. The knight speaks no word, but places his spear in the ground, puts his armor before it, and kneels in prayer. Then Gurnemanz recognizes him as the strange lad whom long ago he had put out of the Grail Castle, and his aged eyes behold again the wonder-working Holy Spear. He begs Parsifal to tell him how he found the way back to them and from whence he obtained the spear, and the knight replies that although the suffering and temptations were hard, he knew that as the God-sent deliverer he must fight on until he had found the sacred castle again.

HERE the Knights are already gathered, and the processions bearing the corpse of Titurel and the litter of Amfortas enter. The suffering King falls on his knees before the Knights, and begs them to deal death to him, a traitor to the good and true.

Parsifal, carrying high above him the sacred spear, steps forward and tells the Knights he has come from God to bring salvation to them all. He shows them the spear, and as he touches the side of Amfortas, the wound is healed. Then the radiant glow of the blood on the spear proclaims the miracle that salvation has again been won for all.

PARSIFAL then tells them God has proclaimed him King of the Grail. He opens the sacred shrine and uncovers the Grail, which he holds on high before the circle of kneeling Knights. The glory of Heaven itself seems to fall from the cup and a radiant glow of celestial light floods all the hall. On her knees before the Shrine, Kundry sinks to her death redeemed. From the loftiest heights a white Dove descends on Parsifal, and as the heavenly voices are heard singing "Wonderous work of mercy, Salvation bringing," the curtain falls.

The Opera Company is indebted to Anne Faulhaber Overndorfer for the preparation of this program. The illustrations are from the series of drawings by Franz Strassen.

OWING TO THE LENGTH OF PARSIFAL, THE PERFORMANCE WILL BEGIN PROMPTLY AT 4:30 AND FINISH ABOUT 10:30, WITH AN INTERMISSION OF TWO HOURS BETWEEN 6:00 AND 8:00

TIME SCHEDULE

Act I begins at	4:30
Act I ends at	6:00
Intermission of two hours	
Act II begins at	8:00
Act II ends at	9:00
Act III begins at	9:30
Act III ends at	10:30

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PART I.

1. Overture—"Merry Wives of Windsor" ..... Nicolai
   ORCHESTRA.
2. Cavatina—"Sperate o Figli" (Nabuco) ..... Verdi
   SIGNOR NOVARA.
3. Rondo—"Pensa alla Patria" (Italiana in Algeri) ..... Rossini
   MADAME FABBRI.
4. Aria—"Non piu andrai" (Nozze di Figaro) ..... Mozart
   SIGNOR GALASSI.
5. Song—"The Distant Shore" ..... A. Sullivan
   MR. D. LELY.
6. Cavatina—"Una Voce" (Il Barbiere) ..... Rossini
   MADAME ADELINA PATTI.
7. English Song—"The Bold Red Baron" ..... Novara
   SIGNOR NOVARA.
8. Grand March—"Reine de Seba" ..... Gounod
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3. Romanza—"Di Provenza" (La Traviata) ..... Verdi
   Signor Galassi.
4. Aria di Bravura—"Addio miei sospiri," (Orfeo) ..... Gluck
   Mlle. Fabbri.
5. Ballata—"Il Postiglione" ..... Mariani
   Signor Novara.
6. Song—"By the Fountain" ..... Adams
   Mrs. C. Ely.
7. Aria—"Bel raggio" (Semiramide) ..... Rossini
   Madame Adelina Patti.
8. Canto Popolare—"La mia Bandiera" ..... Rotali
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9. Gavotte—"L'Ingenue" ..... Arditi
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FRANCE.

Goddess of Spring Miss Grace Kingman.

ARGUMENT.

The scene, a garden in Versailles. Gentlemen and ladies of the Court strolling around. The Duke and Duchess are announced and the fete ordered to begin. A young peasant girl, who has been the most exemplary is first crowned with white roses, then the peasants join in dancing La Pastourelle. They retire and the stately minuet is danced by the Courtiers. They all join together in dancing the Farandole des Olivettes.

Duke.....Mr. Byron Boyden.
Duchess.....Miss Lila Howell.
Peasant.....Miss Mae Crofoot.

LA PASTOURELLE.

Patroness Mrs. O. W. Nash, Mrs. C. F. Matteson.

DANCERS.

Mr. George Horton,	Miss Mae Crofoot,
Mr. George McGregor,	Miss Julia Erhman,
Mr. Lou Lunsford,	Miss Grace Miner,
Mr. Clarence Fox,	Miss Lillian Tristram,
Mr. Walter Gerts,	Miss Ella Wallace,
Mr. Rod. MacGregor,	Miss Jessie Swartley,
Mr. Ned Coursen,	Miss Carrie Meyers,
Mr. Herbert Streeter,	Miss C Rhodes,
Mr. L. Barnard,	Miss D. Curly,

[Continued on page 5.]

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FRANCE.

(Continued from page 3.)

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Mr. Meyers,	Miss Mae Mason,
Mr. O. Kohlhamer,	Miss K. Guest,
Mr. William McElroy,	Miss Minnie Platt,
Mr. A. E. Morford,	Miss H. M. Porter,
Mr. G. W. Gould,	Miss E. G. Kinzie,
Chas. Henderson,	Miss Myra Chisholm.

MINUET.

Patronesses—MRS. WM. L. TOMLINS, MRS. G. B. MARSH.

Mr. Byron Boyden,	Miss Sadie Wallace,
Mr. George Packard,	Miss Laura Starr,
Mr. Wm. Armour,	Miss Charlotte Nash,
Mr. James W. Rogers,	Miss Lila Howell,
Mr. George Fergus,	Miss Bertha Howell,
Mr. Campbell,	Miss Winnifred Nash,
Mr. Frank Simmons,	Miss Persis Simmons,
Mr. John H. Hume,	Miss Cora Noyes,
Mr. Frank S. Boyden,	Miss Katherine Wallace,
Mr. Robt. C. Fergus,	Miss May Whitney,
Mr. Sam'l Crawford,	Miss Helena Gleason,
Mr. Judson Micks,	Miss Blossy Clendening,

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Mrs. Mary Theill,	Mrs. A. D. Cummings,
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Miss L. Rexford,	Miss Green,
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SPAIN AND ITALY.

Goddess of Summer Miss Etlalie Ten Eyck.

ARGUMENT.

The scene is on the shores of the Mediterranean. Different groupes are congregated in a market place. There is a dispute among a Spaniard and an Italian and knives are drawn, when the peasant girls come up and suggest that dancing is better than fighting, which they agree to, and dance the Toreros i Manolas, a Spanish dance followed by the Italian dance, Saltarello, then a general dance.

TEREROS I MANOLAS.

Patronesses Mrs. Nelson Morris, Mrs. A. M. Rothschild.

DANCERS:

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Mr. M. A. Weil,	Miss Amy Kramer,
Mr. M. H. Morris,	Miss Hattie Abt,
Mr. S. Loewenstein,	Miss Ida Binswanger,
Mr. E. J. Dresher,	Miss Lizzie McKillip,
Mr. D. L. Frank,	Miss Daisy Frank,
Mr. J. S. Mills,	Miss Lizzie Gillispie,
Mr. G. F. Zuneis,	Miss Grace McKillip,
Mr. L. Nathan,	Miss Martha Grossman,
Mr. Wm. Rowland,	Miss Blanche C. Thompson.

Solo, - - - - *Lillie Trix Fergus.*

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DANCERS.

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Mr. George Hall,	Miss Jennie Winnie.
Mr. Frederic Tucker.	Miss Caroline Ogden.
Mr. John Morey,	Miss Grace Clark,
Mr. L. E. Winchell,	Miss Ada Cruttenden.
Mr. W. B. Cunningham.	Miss Ella Wallace.
Mr. George E. Little,	Miss Anna Harland.
Mr. A. M. Chamberlin,	Miss Daphine Loomis.
Mr. Charles Boyden.	Miss Gertrude Hershey.
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SCOTLAND AND SWITZERLAND.

Goddess of Autumn—MISS GRACE HUYCK.

ARGUMENT.

The scene is laid on a mountain lake. There is a rifle shooting match in which a Scotchman and a Swiss come out the prize winners. Dancing follows, first the Scotch dance, then the Sword dance; followed by the Echos du Tyrol and singing, by Swiss Quartette.

SCOTCH DANCE.

Patronesses—MRS. C. C. HILTON, MRS. JULIA SHERWOOD, MISS BELLE GIBSON.

DANCERS.

Mr. Eugene Blaine,	Miss Ada Graves,
Mr. F. L. Riggs,	Miss Sarah Kimball,
Mr. Dick Baker,	Miss Minnie Sherwin,
Mr. George Frayser,	Miss Maud Sherwin,
Mr. Will Woodberry,	Miss Kittie Wisdom,
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Mr. Ben Fish,	Miss Carrie Dodd,
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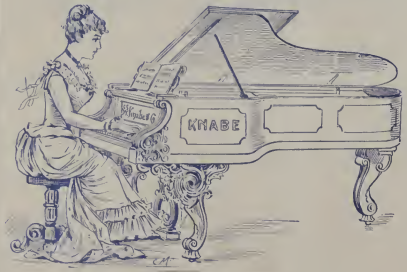

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(Continued from page 9.)

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Patronesses—MRS. D. W. RICHARDSON, MRS. D. C. CREGIER.

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Mr. Sidney Reeves,	Miss Lottie Noyes,
Mr. Robert Dunham,	Miss Essie Peterson,
Mr. Jack Reeves,	Miss Olive Branch,
Mr. Clarence Holton,	Miss Edna Rolf,
Mr. Alex. Deyfoos,	Miss Jessie Bang,
Mr. C. L. Weeks,	Miss Carrie Deyfoos.
Mr. A. G. Fisher,	Miss Marie Berry,
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RUSSIA.

Goddess of Winter—Miss Louise Chapin.

ARGUMENT.

The scene is a great square in St. Petersburg, with people passing to and fro. The Czar and the dignitaries of the city arrive and proclaim a feast and bid the sport begin. The Polish dance of the Mazurka is then begun, followed by the national dance of Russia, the Kamerinska. The dancers then fall back and a solo is danced by little Miss Cora Spicer.

Czar.....Fred. Chittenden.
Czarina.....Miss Mae Goodrich.
Governor.....James M. Elwood.

MAZURKA.

Patronesses—Mrs. J. S. Forsyth, Mrs. N. M. Chittenden.

DANCERS.

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Mr. H. R. Finney,	Miss Edna Towsley.
Mr. F. G. Tourtellotte.	Miss Mae Van Benschoten.
Mr. J. Collins,	Miss Zora Wilson,
Mr. W. S. Hyde,	Miss L. Anderson;
Mr. F. G. Laird.	Miss G. T. Sill,
Mr. C. C. Blake,	Miss E. R. Hitchcock,
Mr. A. R. Hickman,	Miss L. Funk,
Mr. G. Jenny,	Miss Madge Holland.
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Mr. Joseph Halstead,	Miss Jessie Mahon,
Mr. W. H. Storck,	Miss Mollie Gamer,
Mr. George F. Gamer,	Miss E. W. Bromilow.

KAMERINSKA.

Patronesses—Mrs. A. H. Dainty, Mrs. P. B. Weare.

DANCERS.

Mr. Ed. Kimberly,	Miss Kittie Coursen,
Mr. James Higgie, Jr.,	Miss Kittie Russell.
Mr. A. Lansing Hurdle,	Miss Belle Clement.
Mr. T. H. Coon,	Miss Carrie Baker,
Mr. Dudley Bryant,	Miss Alice Foster,
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Mr. Sidney Stevens,	Miss Nellie Hunneman.
Mr. George Gross,	Miss Mate Alley,
Mr. Charles Patterson.	Miss Leila Gross,
Mr. John Homan,	Miss Anna Clement,
Mr. Gustav Heisen,	Miss Enid Strasburg.
Mr. Will Mendenhall,	Miss Anna Beers.
Mr. Richard Kinsely,	Miss Katie Rinn,
Mr. Jack Perry,	Miss Margaret Coon.
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A Journal devoted to the Interests of the

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Vol. I. LOUISVILLE, KY., MAY 7, 1891. No. 6.

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WILLIAM LUDWIG.

The engagement of Mr. Ludwig to sing the principal bass parts at the May Festival has been received with general satisfaction. Mr. Ludwig is of Irish descent, and his career adds another to the long list of illustrious names produced by that unhappy country. His musical education was received from the best masters of Europe, and as a dramatic basso he has probably no equal on the stage.

Many persons in Louisville remember his magnificent impersonation of the Flying Dutchman, given here by the American Opera Company several years ago; and it will he of interest to know that immediately after his Louisville engagement he will proceed to London to assume the *role* of the Dutchman at Covent Garden with the great company now playing there under the management of Mr. Augustus Harris. Mr. Ludwig sings the bass solos in Dvorak's "Stabat Mater" and Mendelssohn's "Elijah." In the latter work he has probably no superior on the concert stage. The following are some of the press notices received by Mr. Ludwig:

And now let us say at last that Mr. Ludwig's "Elijah" was simply a masterpiece. He was enthusiastically received, but upon one or two occasions one could hardly help wondering why even our cold Boston audience did not forget itself and rise to its feet and shout "Bravo, bravissimo." His voice is splendid and, above all, full and manly, and his phrasing is simply a study.

For example, where in the second part the phrase appears, "Tarry here, my servant, the Lord be with thee; I journey hence to the wilderness," a climax of perfect singing was reached which was almost a revelation. Many celebrated baritones have scored great and deserved successes in this part, but no one has ever surpassed Mr. Ludwig in the artistic, intuitive and yet in many instances wholly original reading which he gives to the part.

His "Elijah" is not a dress-coated vocalist singing on the stage of a concert hall. It is a living, breathing man; it is an evident and human dramatic personage. He carries you with him to the desert. And you stand at his side quivering with excitement as he challenges the priests of Baal to the trial which results in the overthrow of their false gods and the victory of the God of Israel. His singing simply dissolves his surroundings and makes oratorio real; and if there were more singers who had this priceless gift the great oratorios could be presented to the public like wholly new works.

It is unnecessary to speak in detail, for it was all magnificent, but it may be said of his rendering of "It is enough" it will not soon be forgotten by any true music lover who heard last night's concert.—*Boston Post*, April 7, 1890.

The part of *Mephistopheles* was taken by William Ludwig, who did himself great credit in several of his numbers, particularly in his ditty, "There was a King Once Reigning," and gave a wonderful degree of expression to the charming song, "In This Fair Bower." His rendition of the serenade, "Why Dost Thou Wait at the Door of Thy Lover?" was unexpected, for in several passages of this song he gave an interpretation which, while justified by the notes, is still quite out of the ordinary, and discloses him as a student as well as a singer.—*St. Louis Globe Democrat*, Dec. 3, 1889.

Mr. William Ludwig's "Elijah" is a performance for the lover of oratorio music to revel in, for his interpretation of this role is a realization of its fullest possibilities, and is calculated to give the highest satisfaction to the most critical. His singing of the "Lord God of Abraham" and "Is Not His Word" were grand dramatic efforts, and his delivery of the recitatives of the title role were declamatory utterances which commanded the most attentive hearing. He won a great ovation after each of his leading numbers, which he well deserved.—*Boston Herald*, April 7, 1890.

But the special triumphs of the evening came to the "Elijah." William

GEO. G. FETTER PRINTING CO., LOUISVILLE, KY.

WHITNEY MOCKRIDGE.

Ludwig's honors in Boston have been many and well deserved, and won in varied fields. "Elijah," however, was a surprise even to his warmest admirers. There was fervor and passion in all his singing, as well as rare vocal skill and power. It would scarcely be possible to surpass in dramatic force the interpretation of the great air, 'Is Not His Word Like a Fire?' Mr. Ludwig, however, was equally artistic and consistent in all his solos. He entered thoroughly into the spirit of the part, and generous plaudits testified to the admiration of his hearers.—*Boston Globe*, April 7, 1890.

Mr. William Ludwig sang the role of "Jesus" with a fervor and a beautiful simplicity of spirit that carried its largeness and devotional emphasis to the hearts of his hearers.—*Boston Post*, April 11, 1890.

No one has sung the music of the role of "Jesus" more acceptably than Mr. Ludwig did last evening, and he created as marked an impression in its delivery as he did in his performance in "Elijah" last Sunday evening.—*Boston Herald*, April 11, 1890.

Mr. Ludwig deserved the special honors of the evening. It does not seem too much to say that his "Paul" was superb. His work was artistic and effective, as shown in the singing of one of the best numbers in the oratorio, the wonderful aria, "O God, Have Mercy," the pathos was faultlessly rendered.—*Providence Journal*, Dec. 11, 1889.

To Mr. Ludwig, however, belongs the special palms of the performance. His "Paul" was simply superb. His manner in which that wonderful aria, "O God, Have Mercy," was sung brought tears to many eyes, and well it might. It was an almost faultless rendering. The great recitative and aria, "Now, When the Apostles," was simply tremendous in effect, as sung by this artist. From the first to the last note of his part, his artistic personality and magnetism were immense.—*Boston Post*, Sept. 25, 1889.

WON GOLDEN OPINIONS.

As Mr. Mockridge is to sing in both "Elijah" and the "Stabat Mater" at the Commercial Club's May Festival, the following from the St. Paul *Globe* is interesting: "Whitney Mockridge again won golden opinions and persistent applause as a tenor singer in the aria 'Cujus Animam' 'Stabat Mater,' by Rossini. This high estimation was ratified when he sang 'If with all your hearts' from Mendelsohn's 'Elijah.' Mr. Mockridge responded to the persistent applause by singing a pretty melody."

ANALYTICAL PROGRAMS.

The analytical programs, containing a description of all the music, instrumental and vocal, to be presented at the Festival, are now on sale at the music stores and at the office of the Commercial Club, at fifteen cents each, just what they cost. They are attractive and valuable souvenirs.

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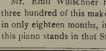

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"The third in the current series of Boston Symphony concerts took place at the Academy of Music last evening, and was brilliantly successful in every way. A great audience, one that filled every seat in the house and made even standing room hard to get, was present, and a singularly well-chosen and attractive program was rendered in a way that left nothing to be desired. Schubert's B Minor Symphony was played here two weeks ago by the Thomas Orchestra, but it is a composition of such extraordinary charm that it was a pleasure to hear it again, and the interpretation of it given by Mr. Nikisch was exquisitely beautiful. Not less delightful in a widely-different way was the playing of the Mendelssohn music. It could not have been more delicate or brilliant. Mr. Nikisch and his orchestra, however, did not carry off all the honors of the evening. A good part of them fell to the share of Mrs. Nikisch, who was the soloist of the occasion. Her voice is a strong, agreeable mezzo-soprano of ample volume and excellent quality. In the songs with piano Mrs. Nikisch was accompanied by her husband, who showed himself to be as good an accompanist as George Henschel."—*North American.*

WRITE FOR SEATS.

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KENTUCKY'S MAY MUSIC FESTIVAL.

As the time approaches for the consummation of the first grand Music Festival in Louisville, the interest that all lovers of art should feel in the development of musical taste becomes more and more apparent. The box sheet shows an extraordinary sale of tickets, but it is evident that during the next few days many more will be sold; and those who wish to secure a good location should communicate with the Secretary at once. The nature of the music is such that any of the seats in the Auditorium will be desirable; and on the nights when the massive works of Dvorsk and Mendelssohn are to be performed with orchestra soloists and grand chorus, the seats in the rear will be the best in the house for getting the ensemble effects.

The Boston Symphony Orchestra met with an ovation in all the cities visited on its recent Eastern tour, and the critics, although predisposed in favor of local organizations, were forced to admit that such finished playing had never been heard before in this country, and could not be excelled in Europe.

Of the soloists, Miss DeVere is recognized as being *par excellence* the leading soprano in the United States. During last season she was in demand at all the leading festivals, and it was the universal verdict that no one had ever leaped into the first position more successfully and filled it more worthily than DeVere. She is engaged for the great festivals at Pittsburgh and Buffalo this year, and is said to have no equal in the music of "Elijah" and the "Stabat Mater" of Dvorak.

Mrs. Nikisch has fully sustained her great European reputation in many recent engagements in the East, and will also be one of the principal soloists of the Festival.

Miss Edmands, the Boston contralto, will be a fitting associate to these excellent *artistes*, for she is one of the best in the country.

Miss Marie Jahn, prima donna soprano from the Metropolitan Opera-house, New York, is recognized as one of the greatest living exponents of Wagner.

Mr. Whitney Mockridge, the renowned tenor, is recognized as the best oratorio tenor in the country, and he will prove to be one of the attractions of the Festival.

Signor G. Campanari, baritone, who will sing the celebrated cavatina from Faust, is a fine singer, and was a member of the opera company at the famous La Scala, Milan. He sings with all the fervor and intensity of the Italian school, and will surely please.

Mr. Ludwig, the great basso, was selected above all others by the Handel and Haydn Society, of Boston, at their grand Festival last year to sing the part of "Elijah," and his rendition of the music was superb.

It will thus be seen that the soloists are the very best that could be obtained. But the Festival will inaugurate a new era in the musical development of Louisville by the formation of a grand chorus to assist in rendering some of the classical works of the great composers. These works will be given (for the first time in Louisville) in their entirety, with the adjuncts of a grand orchestra and famous soloists.

Owing to the large number of visitors expected in the city during Festival week, it is suggested that persons who desire to attend the Festival had better secure tickets AT ONCE.

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Smith & Nixon's prices are most reasonable, considering the superior quality of the instruments they handle. Those contemplating the purchase of a piano will find everything they desire in this immense establishment. 11

The Festival Bulletin.

Issued semi-monthly under the auspices of the Press Committee of the Louisville Commercial Club and edited by the Club's Secretary, office, Room No. 900 The Commerce Building, Louisville Ky. For advertising rates, address John L. Moore, Business Manager.

LOUISVILLE, KY., MAY 7, 1901.

HAVING performed the service for which it was summoned, THE FESTIVAL BULLETIN bids the public farewell and retires from the scene of action. It is hoped, however, that it will be called forth again before many months, to trumpet the prospectus of another May Music Festival, the result of the work of the Permanent Festival Association Committee. This Committee has already organized, and it will soon ask the public to support the measures it will formulate. We must have plenty of high-class music in Louisville, and the hearty and generous co-operation of the people will make it possible. If we all pull together, our city can have the best music at the cheapest rate. Let us arrange our next festival so that the poor—many of which class are lovers of fine music—may secure seats ahead at the lowest possible cost. We have made a good start by placing the general admission this year at one dollar.

COME TO THE SCOTCH IRISH CONGRESS.

The arrangements for the Scotch-Irish Congress are now complete. The general exercises of the Congress will be held at Masonic Temple Theater, beginning at 10:30 Thursday, May 14, and holding two sessions a day until Saturday evening. On Sunday morning the visiting clergymen will occupy the various pulpits of the city, and on Sunday evening, under the auspices of the local committee, an old-time Scotch-Irish religious service will be held at the Auditorium, in which all the churches will unite.

All the routine business of the society will be transacted at special meetings of the members themselves.

The general exercises of the Congress are open and free to the public, who are cordially invited to attend, without reference to nationality. The programs at these meetings, consisting of addresses, many of them short and impromptu, by the most distinguished orators of the country, and of delightful music afforded by a band celebrated for its rendition of Scotch and Irish airs, will be highly entertaining to popular audiences.

The principal speakers and their subjects follow: The first speaker of the occasion will be Hon. Simon B. Buckner, Governor of Kentucky, who will deliver the address of welcome. Then will follow, in the order yet to be designated, Hon. A. E. Stevenson, of Bloomington, Ill., on the Scotch-Irish of the "Bench and Bar;" Rev. Stuart Acheson, Toronto, Canada, on the "Scotch-Irish in Canada;" Mr. Alexander Montgomery, of San Francisco, on "The Pioneers of California;" Dr. John S. MacIntosh, of Philadelphia, Pa., on "Our Pledge to Posterity," "The Scotch-Irish of Today and To-morrow;" Judge O. P. Temple, of Knoxville, Tenn., on "The Scotch-Irish of East Tennessee;" Judge Wm. Lindsay, of Kentucky, on "The Scotch-Irish of Kentucky;" Dr. J. H. Bryson, of Huntsville, Ala., "Scotch-Irish Influence in the Formation of the Government of the United States;" Col. W. C. P. Breckinridge, of Lexington, Ky., on "Scotch-Irish Statesmanship." Besides these, addresses will be delivered on subjects not yet announced, by Hon. Henry Watterson, of Kentucky; Col. A. K. McClure, of Philadelphia; Col. J. F. Johnston, of Birmingham, Ala.; Dr. Thomas Murphy, of Philadelphia, Pa., and Dr. John Hall, of New York.

Belfast, Ireland, the greatest of Scotch-Irish cities, will send Mr. Francis D. Ward, President of her Board of Trade, to represent her at the Congress. Other Irish cities will also be represented.

An informal reception will be given to members of the society and specially-invited guests, at the Galt House, after the regular exercises on the first evening.

The official headquarters will be at the Louisville Hotel, at which will be established a bureau of information for visitors.

The Louisville & Nashville and Queen & Crescent railroads and the Central Traffic Association lines, which embrace all the territory North of Louisville and from the Mississippi river on the West to Buffalo, Pittsburgh and Parkersburg on the East, will give one-half fare rates for the round trip to and from the Congress. These tickets will be good for starting on the 12th and 13th of May and limited for returning not later than the 19th. They will be on sale at all the ticket offices of the lines mentioned on the days above stated, May 12th and 13th; passage to be begun on the day of purchasing the ticket.

The Southern Traffic Association, embracing most of the roads in the territory South of the Ohio and East of the Mississippi, will sell tickets at one and one-third fare for going and returning, on the certificate plan.

All persons who wish to visit Louisville for the purpose of attending the Congress or any of the other attractions in progress the same week, can avail themselves of these rates whether they are of Scotch-Irish extraction or not.

The Congress promises to be one of the most notable events in the history of the country.

The Southern Afternoon Press Bureau will hold a convention here May 14th to 16th, inclusive, and the event will attract wide-awake newspaper men from every section of the South.

There will be nine days of splendid racing at the Louisville Jockey Club, beginning with Kentucky's famous Derby, May 14th.

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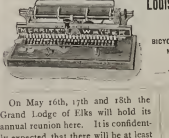

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WRITE FOR CIRCULARS AND TERMS

On May 16th, 17th and 18th the Grand Lodge of Elks will hold its annual reunion here. It is confidently expected that there will be at least 10,000 Elks in the city, and a number of big entertainments will be given for them and other visitors.

The State Democratic Convention, which will attract statesmen, politicians and citizens generally, will convene in this city May 13th. There will be over 700 delegates and the convention proceedings will be extremely interesting.

The Southern Literary Society has also indicated that it will meet here on May 19th and 20th.

PAGANINI'S DEATH.

In a French paper, Madame Maria Escudier gives the following account of the death of Paganini:

"On the 27th of May, 1840, I was at Nice, and heard of Paganini's death. I sought out the narrow and obscure alley where the violinist dwelt. As I mounted the stairs I met a girl weeping. I asked her the cause of her tears. She answered that her master, M. Paganini, was just dead, and she had lost her place. Curiosity drove me to enter the chamber. There, on a truckle bed, lay the celebrated violinist I had so often applauded with transport in Germany, England and France. A napkin was around the dead man's neck and a plate stood near containing the remains of a pigeon.

"'The poor man,' said the girl, 'seemed to foresee he would not finish the pigeon. When he gave me the money for the day's expenses, he said, "Zulietta, I should like to have a pigeon." "Well, sir, give me twelve sous more." "Twelve sous," he replied, making a worse grimace than usual, "twelve sous! Too dear, Zulietta, get one, my good girl, for eight sous, for you know, my child, there are very many bones in a pigeon." And yet people tell me he was very rich.'

"I ceased to listen to her talk; my eyes fixed themselves on the corpse of Paganini; the countenance, dry as his violin, had, in spite of its ugliness, the solemn character which death imparts. His violin hung mute on the wall.

"Some old women came to perform the last rites to the dead millionaire. I determined to pay funeral honors to his Stradivarius. I placed a white cloth on the table, and laid on it gently the body of the violin. When I touched it it gave out a feeble sound that made me shudder as if I had heard a voice proceeding from the lifeless breast of Paganini. I gently wrapped up the violin, placed a chaplet of immortelles at one end and two lighted tapers at the other, and slowly quitted the apartment, where a young artist was hurriedly sketching the face of the immortal violinist.

"As Paganini had died without the rites of the church, the authorities refused to grant interment to his remains. The steamboat for his native place, Genoa, refused to take the body. It was kept for some days in a cellar, and it was necessary to appeal to Rome to have it transferred to the Villa Cajona, near Parma, where, five years after his decease, the great virtuoso was interred without pomp, like the meanest of mankind."

WHY HE ATTENDED THE SYMPHONY.

Among the crowd that assembled at Music Hall yesterday afternoon to attend the Symphony rehearsal was a small boy who attracted much attention, says the *Boston Post*. He was neatly but poorly dressed, his hat had seen better days, and altogether his general appearance was such as to contrast strongly with the comfortably-clad people around him. But he seemed bent on hearing the concert, and, notwithstanding his diminutive stature, he pushed his way well to the front in order to be among the first to enter the hall when the doors opened. His eagerness, born doubtless from a natural love of music, excited the sympathies of the crowd, and they began to aid him in his effort to gain admittance.

"See that boy," said one lady to her companion. "How anxious he is to hear the concert. Do you know I think these low-priced rehearsals are excellent education, for they elevate the popular taste in music and enable many poor people, like this boy, to hear a high grade of selections at a small expense. Musical tastes in one so young ought to be encouraged. Let's help him." So they made way for the lad, who looked up with great brown eyes, and, although he held his peace, everyone knew he was grateful to his kind friends. At last he worked his way up to the head of the line and when the doors were thrown open he ran ahead with marvelous speed and secured a nice front seat in the balcony. There he sat with an expression of satisfied expectancy, and more than one who saw him patiently sitting there were glad they had assisted him to so much innocent enjoyment. But about five minutes before the beginning of the performance a lady came in and snapped her finger at the boy, who quickly jumped up and gave her the seat. "Now run back to the office, Jimmy," she said, "as fast as you can, for my husband wants you to run on an errand right away." And the youthful Mozart, with a much-pleased expression, ran down the stairs, two at a time, and on reaching the street breathed a quiet sigh of relief.

WHAT CRITICS THINK OF HER.

New York *Sun*: Signorina De Vere—To deal with the most notable occurrence of the night—is a soprano endowed with a pure, vibrant and flexible voice ranging as high as F. Her execution is, if anything, more remarkable than her voice. She has such precision and fluency as won universal admiration for the prima donnas for twenty years back, and in the ever fascinating art of dwelling upon a high note, making a crescendo and a diminuendo, and then gliding down to a remote step of the scale, she reminds one exactly, as she also does through the crystalline beauty of her upper tones and the facile grace and surety of her performance in general, of Mme. Gerster when that delightful songstress was at her best. When the *Mase* audience of the period interrupts the "Lucia" rondo with frantic applause, and follows up this demonstration with half a dozen recalls, and when a like demonstration attends later on, her interpretation of the "Dinorah" waltz—"Ah! non giunge," being given as an encore after the first piece, and "Home, Sweet Home" after the second—the enthusiasm must be regarded as significant. Since Mme. Gerster's palmy days no such scene has been witnessed in this city.

CLEMENTINE DE VERE.

St. Louis *Republic*: All expectations and interest centered on the next singer who was to make her debut before a St. Louis audience, Signora Clementina De Vere, a world-famous soprano, noted for her brilliancy of execution, an artist of the rank of Jenny Lind, Gerster, and Patti. The audience expected a grand singer, so when she appeared to sing the aria, "Thou Brilliant Bird," from the opera "The Pearl of Brazil" of David, she received an ovation from the audience and the members of the band that might make any artist feet flattered. Her voice is a pure, light soprano, even, true and smooth, and of the greatest flexibility. The selection, difficult and full of runs, thrills and runlades, showed off her superb voice. To say that she enraptured the audience is only stating a fact. When she had finished, Music Hall never heard such applause, it was a furore; the audience was wild and shouted, as well as clapped hands and stamped feet.

Buffalo *Courier*: The principal debutante of the evening was Signorina DeVere, this being her first season in America. She was found to be an exceptionally gifted soprano, and her singing created the appreciative enthusiasm always commanded by true artistic effort.

San Francisco *Call*: As Margherita Miss DeVere was divine, both in her remarkable beauty of person and the rare excellence of her acting and singing. As has been well suggested of all the great Margheritas of the past there is not one with whom she would not compare most favorably. Her execution of the famous "Air de Bijoux" was something marvelous, and as her voice would ripple with exquisite melody through the higher notes a murmur of subdued applause would rise from gallery and pit only to sink into breathless silence as she would soar to some higher key with an ease and method which is rarely attained through the years of the most assiduous practice. But at the end of the song the house could contain itself no longer, and a thunderburst of applause followed, lasting for fully a minute.

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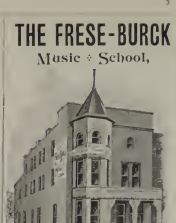

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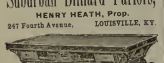

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LOUISVILLE MUSIC FESTIVAL,

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TUESDAY NIGHT, MAY 12th.

Grand Symphony Concert.

PROGRAM.

OVERTURE—Sakuntala . . . . Goldmark

SYMPHONY—"In Waldo" . . . . Raff.

Allegro—In the day time.
Andante—In the twilight.
Allegro Assai—Dance of the Dryads.
Allegro—Night—Silent breath of night in the forest, entrance and departure of the wild hunt with Frau Holle and Wotan—Break of Day

. . . . Wagner.

VIOLA—"O Lovely Hall!" . . . . Tannhauser . . . . Brahms.

CONCERTO—Violin and Orchestra, In D, Op. 77 . . . . Brahms.

First movement—Allegro non troppo.

Mr. Franz Kneisel.

SUITE—Per Gynt—Op. 46 . . . . Grieg.

Harbo'rook.
The Death of Ase.
Anitra's Dance.
The Hall of the Mountain King.

SONGS WITH PIANO . . . . Rubinstein

a—"Es blinkt der Thau" . . . . Wagner.

b—"Wiegenlied" . . . . Jensen

c—"Vogelein, wohin so schnell" . . . . Gounod.

Miss Marie Ashi. Saint Saens.

SYMPHONIC POEM—"The Youth of Hercules" . . . . Saint Saens.

WEDNESDAY AFTERNOON, MAY 13th.

Young People's Popular Concert.

PROGRAM.

OVERTURE—Mignon . . . . Ambroise Thomas.

SELECTION—From "Symphonie Fantastique" . . . . H. Godard.

a—"Sylvia's Dream."

b—"In the Ballroom."

SONGS WITH PIANO—

a—"Florian's Song" . . . . Godard.

b—"Vergebliches Standchen" . . . . Brahms.

c—"Frühlingsnacht" . . . . Schumann.

Mrs. Arthur Nikisch.

RHAPSODIE—For Orchestra, in A . . . . Lisle.

Andantino—Allegretto Presto. Lisel.

SYMPHONIC POEM—"Tasso, Lament and Triumph" . . . . Gounod.

CAVATINA—From "Lara" . . . . Pugnolini

Signor L. Campanari.

CONCERTO ALLEGRO FOR VIOLIN—"Perpetual Motion" . . . . Wagner.

OVERTURE—Tannhauser.

WEDNESDAY NIGHT, MAY 13th.

Open Rehearsal of Selected Choruses from Dvorak's "Stabat Mater" and Mendelssohn's "Elijah."

BOSTON SYMPHONY ORCHESTRA

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THURSDAY NIGHT, MAY 14th

Grand Classical Concert.

PROGRAM.

OVERTURE—"Prometheus Bound" . . . . Goldmark.

SYMPHONY—No. 4 in D, Op. 2 . . . . Brahms.

Allegro non troppo
Allegro non troppo
Allegretto grazioso; grente
Allegro con spirito

CAVATINA—From "Samson and Delilah" . . . . Saint-Saens

Mrs. Arthur Nikisch

WALDWEBEN—From "Gotterd" . . . . Wagner.

"Voices in the Forest."

PRELUDE AND LIEBESTOD—"Tristan and Isolde" . . . . Wagner.

FRIDAY NIGHT, MAY 15th.

PROGRAM—PART I

OVERTURE—"Benvenuto Cellini," Op. 23 . . . . Berlioz

SYMPHONY, No. 5 . . . . Beethoven.

Pure materially. Finale.
Allegretto.
Presto; quasi meno presto; Tempo primo
Allegro con brio.

PART II.

STABAT MATER—Op. 58 . . . . Antonin Dvorak

Miss Clementine De Vere, Soprano
Miss Gertrude Edmunds, Contralto
Mr. Whitney Mockridge, Tenor.
Mr. William Ludwig, Bass.
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SATURDAY NIGHT, MAY 16th.

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ances. Mrs. Arthur Nikisch's first appearance created general interest, and the singing was well received. Mrs. Nikisch has not a great voice, but a remarkably pleasing one. She was formerly a light opera singer, and has performed successfully in the Stadt Theatre, Leipsic, and the Hof Theatre, Cologne. Mr. Nikisch accompanied her on the piano, and no more exquisitely played accompaniments were ever heard in Baltimore." —*Sun.*

THE BEST SEATS.

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AN EMBARRASSMENT OF RICHES.

In a conversation with a prominent musician the other day, he expressed the opinion that the May Festival program caused him to be in a dilemma. He had to divide up his seats with his family, and could not decide which were the best programs from a musical standpoint. He says they are all good, and contain so much that one wants to hear that there is an embarrassment of riches. The Tuesday night and Wednesday afternoon programs consist of the greatest variety, and, excepting the choral nights, will probably be the most attractive.

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THE BOSTON SYMPHONY ORCHESTRA.

Appreciation of the Boston Symphony Orchestra, which has been steadily growing in New York for five years, says the *Tribune* of Feb. 25th, seems to be developing into a very fine cult. The last concert of the organization at Chickering Hall was an extraordinary affair, so far as the recognition of the work done by Mr. Nikisch and his men was concerned, but a still more extraordinary and indeed incomprehensible affair so far as the enjoyment of the blownish antics of Mr. de Pachmann was concerned. That the playing of the superb band, under its inspiring leader, should be appreciated at its full value by a New York audience is not at all to be wondered at. New Yorkers know good music when they hear it, because they have been trained in appreciation by Mr. Thomas and his *confrères*, and they cherish no petty prejudices against virtuosi who reach their ideals of excellence in this department. They have a good deal of amiability, too, and love relaxation, which, perhaps, goes as far as any thing can to explain the circumstance that Mr. de Pachmann's curtain calls amused laughter and a new round of applause when he throws kisses to the pianoforte on which he has played, and by a series of eloquent gestures informs the audience that to the instrument alone he himself is due the credit for his brilliant performances. It is all affectation and unworthy of an artist, of course, but so long as the public can be humbugged into the belief that it is but the ecstasy of genius that spurs these species of charlatanry will be practiced by M. de Pachmann, and applause will follow it for no other purpose than to see what he will do next. The joy of it is that it spoils the enjoyment of the judicious when he plays so beautifully as he did last night in Mozart's D minor concerto and so dizzyingly as he did in Mendelssohn's "Rondo Capriccioso" and an Etude by Chopin, with which he opened his program performance after the concerto. And it robs Mr. Nikisch's concert of the dignity which its lofty artistic merit invested it with. The orchestra's numbers last night were Chertkoff's "Anacreon" overture, the "Waldweben" from Wagner's "Siegfried" read in a style that sounds rather tame in New York, and Brahms's D minor symphony.

Next season the orchestra will give six concerts, the increased number being due to the fact that it will take the place in Brooklyn's musical life vacated by the Philharmonic Society. Seats for the series may be reserved on and after to-day at Schubert's music store on Union Square.

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ABOUT MISS EDMANDS.

"Miss Edmands brought to her share of the work a voice that is remarkable for its sympathetic quality and which in the prayer to Wodan was imbued with a religious feeling that made her singing extremely effective."—*Washington Post*, Feb. 13, 1890.

"Miss Gertrude Edmands made her debut here and with the very first note she demonstrated her title to rank among the best of contraltos. She sings with exquisite taste, phrases with rare intelligence and refinement, and her enunciation is delightfully distinct."—*Petersburg Daily Index-Appeal*, May 23, 1889.

"Miss Edmands has a superb contralto voice."—*Richmond Dispatch*, May 25, 1889.

"Miss Gertrude Edmands is well known for her work—artistic work which would alone make her famous. She adds to a rich deep voice a wonderful power of expressing the meaning of her sentences."—*Boston Traveler*, Dec. 21, 1889.

"Miss Edmands added much to the enjoyment of the evening by the musical and refined way in which she sang her group of songs by Schumann."—Richard Heard, in *Boston Post*, Nov. 22, 1888.

"Miss Edmands has a beautiful voice and a refined style, and her share of 'He Shall Feed His Flock' was exquisitely successful."—*N. Y. Sun*, Dec 30, 1887.

ABOUT THE PROGRAMS.

The programs for the May Festival have been arranged with a view to include in the performances the widest variety combined with the best quality of music. No doubt many persons who have a preference for certain styles would wish to see more of their favorite composers represented, but it will be seen that in the limited scope of the Festival there is not room to cater to individual tastes. It is believed that the program as selected will meet with the favor of all reasonable people, and that the Festival as arranged will prove to be of the greatest interest to the greatest number.

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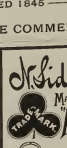

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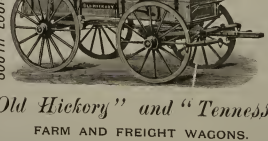

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Count Hortynski, brother to Princess Zutlesko ..... Mr. Willie H. Page
Witold, hermit to Waldemar ..... Mr. J. H. Taylor
Herr Fabian, tutor to Waldemar ..... Mr. H. Thompson
Christoph Osbeck, chief forester ..... Mr. Pope Cook
Fraser Vogler, in the secret service ..... Mr. F. Williams
Col. Radowicz, a Polish Noble ..... Mr. Ralph Dorman
Capt. Baratowski, a Polish Noble ..... Mr. E. Reynolds
Justin, an old retainer ..... Mr. T. H. Coyle
Paul, a servant ..... Mr. J. Egbert
Wolf, } Foresters, } ..... Mr. Edwin Frank
Stephen, } ..... Mr. C. Rowland
Peter, } ..... Mr. J. Polsdin
Countess Wanda, daughter to Count Horynski ..... **Rachel McAuley**
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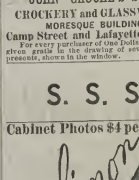

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All other goods reduced in proporoa. We also offer to the public at large new stereoscopic views free of charge to all purchasers of $1 and upwards. Remember the address. Exhibition open from 9 A. M. to 10 P. M. daily, Sundays excepted. ALI & LAURI, Proprietors.

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Admission, Gentlemen $2.
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BIDWELL'S
St. Charles Theatre.
RHEA'S FAREWELL
AT THE
St. Charles Theatre.
Rhea in "Arcadia"—The Story of the Play.
"Arcadia," the play in which Miss. Rhea will begin her farewell engagement at the St. Charles on Sunday next, is called Dangerous Ground in the original French of Sardou. The plot hinges on the inconsiderate action of an Impetuous lover, going into the house of his betrothed at an unusual hour, finds himself in the apartments of his sweetheart's married sister, the Baroness de Trouville, with whom he had previously had a slight flirtation. Threatened with discovery by the husband, he seizes the Baroness' diamonds, resolving to save her reputation even at the cost of being branded as a thief. The husband's suspicions were aroused, however, and even his wife's assurances of her innocence fail to allay it. He refuses to hear what the lover would say, and a duel to the death is about to take place when all is happily cleared up by the ingenious confession of Helene, the wayward wife of the wife's sister, and the real cause of the whole trouble. As Helene Mlle. Rhea was seen at her best. Nothing she has heretofore done in New Orleans has been entirely in the line of her powers and so calculated to display her many charms of manner as this part. Love makes her bold, but even boldness does not rob her of her suddenly charms. She is never at a disadvantage throughout the play, and at all times is bright, innocent and attractive. In the last act she was peculiarly effective, and drew from the audience in the midst of spontaneous applause. In every way there is noticeable a marked improvement in this always-pleasing actress. She is deserving more at ease with her English, and her mispronunciation merely adds piquancy to the delivery of her lines. Taken as a whole, her Helene is a pretty and artistic bit of work, and those who were pleased with her in other roles will be charmed with her in this. "Arcadia" can be given only Sunday, February 8th. Monday, Tuesday and Tuesday matinee. On Wednesday, Rhea will appear in her superb comedy, "An Unequal Match." Thursday, by general desire, "The American Countess." Friday will be a gala night. The Drury Lane version of "The School for Scandal" will be produced for Rhea's grand benefit, and at the farewell matinee on Saturday "Camille" will be played. There will be no performance on Saturday night.

A Word of Advice.

Wishing to impress upon the minds of the many visitors who have come to our city to see the "World's Great Exposition," that in their search after pleasure they must not lose sight of the all-important fact that the change of climate, and especially that of water, greatly endangers their health and comfort, and to place within their reach the means of obviating this danger, we cite to them the old adage, "An ounce of preventive is worth a pound of cure. So protect yourselves by following the advice of Dr. Harvey L. Byrd, who recommends "Duffy's Pure Malt Whiskey" as a stimulant, to be taken in the following manner: To a glass of water or milk add one half ounce of "Duffy's Malt Whiskey." If taken as advised, you will find it not only very palatable, but very effective as a tonic to your good health, and thereby greatly add to the pleasure of your visit.
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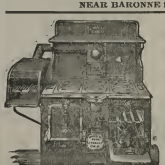

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VOL. 10.]

POETRY.

HOW A PAPER IS MADE.

"SAY how is a newspaper made?"
The question is easy to ask;
But to answer it fully, my dear,
Were rather a difficult task;
And yet, in a bantering way,
As the whippoorwill sings in the glade,
I'll venture a bit of a lay
To tell you how a paper is made.

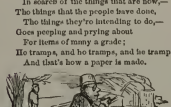
An editor sits at his desk,
And ponders on things that appear
To be claiming the thoughts of the world —
Things solemn, and comic and queer;
And when he has bit on a theme
He judges it well to parade,
He writes, and he writes, and he writes,
And that's how a paper is made.

He writes, and he writes.

An editor sits at his desk,
And puzzles his brain to make out
"Telegraph" so squabbled and mixed—
It's hard to tell what it's about;
Exchanges are lying around and,
While waiting dispatches delayed,
He clips, and he clips, and he clips,
And that's how a paper is made.

He clips, and he clips.

An editor out in the town,
In search of the things that are new,—
The things that the people have done,
The things they're intending to do,—
Goes peeping and prying about
For items of many a grade;
He tramps, and he tramps, and he tramps,
And that's how a paper is made.



He tramps, and he tramps.

And all that these workers prepare,
Of every conceivable stripe,
Is sent to the printer, and he
Proceedeth to stick it in type;
His lines, respecting his will,
In slow moving columns parade;
He sticks, and he sticks, and he sticks,
And that's how a paper is made.

He sticks, and he sticks.

In short, when the type is all set,
And errors cleaned up more or less,
'Tis "locked in a form," as we say,
And hurried away to the press;
The pressman arranges his sheet,
His ink gives the requisite shade;
Then he prints, and he prints, and he prints,
And that's how a paper is made.

He prints, and he prints.

MISCELLANY.

MALIBRAN AND THE KING.

At Naples, the rule is that when an actress is about to make her *début*, she waits and solicits the honor of his Majesty's presence on her first appearance. In compliance with this regulation, Madame Malibran went to the king and said hesitatingly, —

"Sire, if it be agreeable to your Majesty, I have come to request that your Majesty will be graciously pleased not to appear at the Theatre to-morrow evening." The king, not a little astonished, demanded the reason of a request so singular.

"May it please your Majesty, I have heard that it is the etiquette here in Naples, not to applaud in the presence of royalty; that is to say, unless you graciously set the example."

The king, perceiving her embarrassment, desired her to speak out.

"Sire, as you are good enough to command me to speak, I will. The fact is, I am so much in the habit of being applauded the instant I appear on the stage, that I am sure, if I were received in silence, I couldn't sing a note."

"Very well," said his Majesty, "I will set the example. Fear not; you shall be abundantly applauded."

Madame Malibran returned home highly satisfied by having thus secured powerful protection. In the evening, just before her appearance on the stage, she got between the side scenes, where she might be seen from the royal box, and having caught the eye of the king, reminded him of his promise by clapping her hands. His Majesty, pleased with her freedom and originality, failed not to be as good as his word, and the whole house responded to the royal signal. — *Arvine.*

CURIOSITY OF PUNCTUATION.

All languages have their curiosities, but the following, which is said to be a reality, could hardly occur in any but the French.

A certain man made his will, and by it, in the line, "A chaque deux cent mille francs," he gave to each of two sons, two hundred thousand francs. In folding before quite dry, an accidental mark was made after the *d* in deux, so that the line read, —

"A chaque d'eux cent mille francs," making it read, "to each of them, one hundred thousand francs," instead of "to each, two hundred thousand francs." This slight accident made a sad inroad in their fortunes.

HAYDN'S COURT KNOWLEDGE.

A female singer, who was in high favor with a German prince, was appointed to sing one of Haydn's compositions. At the rehearsal she and the conductor differed as to *the time* in which it ought to be sung. It was agreed that the composer should be referred to, who, when the conductor waited on him, asked if the lady was *handsome*.

"Very," was the reply, "and a special favorite with the duke."

"Then she is right," said Haydn, with a significant look at the poor, disconcerted professor, who, in all probability, had he gained his point, would have lost his place; and this Haydn well knew.

ANECDOTE OF HANDEL.

Handel was one of the most humorous of mortals, and at the same time one of the most irritable. His best jokes were perpetrated frequently during his most violent bursts of passion. Having occasion to bring out one of his oratorios in a provincial town of England, he began to look about for such material to complete his orchestra and chorus as the place might afford. One and another was recommended, as usual, as being a splendid singer, a great player, and so on. Preliminaries, Handel made his appearance, puffing, both arms full of manuscript. "Gentlemen," quoth he, "you all read manuscripts?" "Yes, yes," responded from all parts of the room. "We play in the church," added an old man behind a violoncello. "Very well, blay dis," said Handel, distributing the parts. This done and a few explanations delivered, Handel retired to a distant part of the room to enjoy the effect. The stumbling, fumbling, and blundering that ensued are said to have been indescribable. Handel's sensitive ear and impetuous spirit could not long brook the insult; and, clapping his hands to his ears, he ran to the old gentleman of the violoncello, and, shaking his fist furiously at the terrified man and the instrument, said: "You blay in de church? Very well, you may blay in de church; for we read de Lord is long-suffering, of great kindness, forgiving iniquity, transgression, and sin. You sal blay in de church, but you sal not blay for me;" and, snatching together his manuscripts, he rushed out of the room, leaving his astonished performers to draw their own conclusions.

GAUGE FOR A MUSICIAN.

A well-known pianist recently played some of his most astonishing pieces before the Sultan. At the conclusion of the performance, the Sultan, who had been observing him with great apparent admiration, said to him, —

"I have heard Thalberg (a low bow of the artist, and a modest smile); I have also heard Listz (a still lower bow and devout attention); but not one of all that played before me *perspired* as much as you do."

HARVARD SYMPHONY CONCERT.

The seventh concert, given on Thursday afternoon, had the absolute novelties — Mr. Drezel's setting of Longfellow's charming verses written for Agassiz's fiftieth birthday, sung by Miss Doria, and an overture by Dudley Buck, both of which were very well received. Mr. Lang played Schumann's concert-stueck in G and a cappriccio by Bennett, in his most finished manner. The concert closed with a fair rendering of the Fifth Symphony of Beethoven. The eighth concert will take place on Friday, Feb. 13.

REMINISCENCES OF PAREPA.

The New York Tribune pays a merited tribute to the personal character of Madame Parepa-Rosa, the deceased prima donna. Her marriage with Mr. Rosa was one of love on both sides, and the mutual respect and frank affection which always subsisted between husband and wife were charming to witness. The most affectionate relations generally prevailed between her and the members of the company. Almost any of the subor- [illegible] the chance to be of service to "Madame," and the chorus singers often took a few dollars out of their earnings to buy flowers on special gala occasions for the prima donna who always had a kind word for them and a gracious smile. With the principal artists, also, despite the proverbial jealousies of the profession, her intercourse was unusually cordial and agreeable. Her best friends, however, were chosen from private life, and in their society she was always one of the most charming of companions. She was constantly doing little acts of kindness in unexpected ways — singing to the servants at the hotels in her travels, or helping some broken-down musician. On one occasion she attended a benefit performance at a theatre, when one of the principal attractions advertised did not appear. She promptly came forward from the audience, and relieved the beneficiary's distress by going upon the stage dressed as she was and volunteering a song. She owned a pleasant house in London, to which it was her purpose to retire some day for the enjoyment of that quiet, domestic life for which she always had a longing. Probably no opera singer who ever visited America was more universally respected by musicians.

THE BRAVEST SOLDIER.

Frederick the Great, after a terrible engagement, asked his officers, "Who behaved the most intrepidly during the contest?" The preference was unanimously given to himself. "You are mistaken," replied the king; "the boldest fellow was a fifer whom I passed twenty times during the engagement, and he did not cease, or vary a note the whole time."

— Did you ever hear when the harpist was preparing for sweet melodies, how he took the chords that were out of tune and commenced screwing them, and fingering them, till one by one they had all been brought to the right key, and how then he swept his hands over them and brought exquisite harmonies forth from them? The process of chording was one of hideous sounds, but the sounds that were produced after the instrument was put in order were sweet and agreeable to the ear. And I believe that the proper condition of man is one in which his soul gives forth music and an abundance of it. — *H. W. Beecher.*

TABLE TALK.

— A wag on reading C. A. White's new Quartette, "The Wolf on the Hill," said he would rather have him there than howling at the door. Correct.

— "Give me my own native oil" (isle), whistled the locomotive, when they substituted kerosene for sperm.

— There are upwards of five hundred journals in China devoted exclusively to musical [illegible] the considerable cities contain two or more theatres for operas. No wonder they are so noted for their music.

— He'd Play It. — A lugubrious-looking individual, approaching a musician, asked him in earnest and melancholy tones, "Friend, do you know 'Man's chief end'?" The innocent fiddler cheerfully replied, "No, sir; but if you'll whistle it I'll play it."

— "The Israelites Crossing the Red Sea" is one of the paintings exhibited by a professor in Maine, who claims in his advertisement that they were "photographed direct from nature."

— Singing by Rule. A writer in the *New England Chronicle*, in 1723, thus observes: "Truly I have a great jealousy that if we once begin to sing by rule, the next thing will be to pray by rule; and *then comes Popery.*"

— Said a famous composer when praised for the ease and grace of his melodies, —

"Ah! with what difficulty is this ease acquired."

— The *Arcadian* says: — The Vokes family is to have four thousand dollars a week, in gold, in Philadelphia.

— Bach's "Passion, according to St. Matthew," will be sung again this year with orchestral accompaniment at St. Paul's Cathedral, London, during Holy Week.

— An interesting and valuable discovery has lately been made in Prague. Portions of the opera of "Don Giovanni," entirely in the handwriting of Mozart, have been found in the theatre where the first representation of the great work took place. The museum at Vienna has purchased the treasure for £280.

— Another batch of Italian papers is at hand, with flattering notices of Mrs. Logan.

— T. Martin Towne is much commended as a musical convention leader out West. He is a larger Town-e than he was years ago, when we used to see him now and then. He will be getting a city charter yet.

— Will some medium who stands high in the esteem of the spirits invisible, tell us how ghosts of the Pilgrims enjoy our sacred concerts?

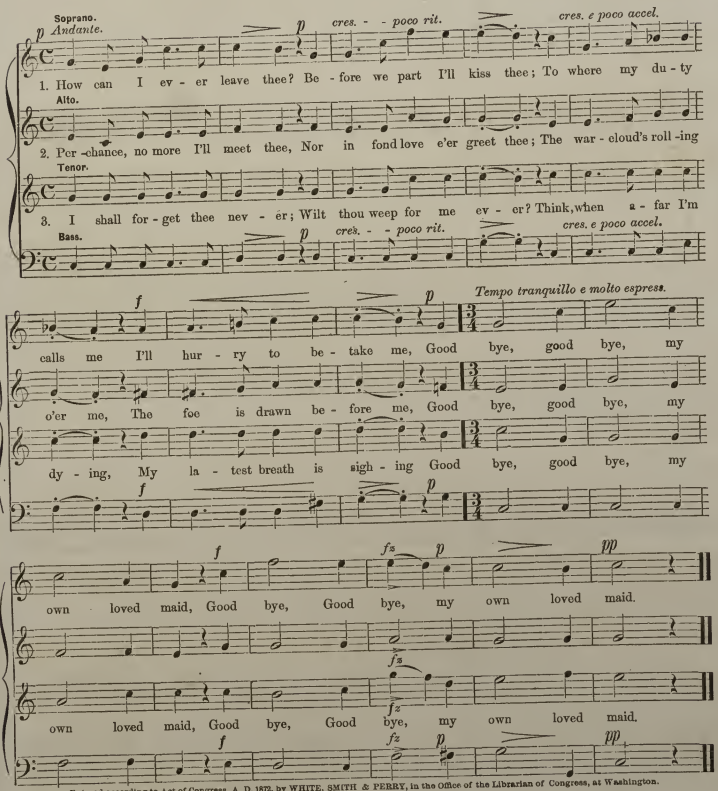
— The pupils of the Indiana Conservatory, Fort Wayne, Ind., J. C. Bartlett and S. B. Morse principals, gave their 16th concert Dec. 5th.

SOLDIER'S FAREWELL.

QUARTETTE FOR MIXED VOICES.

Translated from the German by GEO. LOWELL AUSTIN.

JOHANNA KINKEL.
Arr. by WM. GOOCH.


Soprano.
Andante.
p
cres. - - poco rit.
cres. e poco accel.
1. How can I ev - er leave thee? Be - fore we part I'll kiss thee; To where my du - ty
Alto.
2. Per -chance, no more I'll meet thee, Nor in fond love e'er greet thee; The war - cloud's roll -ing
Tenor.
3. I shall for - get thee nev - er; Wilt thou weep for me ev - er? Think, when a - far I'm
Bass.
cres. - - poco rit.
cres. e poco accel.
f
p
Tempo tranquillo e molto espress.
calls me I'll hur - ry to be - take me, Good bye, good bye, my
o'er me, The foe is drawn be - fore me, Good bye, good bye, my
dy - ing, My la - test breath is sigh - ing Good bye, good bye, my
fz
pp
own loved maid, Good bye, Good bye, my own loved maid.
own loved maid, Good bye, Good bye, my own loved maid.

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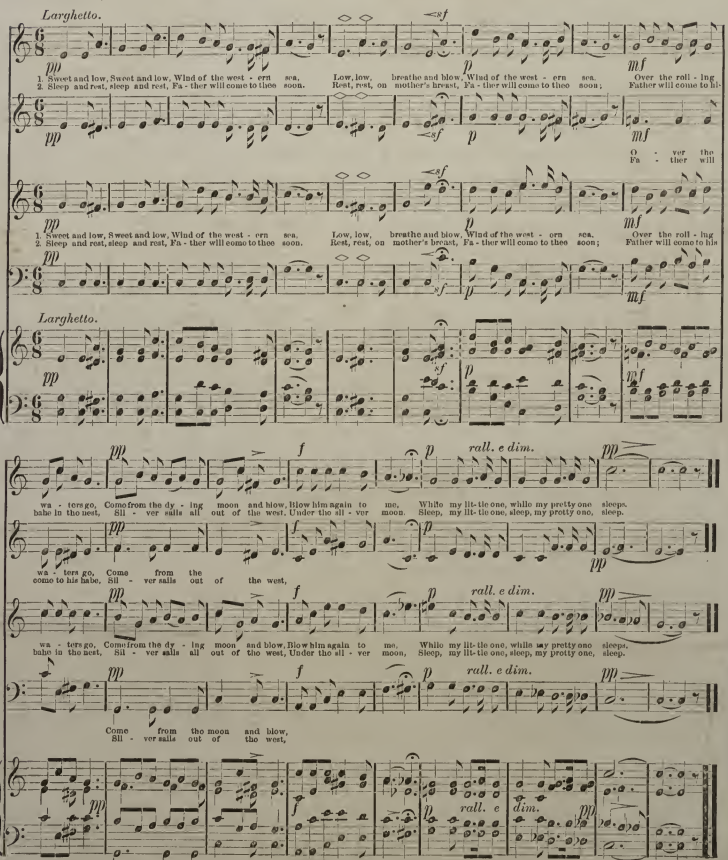
SWEET AND LOW.

Written by ALFRED TENNYSON. Composed by J. BARNBY.


Larghetto.
1. Sweet and low, Sweet and low, Wind of the west - ern sea.
2. Sleep and rest, sleep and rest, Fa - ther will come to thee soon.
Low, low, breathe and blow, Wind of the west - ern sea.
Rest, rest, on mother's breast, Fa - ther will come to thee soon;
Over the roll - ing
Father will come to hi
O - ver the
Fa - ther will
wa - ters go, Come from the dy - ing moon and blow, Blow him again to me,
babe in the nest, Sil - ver sails all out of the west, Under the sil - ver moon.
While my lit - tle one, while my pretty one sleeps.
Sleep, my lit - tle one, sleep, my pretty one, sleep.
come to his babe, Sil - ver sails out of the west,
Come from the moon and blow,

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Charles McKendree Trimmer.

The subject of this sketch has been devoted earnestly to the cause of music for twenty-one years, mainly in institute, convention, and normal-school work. He was born Nov. 19, 1844, near the little village of Hudson, McLean County, Ill., where he spent his boyhood days upon the farm.

Mr. Trimmer is of a delicate organization; and, always having an aversion to everything pertaining to rudeness, he seldom enjoyed the accustomed sports of most boys, though he is fond of a good story or joke. He is conservative, yet always affable; and, from his early childhood, his sympathetic and peculiarly sensitive nature was influenced easily by anything tender and pathetic. His love of the beautiful in nature, music, art, and the like, is very apparent. Whether admiring a work of art, engaged in or listening to a beautiful solo, a grand oratorio, or a masterly symphony, he becomes so inspired by its influences as to seem enraptured with its beauties.

He disclosed a great love for music at an early age, which grew to be such a passion with him that his almost incessant singing and whistling often proved a source of annoyance to his family.

His father, having no love for music, never aided or encouraged his son to cultivate his talents in that direction. The death of his dearly-loved and sympathetic mother was his first great sorrow, after which changes came, and he was forced to give up his college attendance, and made his home with his oldest and only living brother. Here he soon brought a little four-and-a-half-octave melodeon, which he had succeeded in purchasing, and a few books, and at once began his chosen study.

In the winter of 1864, he taught a few singing classes, using a violin which he had secured through the aid of his kind mother. In the fall of 1865, he purchased a five years' scholarship in the Northwestern Normal Academy of Music, located at Bloomington, Ill., and determined to devote all his energies to the profession of music. He studied with Prof. John Zemdell, of New York, and soon began teaching classes in vocal music, and later on the violin. In 1868, he attended the Iowa Academy of Music, at Davenport, where he began the study of harmony as a specialty, under the able instruction of Prof. F. A. Parker, a graduate of the old Boston Music School, founded in 1851 by Prof. B. F. Baker.

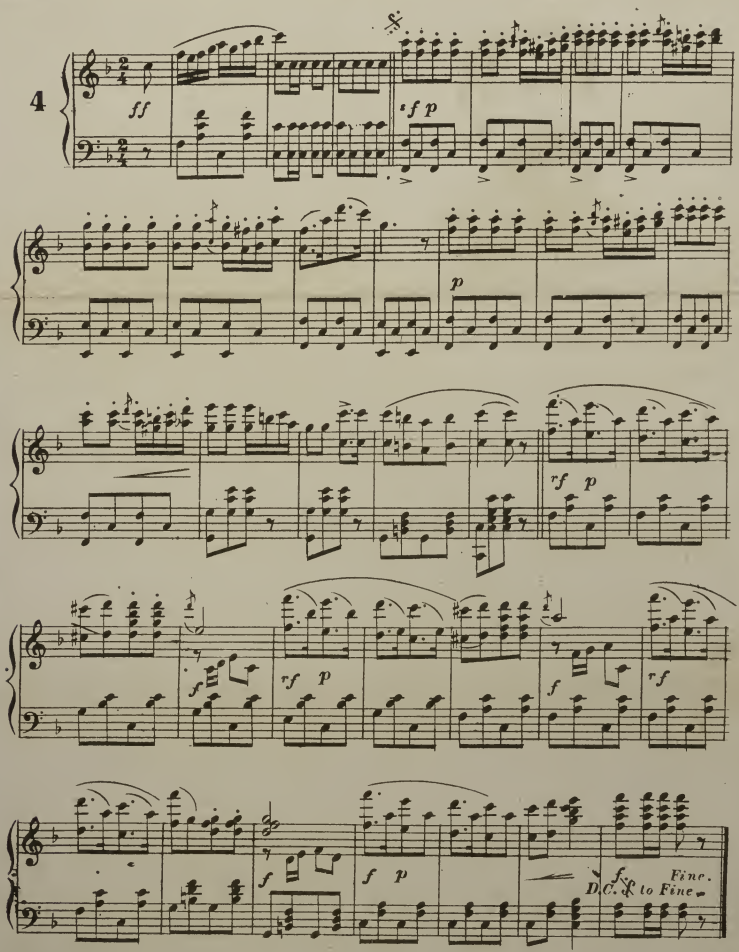
In 1870, he met a Miss Druley, a teacher of piano and organ, and a fine singer; and, being called upon to aid her in concerts, their acquaintance soon ripened into a mutual attachment, and in 1871 they were married. In the summer of 1873, they attended a session of the National Normal Musical Institute, held at Chicago; after which, returning to their home at Bloomington, Mr. T. organized and conducted his first institute, at Normal, Ill., which proved a success. Being organist and director of music at the First M. E. Church of Bloomington, he arranged for and conducted a very successful normal musical institute there in 1874.

In the following winter, Mr. Trimmer and his wife entered the Boston Conservatory of Music. Mr. T. studied harmony with Prof. B. F. Baker as well as with Julius Eichberg; and Mrs. T. made a specialty of piano and singing, in which she was very successful.

After leaving the Conservatory, they settled in Chicago, which is still their home. In 1878, Mr. Trimmer was employed as director of music at Dr. Worrall's church, Chicago, and while there engaged did his first important work in musical composition, though he had written a "Thanksgiving Service," hymn tunes, chants, part songs, and so forth. In January, 1879, he finished an elaborate "Christmas Service," for choirs, a cantata, in four parts, which was given with his large chorus choir at Dr. Gurney's church, Chicago, when he was the director of music there in 1880, where it was received favorably. It is pronounced by competent critics to be a valuable acquisition to the libraries of ecclesiastical music. His next cantata, "As the Hart Pants," is in five parts. These cantatas, with his church services, songs, and quartettes, especially his songs, "The Belle of the Town" and "The Tempest," and his quartette, "Grant is Gone," are becoming popular. He has now in course of completion an elaborate "Easter Service," for choirs, and an oratorio, "The Crucifixion and Resurrection."

Mr. Trimmer for some years has been in very delicate health, but is now much improved, and is teaching in the West, where his work is commended highly by the local press. He has had a large experience in teaching, his work having extended throughout the Northwest till his catalogue of names now numbers over seven thousand pupils. Associated with him as teachers a portion of the time have been his wife, a fine soprano soloist, a teacher of the piano of marked ability, and an accomplished lady; and Prof. B. F. Baker, who is associate author with him of "The Normal Music-Teacher."

Mr. Trimmer is a conscientious teacher, and has a true love for his work, and the highest regard for the cause of music, believing its true mission is to express the noblest aspirations and most exalted devotion of mankind, that to cultivate a taste for good music is to refine, to elevate, and to make better all who engage in its study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"The Champion Musical Journal of America."

THE FOLIO.

Entered according to Act of Congress, in the year 1872, by WHITE, SMITH, & PERRY, in the Office of the Librarian of Congress at Washington.

Vol. 7. BOSTON, JULY, 1872. No. 1.

POETRY.

Written for the Folio.

KITTY MAY.

BY GEORGE COOPER.

WH, where is my sweet Kitty May?
She's left me in tears and alone;
The dusties now wave night and day
O'er the grave of my darling, my own;
All hushed is her sweet voice of gladness,
But here my lone vigil I keep,
While the winds softly whisper in sadness,
Oh, sing, pretty birds, o'er her sleep.

I hear in the songs that you sing me
The voice that will bless me no more;
And visions of sweetness you bring me
Of bright, happy moments of yore;
But no one so gentle and loving,
In joy to my heart now may creep:
For her footsteps are done with earth roving,
Oh, sing, pretty birds, o'er her sleep.

Then watch o'er my darling, so lonely,
Sweet birds of the beautiful spring;
Her meadows are mine, and mine only,
And long in my heart shall they cling.
Oh, soon shall we meet, beyond sorrow,
Afar o'er the river so deep:
While I long for that gladsome to-morrow,
Sing on, pretty birds, o'er her sleep.

[Set to music by C. A. WHITE.]

THE COLISEUM OF 1872.

THE GRANDEST STRUCTURE OF THE KIND EVER ERECTED.

ITS DIMENSIONS AND MAGNITUDE.

The plan of the present Coliseum differs from that of 1869 in the former's being not only larger in size, but more ornamental and substantial in exterior appearance. The general style of architecture is Italian. The building is founded upon heavy timber platforms bedded on the well-settled gravel soil. The length of the building is 550 feet, and the greatest width 350 feet. The upright walls on the sides are 40 feet in height and are covered with weather boarding. The end walls of the main building are composed of cross-framed counterforts, braced in the most thorough manner, built up of heavy timbers, and forming in reality a timber wall about 22 feet in thickness. The highest points of the ends are some 115 feet. The lean-to roof is that part of the covering which extends inward from the side walls the distance of 75 feet, covering the galleries and then apparently terminating abruptly. The trussed roof shows great ingenuity and strength. Commencing at a point 11 feet above the inner edge of the lean-to roof on either side, it spans the intermediate space of about 200 feet. There are twenty supporting trusses, each composed of three spans of 60 feet 8 inches. These are regular tie-beam trusses, fastened together, each one by six 1¼ inch bolts, 8 feet long, and about 66 bolts of ¾-inch iron from 13 inches to 24 feet long. This roof has an inclination of 44 inches to the foot, which makes it quite steep.

The entire superficial contents of all the roofs are about 200,000 square feet, or about four and one-half acres. The roofing material, previously prepared, is laid on in sheets, and is thoroughly waterproof.

The exterior of the building is highly ornamental, especially the end facades, the fine, bracketed doorways, the mullioned windows, the recessed arches, the projecting cornices, and the general embellishments of the grand central arched portal. Seven ventilating turrets adorn the roof, and the central portion of the end facades, which are brought forward some 10 feet from lateral wings, is flanked on either side by towers 30 feet square and rising some 25 feet above the roof. The several turrets are surmounted by flag-staffs bearing national banners.

The interior of the edifice is equally well planned. The side and end balconies are 75 feet deep, 10 feet from the parquet floor, and having a continuous ascent of 24 inches in every foot towards the walls. Back of the rear row of balcony seats is a promenade gallery 12 feet wide, and extending through the circumference of the building, 1800 feet. These seats are designed for spectators only. The chorus seats, some twenty thousand in number, occupy the easterly end of the building, and extend about 240 feet from the end wall, and are disposed amphitheatrically. There are numerous side aisles for the comfort and convenience of the singers.

The orchestra seats are upon a platform raised 2 feet and 6 inches above the parquet floor in front, and rising backward. The parquet—the principal accommodation for the spectators—is 235 feet long by 200 feet in width, has a smooth spruce floor, and the seats so constructed as to be easily removed upon the occasion of the grand ball. On three sides of the parquet are promenades, 25 feet in width, under the side and end galleries. A portion of the parquet is reserved for distinguished guests.

The daylight is supplied by means of twenty-four double windows on the ends, and two large semi-circular windows, each 25 feet in diameter. Numerous other windows, varying in size, are noticeable in all parts of the building.

There are 12 entrances, each 25 feet in width, and six others of smaller dimensions. Attached to the main edifice are numerous ante-rooms for the special accommodation of the singers, executive committee, "Bouquet of Artists," members of the press, etc.

And, finally, to keep the great crowd of bystanders away from the doors, a substantial fence has been erected 20 feet from the building, and surrounding it on all sides; once inside of which, the visitor may approach the entrance in happiest mood, and with perfect freedom and comfort go in to partake of the delicious feast of ravishing harmonies.

MISS KELLOGG IN LONDON.

The following extract from the private letter of a young lady of Boston, dated London, May 13th, is interesting. We may add that Adelina Patti was among the audience and went upon the stage to congratulate our favorite upon her brilliant reception and success: — "Miss Kellogg made her debut last Saturday evening in 'Linda di Chamouni,' and made a signal success. Sir Michael Costa conducted the orchestra. He utterly objects to encores, and on this occasion calmly proceeded with the chorus after Miss K.'s first aria without regarding the applause, and for two minutes hisses and chorus engaged in a hand-to-hand fight; but the hisses would not be drowned. They proved themselves more effective, and finally reigned triumphant and Sir Michael returned to the aria. The Duke of Newcastle called on Miss K. yesterday, and said this was something unprecedented in the annals of London audiences. It was certainly a fine success. Gen. Sickles and lady, and Mrs. Hoey, the actress, were pres-

ent. Also Titiens, who, it appears, received her offer from the Jubilee Committee too late to accept an engagement for the Coliseum. A new tenor, Campinini, has appeared and carried London by storm. He is to sing in '*Lucia*,' with Miss Kellogg, on Wednesday. He went to Mapleson, the manager, on Saturday, and said, 'Who is this Kellogg that I am to sing with? I know nothing about her.' Mapleson sent him to the stalls, that he might judge for himself, and, at the conclusion of the opera, inquired, 'Well, what do you think of her voice?' 'It is a perfect flute,' was the reply. Everybody here is interested in the Jubilee, which is talked of in all circles. The Coliseum nerve seems prodigious, and surprises all."

COMPLETE ROSTER OF THE JUBILEE GRAND CHORUS.

For the sake of future reference, we append the following complete list of the societies which have been allotted positions in the chorus of the Jubilee. There are one hundred and sixty-five societies in all, and comprising in the aggregate twenty thousand singers. We give the list in the order in which they are to be seated in the Coliseum. Where the *State* is not mentioned, Massachusetts will be inferred.

LIST OF SOCIETIES.

1. Handel and Haydn, Boston. Organized 1810.
2. Boston Chorus. 1866.
3. Newton Musical Association. 1851.
4. Chelsea Choral Society. 1865.
5. Lynn Choral Society. 1869.
6. Boston Catholic Choral Society. 1870.
7. Newtonville Choral Society. 1870.
8. Meiroso Musical Association. 1855.
9. Winter Hill Association, Somerville. 1871.
10. Tremont Temple Association, Boston. 1871.
11. Choral Union, S. Boston. 1869.
12. North Bridgewater Choral Union. 1869.
13. Penobscot Association, Bangor, Me. 1848.
14. Choral Society, Framingham. 1872.
15. Choral Society, Weymouth. 1869.
16. Schubert Choral Union, Acton. 1869.
17. Choral Union, Rindolph and Stoughton. 1867.
18. Chorus Club, Quincy. 1869.
19. Beethoven Society, Taunton. 1847.
20. Musical Association, Somerville. 1869.
21. Choral Union, W. Roxbury. 1871.
22. Choral Union, Dover, N. H. 1869.
23. Jubilee Chorus, Hopkinton. 1859.
24. Chorus Club, Hyde Park. 1871.
25. Choral Union, Fitchburg. 1869.
26. Choral Society, West Newton. 1872.
27. Mendelssohn Union, Springfield. 1864.
28. Musical Union, Georgetown. 1869.
29. Choral Union, Sandwich, N. H. 1869.
30. Choral Union, Lawrence. 1869.
31. Choral Union, Malden. 1871.
32. Auburndale Musical Union, Newton. 1872.
33. Choral Union, Plymouth. 1870.
34. Oratorio Society, Salem. 1868.
35. Choral Union, S. Braintree. 1869.
36. Choral Union, Harwich Port. 1871.
37. Choral Union, Amesbury. 1869.
38. Choral Union, Mansfield. 1869.
39. Mozart and Beethoven Union, Worcester. 1866.
40. Harmonic Society, Bennington, Vt. 1871.
41. Winchester Chorus. 1871.
42. Choral Union, Waltham. 1869.
43. Middlesex Chorus, Wayland. 1871.
44. Musical Society, East Douglas. 1870.
45. Musical Association, Sherborn. 1869.
46. Sacred Music Society, Milford. 1868.
47. Musical Association, Medfield. 1858.
48. Choral Society, Lowell. 1871.
49. Choral Society, Hyannis. 1872.
50. Choral Society, Whitonsville. 1869.
51. Choral Society, Sandwich. 1870.
52. Choral Union, Groveland. 1869.
53. Jubilee Chorus, N. Y. City. 1872.
54. Knox and Lincoln Musical Association, Rockland and Damariscotta, Me. 1861.
55. Beethoven Society, Hartford, Conn. 1858.
56. Harmonic Society, New Haven. 1869.
57. Orange Co. Musical Assoc., Randolph, Vt. 1869.
58. Rindge Choral Society, Rindge, N. H. 1872.
59. Choral Society, Abington. 1869.
60. Union Choral Society, S. Abington. 1869.
61. Euterpe, S. Boston. 1871.
62. Choral Union, Nashua, N. H. 1869.
63. Androscoggin Musical Society, Lewiston, Me. 1866.
64. Musical Union, Ashland. 1869.
65. Choral Society, Medford. 1869.
66. Rutland County Choral Society, Rutland, Vt. 1869.
67. Musical Union, Cumbridgeport. 1865.
68. Glee and Chorus Society, Lebanon, N. H. 1864.
69. Choral Society, Newburyport.
70. Peace Jubilee Class, Natick. 1869.
71. Choral Society, Concord, N. H. 1869.
72. Choral Union, Manchester, N. H. 1868.
73. Mendelssohn Choral Union, E. Somerville. 1870.
74. Choral Society, Augusta, Me. 1872.
75. Musical Society, Exeter, N. H. 1871.
76. Choral Association, Bridgeport, Conn. 1869.
77. Mendelssohn Society, Waterbury, Conn. 1853.
78. Choral Society, Granville, N. Y. 1872.
79. Choral Society, Leominster. 1870.
80. Union Musical Association, Webster. 1870.
81. Mendelssohn Society, Chicago, Ill. 1850.
82. Choral Union, Middleborough. 1869.
83. Choral Society, San Francisco, Cal. ——
84. Musical Association, Highlands, Boston. 1869.
85. Belknap Musical Association, Lincoln, N. H. 1869.
86. Choral Society, Middlebury, Vt. 1869.
87. Musical Union, Keene, N. H. 1870.
88. Choral Union, Methuen. 1871.
89. Choral Union, Redding. 1872.
90. Choral Union, W. Amesbury. 1871.
91. Choral Union, Norwood. 1872.
92. Choral Union, Andover. 1869.
93. Musical Society, Farmington, Me. 1871.
94. Choral Association, New Bedford. 1869.
95. Music Society, Portsmouth, N. H. 1871.
96. Choral Union, Medfield. 1871.
97. Choral Society, N. Cambridge. 1869.
98. Mendelssohn Society, Spencer. 1860.
99. Choral Society, N. Abington. 1868.
100. Musical Association, Westfield. 1869.
101. Musical Association, St. John, N. B. 1872.
102. Choral Society, Franklin, N. H. 1869.
103. Musical Association, Farmington, N. H. 1866.
104. Festival Choir, Providence, R. I. ——
105. Choral Society, Lexington. 1872.
106. Choral Union, Danielsonville, Conn. 1869.
107. Musical Union, Haverhill. 1866.
108. Chorus, E. Boston. 1872.
109. Choral Society, Plaistow, N. H. 1869.
110. Choral Union, Hollister. 1871.
111. Choral Union, Biddeford, Me. 1869.
112. Musical Association, Concord. 1870.
113. Mendelssohn Union, St. Louis, Mo. 1870.
114. Choral Society, Francestown. 1869.
115. Choral Union, Hudson, N. H. 1871.
116. Choral Union, Baltimore, Md. 1871.
117. Choral Union, New Haven, Conn. 1870.
118. Choral Union, Wolfborough, N. H. 1857
119. Tilicut Chorus Club, Middleboro'. 1868.
120. Choral Society, Winchendon. 1872.
121. Musical Club, W. Newbury. 1871.
122. Juvenile Chorus, Brooklyn, N. Y. 1872.
123. Musical Association, Wakefield. 1872.
124. Oratorio Class, Newburyport. 1871.
125. Musical Union, E. Boston. 1870.
126. Junior Chorus, Newton Centre. 1872.
127. Hollis St. Choral Society, Boston. 1871.
128. Choral Union, Sterling. 1872.
129. Harmony Society, Mason. 1872.
130. Abenaqui Choral Union, Vt. 1872.
131. Haydn Association, Portland, Me. 1857.
132. Festival Choir, Boston. 1871.
133. Musical Association, Bristol. 1871.
134. Harmonic Society, Southwick. 1872.
135. Choral Society, Winthrop. 1872.
136. Musical Society, Poultney, Vt. 1872.
137. Philharmonic Society, Washington, D. C. 1865.
138. Musical Association, Boston Highlands. 1872.
139. Musical Association, Saratoga Springs, N. Y. 1868.
140. Juvenile Union, Fryeburg, Me. 1872.
141. Choral Society, Bernardston. 1871.
142. Choral Society, N. Hampton, Vt. 1870.
143. Choral Union, Marlborough. 1872.
144. Choral Society, Tisbury. ——
145. Musical Association, Groton. 1858.
146. Mendelssohn Society, Titusville, Pa. 1871.
147. Philharmonic Society, Milwaukee, Wis. 1867.
148. Choral Union, Somerset. 1872.
149. Musical Society, Iowa City, Ia. 1867.
150. Chorus Union, Fall River. 1872.
151. Mozart Union, Fall River. 1872.
152. Choral Union, Salisbury, Conn. 1869.
153. Choral Association, Arlington. 1872.
154. Musical Union, Northfield. 1869.
155. Amateur Chorus Society, Westerly, R. I. 1872.
156. Choral Union, Woburn. 1872.
157. Soubegon Choral Society, N. Ipswich and Mason, N. H. ——
158. Musical Union, Ayer. 1872.
159. Choral Society, Tyngsboro'. 1871.
160. Musical Union, Springfield, Ill. 1870.
161. Arion Society, Hartford, Conn. 1872.
162. Musical Association, Mt. Mansan, Conn. 1872.
163. Sacred Choral Union, Troy, N. H. 1872.
164. Choral Union, W. Meriden, Conn. 1871.
165. Musical Association, Vineland, N. J. 1872.

— That was a beautiful idea expressed by a lady on her death-bed, in reply to a remark of her brother, who was taking leave of her to return to his distant residence, that he should probably never meet her in the land of the living: — "Brother, I trust we shall meet in the land of the living. We are now in the land of the dying."

BOSTON CONSERVATORY CONCERT.

Monday, the 27th May, was the occasion of another quarterly exhibition of the pupils of the Boston Conservatory of Music. Music Hall was completely crowded with an appreciative and enthusiastic audience. The performance was throughout one worthy of commendation and betokened no small amount of talent and ability on the part of the youthful aspirants. We are fain to believe, however, that the time of exhibition was much too long, since we noticed that the audience grew restless quite frequently. Individually speaking, twenty-two minutes was too long a time to allow to a single performance, especially at an exhibition of such a character. We are not finding fault, only stating what we imagine was the unanimous opinion of the audience. Of the more meritorious performances, we must refer to the organ *Vorspiel*, by Miss Alice Spicer; the truly delightful and highly artistic rendering of Weber's *Concertstück*, by her sister, Miss Emily; the pert and airy rendering of Arditi's *Valse Pestasz*, by Miss Minnie Ropes; the respective violin solos, with piano accompaniment, of Miss Bell, Master Van Raalte, and the little Miss Lilly Chandler. The latter's cunning ways and tasty appearance seemed to be sources of delight to her audience. Sam'l W. Jamieson's playing of the *Fantaisie on Lucia* spoke well of his teacher, Prof. Tracy. We might mention other performers that were good. We enjoyed all, and we venture to say that the audience was likewise pleased.

MISS MEHLIC'S FINCERING.

Here is a specimen of Pacific criticism. Our readers will take it for what it is worth:

"A large audience greeted Miss Mehlig, at Pacific Hall, Tuesday evening.

"The eminent feminine musical gymnast fairly exceeded herself on that occasion.

"First she gave us a Polonaise in E, by Liszt, — the famous author of 'List, oh List!' and other favorite melodies. Then came a scherzo, — whatever that may mean, — which was only the other name for a concentrated movement on A flat minor; although there was no hitch or 'break,' which is invariably the custom with the general run of 'flat miners.' Then Schubert and Mendelssohn, and last, — but not least, — Ferguson 'chopped in,' and the very air was resonant with quavers, demi-semi-quavers and the like! The 'Invitation to Waltz' was a perfect spread of melodious gyrations, and actually made one dizzy to appreciate all intricate harmony.

"As a manipulator of the ivories Miss Mehlig eclipses the very stars in the musical firmament, while her brilliancy of execution is only exceeded by the refulgent rays of the veritable sun."

For Week Monday, May 24th, 1886.

GEORGE CASTLE, ... Manager

FRANK HARTWELL, Stage Manager | TONY ASBACH, Musical Director.

DAILY PROGRAMME.

Chicago

JOHN T. KELLY'S
First Prize Novelty Co.,

COMMENCING WITH

CHAS. | THE WHITINGS | ANNIE.

In their musical specialties, introducing duett, The Soldier's Re turn. Also Trombone Solo by Miss Whiting.

SENATOR FRANK WOODSON,

In his Absurd Specialty, entitled, "RISABLES."

KENYON AND JEROME,

Masters of the High Bamboo Perch.

Minnie | THOMPSON SISTERS | Lillie

Character Change Artis's.

Mons. Leonzo,

Juggler, Balancer and Plate Manipulator.

PAUS LE PETRE,

Chicago's Favorite Comedian.

4—Star Athletes—4

King Sisters, assisted by Kenyon & Jerome,

In Feats of Equilibrium on the Roman Ladders.

HARRY STEELE,

In his original specialty, "I BEG PARDON."

FRANK LEWIS,

America's favorite Topical Vocalist.

Return of the Great Comedian, the World's Greatest Dialect Actor and Author,

JOHN T. KELLY,

Specially engaged to produce his laughable and original one act comedies. He will present this week his very funny Domestic Wrinkle, entitled

SENATOR McFEE.

Roger O'Rielley, alias "Senator McFee," "his original character" ..... John T. Kelly
Charley Blanco, "would-be Upper Ten" ..... Frank Hartwell
Mrs. Chas. Blanco, a Moderu Wife ..... Miss Flora Zanfretta
Gus. "Always on Wires" ..... Paus Le Petre

Chicago

UNDER THE MANAGEMENT OF J. M. HILL.

ACTING MANAGER - - - - - - - - JOHN S. McCONNELL

Monday Evening, May 24th, 1886.

MATINEE ON SATURDAY ONLY.

Last week of the

McCAULL OPERA COMIQUE CO.

JOHN A. McCAULL, Proprietor and Manager

Johann Strauss' Masterpiece, the

Queen's Lace Handkerchief.

CAST OF CHARACTERS:

THE KING OF PORTUGAL	Miss LILLIE WALTERS
THE PREMIER	CHARLES PLUNKETT
DON SANCHO—Tutor to the King	DIGBY BELL
DON CERVANTES—A Poet	MARK SMITH
MARQUIS DE VILLAREAL—Minister of War	HAMILTON ADAMS
DON QUIXOTE	L. SCHAEFFER
DANCING MASTER	C. A. STUDWELL
MINISTER OF TREASURY	W. A. BAGLEY
MINISTER OF NAVY	R. O. JENKINS
MINISTER OF JUSTICE	C. HOLMES
MINISTER OF POLICE	C. STEVENS
INNKEEPER	THEODORE PRICE
THE QUEEN	Miss LILY POST
DONNA IRENE—the Queen Confidante	M'LLE LOUISE LABLACHE
MARQUISE DE VALLAREAL—First Lady in Waiting	MRS. LAURA JOYCE-BELL
DONNA MERCEDES—Second Lady in Waiting	Miss CLARA ALLEN
DONNA CARMELITA—Third Lady in Waiting	Miss LEONA CLARK
MASTER OF CEREMONIES	W. H. COLEMAN
Stage Manager / Musical Director — McCaull Opera Company	MR. H. A. CRIPPS / SIG. R. SAPIO

☞ Week commencing Sunday, 30th, Mr. GUS WILLIAMS AND COMPANY. The receipts of the entire week will be devoted to the POLICEMEN'S BENEVOLENT ASSOCIATION.

Ladies' Cloak, Toilet and Retiring Rooms in the Right Foyer as you leave the Theatre. Gentlemen's Retiring Room through the West Art Gallery.

The Furniture used on the stage is from the establishment of N. Barsalioux, 211 State Street. Chas. C. Kochler, salesman.

THE STEINWAY PIANOS used in this theatre are from LYON & HEALY'S Music House.

SPECIAL NOTICE.

The audience is cordially invited to promenade during the intermission between the acts, and view the works of art on either side of the grand foyer. The ladies are especially invited to seek this relief from the fatigue of long sitting. An electric bell will give two minutes advance notice of the rising of the curtain.

For Week Monday, May 10th, 1886.

GEORGE CASTLE, ... Manager

FRANK HARTWELL, Stage Manager | TONY ASBACH, Musical Director.

DAILY PROGRAMME.

ZELTNER & CHRISDIE'S "CONSTELLATION,"

Commencing with

THE MEMPHIS STUDENTS

FLETCHER, HOWARD, POPE AND BANKS.

In their original sketch, written for them by Mr. Billy Diamond, and music by Sam Lucas, entitled.

Susan Brown's Wedding,

Or, THE GENTLEMAN FROM SARATOGA.

CAST OF CHARACTERS.

Ephraim Brown..... CHARLES POPE
Chloe Brown..... HENRY BANKS
Susan Brown..... W. H. FLETCHER
Sam Johnson, from Saratoga Springs..... J. H. HOWARD

Little Pearl Winans.
The Talented Child Artist.

William Melville,
In his absurd creation Burlesque Magic.

M. E. NIBBE and MAY VERNON,
Change Artists.

ALICE GLEASON,
The leading Vocalist and Soubrette of the Vaudeville Stage.

Thomas--O'BRIEN AND REDDING--Mattie
In their laughable creation, entitled
"INSANITY."

3—The Lamont Trio—3
Mons Albert Lamont, Mme. Lamont, Master John Lamont.
These Artists appear in an entirely new series of acrobatic manoeuvres.

J. W. KELLY,
The original and only "Rolling Mill Man."

Concluding with the favorite pantomimists, Grimaldi Zeltner and Charles Christie, in the comic pantomime, entitled,

ROBERT MACAIRE,

Or The Two Murderers.

Jacques Strop, } Two Escaped Convicts. } ....Grimaldi Zeltner
Robert Macaire, } ..... Chas. Chrisdie
Dumont, an inn-keeper..... Frank Hartwell
Charles, betrothed to Clementine..... M. E. Nibbe
Pierre, a waiter..... Tom O'Brien
Notary..... Albert Lamont
Sergeant Loupy..... Wm. Melville
Clementine, Dumont's daughter..... May Vernon
Lizette, waiting maid..... Mattie Redding
Marie Macaire, the deserted wife..... Mlle. Lamont

Soldiers, Peasants, etc., by the entire company. During the pantomime the grand comic French quadrille will be introduced.

McKee & Rogers'

COMBINATION

Programme for this Evening

Operatic Selections, - Prof. Hand & Orchestra

SOMNAMBULIST!

Sleep Walker.....Andy McKee
Stephen Somerset.....Billy Chace
Lawyer Plimby.....W. C. Barton
Rosa Plimby.....Miss Iona Lang

STEVIE ROGERS

The Apollo Belvidere of all Clog Dancers.

Miss MINNIE RAINFORTH

In her copyrighted act, Flags of Three Nations.

An Entirely New Sketch,

"Please Let My Brother Go!"

By the little French Twin Sisters, MINNIE & LENA.

ZAMPIL LA LO RESTRATIONS!

McKee, Chace and Dillon.

The Dashing IONA LANG

In her Boquet of Serio-Comic Gems.

Lightning Zouave Drill

Will C. Burton and Miss Minnie Rainforth.

The Accomplished Artist,

WM. A. HUNTLEY

In his Wonderful performance upon the Banjo, introducing Home, Sweet Home with Variations, Bell Chimes, &c.

THE GREAT

McKEE & ROGERS

In their Wonderful Specialty,

REBECCA JANE!

And Burlesque Ballet. (Original.)

FRANK DILLON

In his Vivid Vocal Versatilities.

THE LADIES FAVORITES in Songs and Dances,

THE FRENCH TWINS, Minnie & Lena!

Overture, - - The McKee & Rogers Orchestra

Professionals in Trouble!

Manager Cats Paw.....F. Dillon
Magginley, Ben on a Drunk.....Andy McKee
Rob Johnson and Dan Hominy.....Fish and Davis
Rose Canvasman.....Billy Chace
Side Show Blower, Abused.....Stevie Rogers
Slow Mover Nat, on Horseback.....W. C. Burton
The Agent of all the Shows.....S. Rogers.
Grand Finale by Teamsters, Canvasmen, Baggage Slingers, Candy Butchers, all in the Ring.

Good Night, Good Night, - By the Orchestra

Matinee Saturday, at 2,

25 Cents to All Parts of the House.

Charlotte Thompson Combination.

PROGRAMME FOR THIS EVENING.

Miss Charlotte Thompson

SUPPORTED BY

MR. W. E. SHERIDAN,

And the following Superb Company in the celebrated and very successful Play of

JANE EYRE.

The Heroine in the successful Dramatization of CHARLOTTE BRONTE'S Famous Novel of that name, as played by her OVER FOUR HUNDRED TIMES in various principal cities of the United States, and notably during *One Hundred Successive Representations at the Union Square Theatre, New York.*

CHARACTERS IN THE PROLOGUE.

JANE EYRE, - - -	**MISS CHARLOTTE THOMPSON**
MRS. SARAH REED	MISS EMMA STONE
BESSIE	MISS C. EVELYN
BROCKELHURST	MR. SOL SMITH
COLONEL HENRY DENT	MR. GEO. STRETTON
JOHN REED	MR. SEDLEY BROWN

CHARACTERS IN THE DRAMA.

JANE EYRE, - - -	**MISS CHARLOTTE THOMPSON**
LADY GEORGINA INGRAM	MISS KATE NEWTON
MRS. SARAH REED	MISS EMMA STONE
MRS. ELLEN FAIRFAX	MRS. SOL SMITH
GRACE POOL	MISS EMMA V. WRAY
THE MANIAC	MISS J. VILLARS
ADELE	MAMIE SHERIDAN
LADY CLAWDON	MISS AMELIA MERRITT
NURSE	MISS L. WALTON
LORD EDWARD ROCHESTER, -	**MR. W. E. SHERIDAN**
JACOB BUTTERCUP	MR. J. J. WALLACE
FREDERICK LYNN	MR. LIN HARRIS
COLONEL HENRY DENT	MR. GEO. STRETTON
LORD CLAWDON	MR. W. S. HARKINS
WILLIAM	MR. J. H. BROWN

PROLOGUE—Gateshead Manor House.
ACT I—Library at Thornfield Hall.
ACT II—Library at Thornfield Hall.
ACT III—Grand Drawing Room at Thornfield Hall.

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N.Y.

PROGRAMME

WEDNESDAY EVENING, JAN. 27th,

GOLDMARK'S OPERA

Queen of Sheba.

KING SOLOMON . . . . . Herr ROBINSON
QUEEN OF SHEBA . . . . . Frl. SLACH
SULAMITH . . . . . Frl LEHMANN
ASTAROTH . . . . . Frl. BRANDT
ASSAD . . . . . Herr ALVARY
HIGH PRIEST . . . . . Herr FISCHER
BAAL HANAN . . . . . Herr ALEXY

Priests, Levites, Singers, Harpers, Women of the Harem, Bayaderes, People.

The Incidental Divertissement will be supported by the Prime Ballerina,

Mme. MARIE BONFANTI and Mlle. BETTINA De SORTIS, and the FULL CORPS DE BALLET.

New Scenery by.....MR. HENRY E. HOYT
New Costumes and Armors by.....MR. HENRY DAZIAN
New Properties by .....MR. ALFRED J. BRADWELL
Light Effects by .....MR. JAMES S. EWART, Jr.
Mechanical Effects by.....MR. ARTHUR D. PECK

The cuts made in this Opera are the same as those adopted at the Vienna Opera House in accordance with the advice of the composer.

Musical Director, Herr ANTON SEIDL.

Stage Manager..... HERR VAN HELL
Asst. or Stage Manager.....HERR THEO. HABELMANN
Chorus Master .....MR. FRANK H. DAMROSCH

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GRAND OPENING CONCERT

BY THE

Liederkranz Society,

ASSISTED BY THE

Cincinnati Orpheus, St. Louis Liederkranz,
Indianapolis Maennerchor, Evansville Liederkranz,
Madison Maennerchor, New Albany Thalia Club.
Jeffersonville Saengerbund,
Orpheus, Concordia, Quartette Club, Arion Glee Club
AND
MRS. DAVISON, MRS. SCHMIDT, & MR. GEO. ZOELLER
OF LOUISVILLE,

On Monday, September 29, 1873.

PAUL EITEL - - - - Conductor.

PROGRAMME.

PART I.

1. Overture, Figaro's Hochzeit ..... Mozart
Orpheus Orchestra, of Cincinnati,
CARL BARUS, ... **Director.**
WELCOME BY Mayor CHAS. D. JACOB.
2. Liedesfreiheit..... Marschner
GRAND CHORUS.
3. Ah! non credea ..... Belini
Mrs. Davison, accomp. by Mr. Geo. Zoeller.
4. Bandit Chorus, from Ernani..... Verdi
Arion Glee Club.
5. Notturno, from Sommernachtstraum..... Mendelssohn
ADDRESS BY REV. J. H HEYWOOD.
6. Kirchlein ..... Becker
Evansville Liederkranz.
7. Finale from Sargino ..... F. Pair
Cincinnati Orpheus, mixed Chorus.

PART II.

1. Overture, Kerker in Edinburgh ..... Carafa
2. Hymne..... Mohr
GRAND CHORUS.
3. Osian..... Beschnitt
Indianapolis Maennerchor.
4. Erlkoenig..... Schubert
Mrs. Davison.
5. Overture..... Martha
6. Studenten Nachtgesang ..... Fischer
St. Louis Liederkranz.
7. 112th Pslalm, mixed chorus ..... Haydn
Cincinnati Orpheus and Louisville Liederkranz.
8. Overture, Pique Dame ..... Suppe

Admission $1.00; reserved seats 50 cts. extra. Seats can be secured at D. P Faulds' and Henry Knoefel's.—The Grand Piano used on this occasion is from Theo. Green & Co.'s Factory.

Tuesday, Sept. 30th—GRAND OPENING BALL.

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EXTRA MATINEE NEW YEAR'S DAY,

Louis Aldrich and Charles T. Parsloe,

In BARTLEY CAMPBELL'S famous n-w American Play, now presented for the first time in this District, entitled

MY PARTNER.

Presented after most elaborate preparation, with New Scenery, Beautiful Effects, Appointments, &c., by JOE P AYERS and assistants, and the same SUPERB STAR CAST with which it achieved AN ELECTRIC SUCCESS at the UNION SQUARE THEATRE, New York

☞NOTICE The curtain will be dropped for a brief intermission only, between the Third and Fourth Acts Auditors are requested NOT to leave their seats during that intermission.

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NED SINGLETON, } Partners, { .....Mr. HENRY CRISP
MAJOR HENRY CLAY BRITT, Candidate for re-election to the Legislature, Mr. FRANK MORDAUNT
MR. MATTHEW BRANDON, a man who has seen better days.....Mr. A. D BILLINGS
JOSIAH SCRAGGS, a man who never forgot nor forgave.....Mr. J. W. HAGUE
SAM BOWLER, a Miner, formerly of the Circus.....Mr. WALTER LENNOX, Jr
MR. WELLINGTON WIDGERY, an old English servant.....Mr. G. T. ULMER
MR. JIM JOHNSON, Sheriff of the County.....Mr. F. J. REYNOLDS
MARY BRANDON, "who had no mother to guide her,".....Miss MAY ULMER
GRACE BRANDON, her young sister.....Miss LAURA THORPE
MISS POSIE PENTLAND, spinster, housekeeper at the Hotel. Miss JOSEPHINE LAURENS
WING LEE, Chinese Servant at Hotel.....CHAS. T. PARSLOE

Synopsis of Scenery.

ACT I.—Mt. Shasta. Exterior of Golden Gate Hotel. (By AYRES.)
ACT II.—Interior of the Partners' Home. (By AYRES.)
ACT III.—Parlor of the Golden Gate. (By AYRES.)
ACT IV.—Same as Act III.

F. B. BOWERS.....BUSINESS MANAGER
PAUL F. NICHOLSON.....ADVANCE AGENT

During the Evening the following selections will be performed by the Orchestra, under the direction of J. H. KEETER:

OVERTURE—"Trois sœur,".....MUNTER
SELECTION—"Sorcerer,".....SULLIVAN
WALTZ—"Du, Du,".....STRAUSS
CAVATINA—"Attila,".....VERDI
GALOP—"Request,".....SIMMONS

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SCALE OF PRICES:

Orchestra Chairs (Reserved)...	50 and 75 cts	Dress Circle Admission.....	25 cts
Balcony Chairs (Reserved).....	50 cts	Family Circle.....	15 cts
Dress Circle (Reserved).....	35 cts	Private Boxes.....	$3, $4 and $5

NO HALF PRICE. CHILDREN IN ARMS NOT ADMITTED.

Seats can be secured Six Days in Advance at the Box Office from 8 A. M. to 7 P. M., and 8:30 to 9:30 in the Evening.

The Management take pleasure in announcing to the public that they have completed an arrangement with Mr. J. M. HILL for the production on Monday, January 19th, 1880, of Chicago's great success, "ALL THE RAGE," a Comedy in Four Acts, by Mr. W. D EATON. Prominent among those engaged to appear in this Comedy are Messrs. WILLIAM DAVIDGE, FRANK HARDENBURGH, J. C PADGETT and others whose names and reputation all theatre-goers are familiar with. The scenery is now being prepared by Mr. J. B. AYRES, and, being local, will be more interesting than any that has heretofore occupied the Novelty Stage.

MONDAY, January 5th, 1880,

FRANK MAYO

AS

"DAVY CROCKETT."

"THE MAN WHO OWNS THE ELEVATED RAILWAY" in

..THE..

Plunger.

The Story of the Play.

D. K. Higgins' comedy-drama, "The Plunger," written for Oliver Byron, was seen for the first time in New York at the People's Theatre, Oct. 27th, 1890. The plot is not complicated, though dealing with a quite effective story of crime, heroism and love.

A CREAT SUBJECT FOR HYPNOTISM.

A young bank clerk, in love with the daughter of his employer, and hated by his *fiance's* cousin, who is the cashier, is, through the latter's machinations, convicted of forging the firm's name. He is, of course, innocent, but the evidence is circumstantial, and he is sent to Sing Sing. "The Plunger" is a wealthy, devil-may-care young sport, with a large fund of humor and no end of reckless courage. He espouses the young clerk's

cause, and, becoming convinced of his innocence, devotes his energy to tracing the real culprit. The night raid upon the safe, with its contents of cash, is foiled by the Plunger, who, though intoxicated, is quick enough to close the safe door after the miscreants have forced one of the firm to open the combination. The Plunger shuts the door, and by daring work manages to rout the villains.

In the Third Act, where a most realistic view of the historic Garfield Hut is shown, the clerk escapes from prison, and, in an endeavor to evade his pursuers, comes to the home of his sweetheart. A mutual recognition is followed by the devoted attempt of the orphan girl to save her lover. She is aided in this attempt, though unconsciously, by the Plunger.

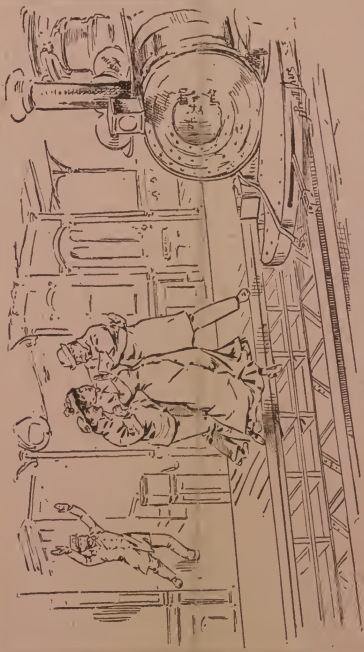
THE TRAMP SCORES.

In the Fourth Act the heroine is about to become the victim of her enemies, when the Plunger again intervenes as she is being thrown in front of a moving train on the Elevated Railway, New York City. This scene has particular features of realism in it, and is one of the best constructed situations in the play. In the end the young clerk's good name is restored, and he weds his true love, while "The Plunger" wins his gay Irish Widow, and the pair of villains are sent to their fate. Incidental to the last act "The Plunger" and his widow have many attractive scenes, and possibly the strongest is that where the widow receives a lesson in hypnotism and succumbs to the superior will power of her dashing "mashing" admirer.

KATE BYRON

As the WIDOW CLOVER.

In Oliver Byron's new play, "The Plunger," Miss Kate Byron plays a part which has not been seen on the stage in this country in many years—the "Widow Clover." It is a finely drawn character of the wealthy Irish aristocracy, and Miss Byron imparts to it many delicate touches of pathos, plenty of refined comedy and bright, sparkling humor, such as has not been witnessed since the days when Miss Annie Cruise and Miss



THE ATTEMPT AT MURDER.

Laura Keene made such lasting impressions in the similar part of "Miss O'Leary." Miss Byron's interpretation has nothing in it of the ordinary portrayal of the Bridgets or Betsys, and it never descends to burlesque. It represents the Dublin lady—not the ignorant servant. It is a new creation, and fills a void which has of recent years existed on the American stage.

A FEW BRIEF BUT COMMENDATORY

Notices of the N.Y. Press.

Byron and the Plunger made a big success.—*N. Y. Daily News.*
Mr. Byron has added another to his long list of successes.
N. Y. Dramatic News.

"I CAPTURED HIM!"

Mr. Byron was very acceptable.—*N. Y. World*
A rattling and good company.—*N. Y. Mirror.*
Mr. Byron was very good.—*N. Y. Herald.*
Mr. Byron made a distinct success.—*N. Y. Press.*
Mr. Byron will increase his fortune.—*N. Y. Sun.*
"The Plunger" is assured of success.—*N. Y. Journal.*
The performance was a great success.—*N. Y. Eve'g Sun.*
Mr. Byron earned many sincere plaudits from his auditors.
N. Y. Clipper.

One of the conspicuous features of "The Plunger" is the elegance of the COSTUMES worn by Mrs. Kate Byron as the *Widow Clever*. At least five splendid specimens of the most celebrated Parisian modistes are worn at every performance to the admiration of the entire audience of both sexes.

Oliver Byron's costumes are elaborate and particularly suitable for his creation of "The Plunger," "who sports because he is sporty." His appearance in the first act is the signal for applause from all parts of the house.

As a Matinee Performance "The Plunger" ranks with the most popular play yet seen. Ever since its first production it has been a noticeable fact that the larger part of the attendance has been ladies to witness this pronounced success. This fact is largely due to the absence of vulgarity in the comedy, and the abundance of witty and sparkling sentiments that scintillate through the entire play.

CAPTURED BY FORCE AND CAPTURING THE FORCE.

"A Great Sensation Scene!"—that is the verdict upon the conclusion of the second act; and for unique situations and thrilling developments it is unequalled upon the stage at the present time. The picturesqueness of the climax is most attracting.

The immense amount of Scenery used in the various acts and carried by the company attracts unusual attention; and being specially designed and made with a view to its novelty and effectiveness, forms no inconsiderable portion of the performance

"The Devil's Hand is in all this."

UNLIKE ANYTHING MR. BYRON HAS HITHERTO PRODUCED!

A PLAY FOR THE LADIES!

A HIGH-TONED AMERICAN COMEDY-DRAMA!

SYNOPSIS
OF
THE PLUNGER.

ACT I.—Morning.

PLUNGING FOR A WIDOW!

Worth Her Weight in Gold! To the Ends of the Earth!

"A HUNDRED TO ONE THAT'S THE HAND!"

ACT II.—Midnight.

MURDER OF THE BROKER!

Thrown from the Fifth Floor!

"Too Late! This Bank is Closed!"

STARTLING EFFECT!

ACT III.

Ethel Rexford's Villa on the Hudson, showing a view of the

HISTORIC

Garfield Hut.

Plunging for the Plunger!

The Widow Learns to Smoke Cigarettes. The Escaped Convict. Escape of the Innocent

A COMIC SURPRISE.

ACT IV.

Park Place

Elevated R. R. Station, N. Y.

Showing the East Side of this Famous Station and Illuminated View of the New York Post Office

SYNOPSIS Continued.

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CHARACTERISTIC TOUCHES OF METROPOLITAN LIFE!

Funnier than Farce-comedy!

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A WOMAN THROWN in FRONT of the TRAIN!

Terrific Rain, Hail, Lightning and Thunder Storm.

Real Water in Torrents

MAGNIFICENT CLOSE OF THE ACT.

ACT V.

The Irish Bride. Plunging for Plunder. Lovers' Quarrels.

HYPNOTISM!

The Plunger captures a Bride, and the Bride captures a Burglar. The Burglar Confesses.

THE PLUNGER IS HAPPY AND SO IS HIS WIDOW!

THE EFFECT OF CIGARETTE SMOKING.

BYRON THE PLUNGER!

THE A. S. SEER PRINTING CO. N. Y.

GRAND ROMANTIC DRAMA.

THE POPULAR YOUNG ACTOR, MR.

JAMES O'NEILL

Under the Management of

MR. JOHN STETSON,

Presenting Chas. Fechter's version of Duma's Great Play,

MONTE CRISTO

— WITH THE FOLLOWING BRILLIANT CAST —

EDMUND DANTES and COUNT de MONTE CRISTO	**Mr. JAMES O'NEILL**
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CADEROUSSE	Mr. J. W. SHANNON
ALBERT DE MORCERF	Mr. S. MILLER KENT
VILLEFORT	Mr. H. B. BRADLEY
FERNANDE	Mr. J. V. MELTON
DANGLARS	Mr. JAMES TAYLOR
ABBE FARIA	Mr. W. JONES
M. MOREL	Mr. W. H. WALLIS
OLD DANTES	Mr. ARTHUR CLAIR
BRIGADIER	Mr. C. A. RHOADES
POLICE AGENT	Mr. H. GOULD
GERMAIN	Mr. C. B. KELLEY
GOVERNOR OF PRISON	Mr. E. PELHAM
COMMISSIONER OF POLICE	Mr. CLARK
1st GAOLER	Mr. G. MUELLER
2d GAOLER	Mr. WILLIAMS
SENTINEL	Mr. DAVELN
SERVANT	Mr. R. SLATER
FISHERMAN	Mr. WHITE
MERCEDES	EUGENIE BLAIR
CARCONTE	ANNIE BOUDINOT
MDE. DANGLARS	LIZZIE GOODE
FISHERWOMAN	MARIE FLOYD

Catalons, Gensdarmes, Fishermen, &c., &c.

ACTION OF THE PLAY.

Act I. — The Port of Marseilles. The Conspiracy. **Scene 2,** Villefort's Cabinet. **Scene 3,** The Reserve Inn. Edmund Dantes' Wedding Day. The Fete Interrupted. Arrest of Edmund Dantes.

(A lapse of eighteen years between the first and second acts.)

Act II. — Room in the House of Count de Morcerf. **Scene 2,** The Prison of the Chateau d'If. The Treasure of Monte Cristo. Escape of Edmund Dantes. **The World is Mine.**

Act III. — The Roadside Inn. The First Blow of Vengeance. **Out.**

Act IV. — Grand Fete in the Illuminated Gardens of Hotel de Morcerf. The Recognition. The Quarrel. The Challenge. "I will kill you." "You will not." "Why?" "He is your Son."

Act V. — The Forest of Fontainebleau. The Revenge of Monte Cristo. Suicide of Fernande. **Two.** The Duel. Death of Danglars. **Three.** Grand Denouement Paid In Full.

Brilliant and Appropriate Costumes, Correct Appointments, and the entire production PERFECT IN EVERY DETAIL, under the direction of Mr. Arthur LeClercq, (Stage Manager to the late Chas. Fechter.) Originally adapted for the Globe Theatre, Boston, the sole property of Mr. JOHN STETSON, Manager Fifth Avenue Theatre, New York, and Globe Theatre, Boston.

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ANNOUNCEMENT.

Sunday Evenings, between 6 and 9 o'clock, a Concert Programme will be rendered by an Orchestra of 25 Musicians under the efficient leading of J. W. Schotoff.

PROGRAMME, SUNDAY, JANUARY 21st.

1.	Overture—Morning, Noon and Night....Suppe	6	The Ballet Dancer.....Schotoff
2.	Paraphrase.....Rubinstein	7	Trumpet Solo.....Schotoff
3.	Waltz—Acclamation.....Waldteufel	8.	Rigoletto.....Verdi
4.	Selection—Bonemian Girl.....Balfe	9.	Concert Polonaise.....Jos. Brissig
5.	Serenade.....Schubert	10	Overture—Stradella.....Flotow

Musical Director, J. W. SCHOTOFF.

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Yes.

But she refused you a month ago, when you told her you were worth a million dollars and would lay it all at her feet.

She did.

Then how did she come to change her mind?

I marked my fortune down to nine hundred and ninety-nine thousand nine hundred and ninety-nine dollars.

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Programme Continued.

SONGS FIRST ACT THREE LITTLE LAMBS.

OPENING CHORUS

Hardy Gurdy Man.....Miss Ritchie, Mr. Philp
Duett and Chorus.....Children and Chorus.
The Dresden China Girl.....Miss Ritchie and Double Male Quartette
Three Little Lambs—Trio.....Miss Cahill, Mr. Hitchcock and Mr. Lawrence
Mistress Muse.....Phyllis, Jim and Chorus
The Jollity Ballet.....Eight Jollity Girls
Bugaboo Song.....Miss Braggins, Pickaninnies and Chorus
Dakota Dick.....Mr. Carleton and Chorus
Long Ago—Duett.....Mr. Carleton and Miss Braggins
What You Don't Know—Quartette...Mess. Vizard and Hadaway, Misses Palmer and Hawley
Only a Heart—Duett.....Mr. Philp and Miss Ritchie
Peggy Blake.....Mr. Whiffen and Chorus
Grand Finale.....Full Company

SONGS SECOND ACT.

Dreamily Dream.....Mr. Philp and Chorus
The Pussy Cat.....Miss Braggins and Chorus
Gay Golf Ball.....Mr. Vizard and Directors
Willye Wyllie.....Miss Palmer and Jollity Girls
Down on the Farm—Trio.....Mess. Hitchcock, Lawrence and Miss Cahill
Dramatic Patrol—Trio and Chorus.....Mess. Philp, Carleton, Miss Ritchie and Chorus
Little Lola Little—Trio and Chorus..Mess. Hitchcock, Lawrence, Miss Cahill and Directors
Charity Bazaar.....Full Chorus
The Man Behind the Gun.....Miss Ritchie and Full Chorus
Grand Finale.....Entire Company

Costumes by F. H. McCoun, formerly with Lord & Taylor, from designs by M. J. Quimby.

Shoes by Alfred J. Cammeyer and V. Schmidt.

Scenery by Henry E. Hoyt and Ernest Gros.

Additional musical numbers by H. L. Heartz, G. L. Tracy and Geo. W. Chadwick.

Lyrical assistance by F. W. Arnold Jr. and W. M. Browne.

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English Sense of Humor.

New York Tribune.

"Tom" Ochiltree is fond of telling stories about his ocean trips, but one of his best is of comparatively recent origin. He says: "I was coming across, and a very good sort of Britisher used to sit with me in the smoking room. I tried all my best jokes on him, and he never cracked a smile. At last I got angry, and said: 'I don't think an Englishman could see a joke if you fired it at him out of a gun.' And then that blessed Englishman stood up on his hind legs and said: 'How can you fire a joke out of a gun?'"

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A fine Kid Glove for Street Dress. Perfect shape and finish. Fastened with the "Wertheimer" patent surety clasp.

$1.75 per pair.

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Use Mayer's LICORICE TABLETS FOR COUGHS AND COLDS
GLYCERINE TABLETS FOR ALL THROAT AFFECTIONS
SOLD BY DRUGGISTS EVERYWHERE

CARPET CLEANSING.

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A Positive Relief for **Chapped Hands, Chafing,** and all affections of the skin. *An delightful after shaving. Sold everywhere, or mailed on receipt of 25c. Get Mennen's (the original). Sample free.*

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Adulteration has penetrated to every field of Food Production. Manufacturers who work according to definite standards of purity in goods, and cater to a trade that appreciate a good article, are reaping the benefits of these principles to a very large degree. Among such is the firm of RUNKEL BROTHERS, New York, whose Breakfast Cocoa, manufactured by the most scientific methods, is the acme of perfection. This article is highly recommended by connoisseurs as well as by all physicians.

ESTABLISHED 1860.

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A Large and select stock of Diamonds Waltham and Elgin Watches, Jewelry, Silverware, Clocks, Opera Glasses, etc.

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Mounting and Resetting of Diamonds while you wait.

Factory and Repairing Department on premises.

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Examination free of charge. Eye-glasses and Spectacles of Solid Gold, Nickel and Steel Frames, correctly fitted.

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Saturdays until 10.

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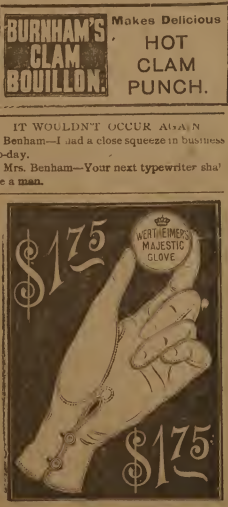
MAKES LINENS SNOW WHITE

BURNHAM'S CLAM BOUILLON. Makes Delicious HOT CLAM PUNCH.

IT WOULDN'T OCCUR AGAIN

Benham—I had a close squeeze in business to-day.

Mrs. Benham—Your next typewriter shall be a man.



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People's Theatre.

Jan 12 1885

JO. BAYLIES.....PROPRIETOR
GEO. W. REED.....BUSINESS MANAGER

BILL OF THE PLAY.

Week Commencing Monday, Jan. 12th.

Every Night, and Matinees Sunday, Tuesday, Thursday and Saturday, at 2 p. m.

M. W. HANLEY'S CO.,

Presenting Mr. Edward Harrigan's New

York success, entitled

DAN'S TRIBULATIONS

OVERTURE

Composed by Mr. Dave Braham, introducing the following popular songs incidental to the play:

1.—Introduction. 2.—French Singing Lesson. 3.—Cobwebs on the Wall. 4. Little Side Door. 5.—Coming Home from Meeting.

☞ During the evening the Orchestra, under the able direction of GEO. F. BRAHAM, will perform a choice selection of Popular Gems.

CHARACTERS IN THE PLAY.

Dan Mulligan.....Mr. Joseph Sparks
Rebecca Allup.....Mr. Richard Quilter
Simpson Primrose.....Mr. Peter Goldrich
Palestine Puter } .....Mr. Joseph Hurley
Tommy Mulligan }
Walshingham McSweeney.....Mr. Eugene Rourke
Gustavus Lochmuller.....Mr. Max Arnold
J. Johnson Fillup.....Mr. John Dignam
Boss Brady.....Mr. C. A. Richardson
Hog Eye, a Chinaman.....Mr. Edward Bonsell
Mrs. Honorah Dublin.....Mr. John Walsh
John Quigley.....Mr. N. B. Felter
Jeremiah Still.....Mr. Bannan
Herman Schwartz.....Mr. Philip Engles
John Riley.....Mr. T. Collins
Caroline Melrose.....Mr. Robert Haskell
Boy in Grocery.....Master Willie Guion
Officer Moran.....Mr. C. C. Gaffney
Mrs. Cordelia Mulligan.....Mrs. D. Vandeeren
Mrs. Bridget Lochmuller.....Miss Nellie Jones
Kittie Mulligan.....Miss Sparks
Maggie Grogan.....Miss Gussie Traynor

SYNOPSIS:

ACT I.—Mulligan's Grocery and Liquor Store. "STOP THIEF! STOP THIEF!"

ACT II.—Mulligan Alley at Night. The Wedding Party. "CONFLAGRATION."

Scene II.—Street Scene.

Scene III.—Rebecca Allup's Attic. "SUICIDE."

ACT III.—Parlor dans la Maison de Madame Mulligan. ACADEMIE FRANCAISE.

BOOK CLOSED.

BURR M'INTOSH.

CLOSING CONCERT.

This Friday Evening,

AUGUST 17, 1888,

AT THE

OPERA HOUSE.

GIVEN BY

A Chorus of 75 Voices,

ASSISTED BY

NELLIE A. BROWN,

Of Albany, N. Y., the Greatest Elocutionist and Character Impersonator of the Age.

CHAS. McK TRIMMER Director

Mrs. Mae Johnson, Pianist.
Mrs. A. E. Blayney, Accompanist.

PROGRAM.

PART FIRST.

1.—Greeting Song: "We Come With Songs,"..... *Norris*
FULL CHORUS.

2.—Recitation: "The Sioux Chief's Daughter"..... *Miller*
NELLIE A. BROWN.

3.—Part Song: (With Duet) "The Orphan's Prayer."..... *Ty mmer*
CONVENTION CHORUS; DUET, MR. TRIMMER AND MISS KITTIE TROY.

4.—Recitation: "Jud Brewnin's Famous Account of Rubenstein's Marvelous Playing of the Piano."..... *Bagley*
NELLIE A. BROWN.

5.—Coquette's Song: "The Belle of the Town."..... *Trimmer*
MISS ALLIE KING.

6 { a. "The Little Bootblack."..... *Arkright*
{ b. "The Bobolink."..... *Anonymous*
NELLIE A. BROWN.

7.—Quartette: (Men's Voices.)—"Stars of the Summer Night."—*B. F. Baker*
MESSRS LAWRENCE, TRIMMER, KELLER AND WILBUR.

8.—Recitation: "Money Musk."..... *Taylor*
NELLIE A. BROWN.

9 { a. Glee: "To the Tap of the Drum."..... *Rossini*
{ FULL CHORUS.
{ b. Part Song: "Why Waileth the Wind?"..... *Seward*
CONVENTION CHORUS.

10.—Recitation: "The Maniac."..... *Lewis*
NELLIE A. BROWN.

11.—Piano Duet: "The Peri Waltzes."..... *DeAlbert*
MISSES MABEL FLEMING AND JESSIE WEEKS.

12.—Recitation: Scene from Rip Van Winkle.—Impersonation of Joe Jefferson.

PART SECOND.

"AS THE HART PANTS."---Op. 4.

A Sacred Cantata in five parts, composed by....**Chas. McK. Trimmer.**
Soloist, Mrs. May Johnson.

QUARTETTE: Mrs. S. T. McKim, Soprano; Miss Kittie Troy, Alto; A. G. Lawrence, Tenor; Mr. Cecil Wilbur, Basso.

PART I.

CHORUS: Andante, Introducing the theme of the Soloist: "As the Hart Pants, So Panteth My Soul for Thee, O God!"

PART II.

RECITAND AIR: Andante, Grazioso, Sostenato.
CHORUS RESPONSE: Piu Devoto.
SOLO: Andante.
DUET, TRIO, QUARTETTE AND CHORUS: Andante.

PART III.

SOLO: Andante, Patetico.
CHORUS: Con Spirito, Giusto, Grandioso.

PART IV.

SOLO: Andante, Lugubre, Piu Mosso, and Crescend poco a poco.
SOLOS WITH QUARTET RESPONSES: Animato.
SOLO OBLIGATO: Legato E Grazioso: with Quartette Accompaniment: Marcato.

PART V.

CHORUS: Maestoso, Reiteration of the theme of the Soloist, first in unison, Repeated in full harmony.
CHORUSES OF EXULTATION: Grandioso, Jubiloso, Accelerando.
CHORUS FINALE: Larnamente.—*TEXT "Hope Thou in God."*

Single Admission, - - - 35 cts.
Reserved Seats at the Postoffice without extra charge.
Children under 12 years - - - 15 cts.
Doors open 7:15. Commence at 8 o'clock.

GRAND CONCERT

This Wednesday Evening,

AUGUST 15, 1888,

AT THE

OPERA HOUSE,

GIVEN BY

A Chorus of 75 Voices,

ASSISTED BY

MISS NELLIE A. BROWN,

Of Albany, N. Y.,

The Greatest Elocutionist and Character Impersonator of the Age,

Come and Hear and be Convinced.

CHAS. McK TRIMMER Director

Mrs. Mae Johnson, Pianist.
Mrs. A. E. Blayney, Accompanist.

PROGRAM.

PART FIRST.

1.—Greeting Song: "We Come With Songs." *Norris*
FULL CHORUS.
2.—English Glee: "Hark, Apollo Strikes the Lyre." *Bishop*
CONVENTION CHORUS.
3.—Part Song: "The Whippowill." *B. F. Baker*
FULL CHORUS.
4.—Recitation: Nellie A. Brown.
5.—Duet: "Come Silver Moon." *White*
MISS MCKIM AND MR. TRIMMER.
6.—Recitation: Nellie A. Brown.
7.—Piano Solo: "Grand Fantasia." *Hoffman*
MISS MABEL FLEMING.

PART SECOND.

1.—Quartette: "Isle of the Long Ago." *Fargo*
MRS. MCKIM AND MISS EMMA BUTLER,
AND MESSRS TRIMMER AND GOODALE.
2.—Recitation: NELLIE A. BROWN.
3.—Song and Chorus: "Boys Don't Hurt the Birds." *Trimmer*
CHILDREN'S CHORUS.
4.—Recitation: NELLIE A. BROWN.
5.—Glee: "Where Art Thou, Beam of Light?" *Bishop*
CONVENTION CHORUS.
6. a. Glee: "To the Tap of the Drum." *Rossini*
FULL CHORUS.
b. Part Song: "Why Walketh the Wind?" *Seward*
CONVENTION CHORUS.
7.—Grand Chorus: (With Baritone Obligato Solo)
"Mighty Jehovah." ... *Belleni Arr. by B. F. Baker*

Single Admission, - - - 35 cts.
Tickets good for both Concerts, Aug. 15, 17, 50 cts.
Reserved Seats without extra charge.
Children under 12 years - - - 15 cts.
Doors open 7:15. Commence at 8 o'clock.

CLOSING CONCERT.

This Friday Evening,

AUGUST 17, 1888,

AT THE

OPERA HOUSE,

GIVEN BY

A Chorus of 75 Voices,

ASSISTED BY

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CHAS. McK TRIMMER Director

Mrs. Mae Johnson, Pianist.
Mrs. A. E. Blayney, Accompanist.

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CONVENTION CHORUS; DUET, MR. TRIMMER AND MISS KITTIE TROY.

4.—Recitation: "Jud Brown's Famous Account of Rubenstein's Marvelous Playing of the Piano."..... *Bagley*
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7.—Quartette: (Men's Voices.)—"Stars of the Summer Night."—*B. F. Baker*
MESSRS LAWRENCE, TRIMMER, KELLER AND WILBUR.

8.—Recitation: "Money Musk."..... *Taylor*
NELLIE A. BROWN.

9 { a. Gloc: "To the Tap of the Drum."..... *Rossini*
{ b. Part Song: "Why Waltzes the Wind?"..... *Seward*
FULL CHORUS.
CONVENTION CHORUS.

10.—Recitation: "The Maniac."..... *Lewis*
NELLIE A. BROWN.

11.—Piano Duet: "The Peri Waltzes."..... *DeAlbert*
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CHORUS RESPONSE: Piu Devoto.
SOLO: Andante.
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CHORUS: Con Spirito, Giusto, Grandioso.

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SOLOS WITH QUARTET RESPONSES: Animato.
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CHORUSES OF EXULTATION: Grandioso, Jubiloso, Accelerando.
CHORUS FINALE: Largamento.—*TEXT "Hope Thou in God."*

Single Admission, - - - 35 cts.
Reserved Seats at the Postoffice without extra charge.
Children under 12 years - - - - 15 cts.
Doors open 7:15. Commence at 8 o'clock.

GRAND ROMANTIC DRAMA.

THE POPULAR YOUNG ACTOR, MR.

JAMES O'NEILL

Under the Management of

MR. JOHN STETSON,

Presenting Chas. Fechter's version of Duma's Great Play,

MONTE CRISTO

— WITH THE FOLLOWING BRILLIANT CAST —

EDMUND DANTES and COUNT de MONTE CRISTO	**Mr. JAMES O'NEILL**
NOIRTIER	Mr. RALPH DELMORE
CADEROUSSE	Mr. J. W. SHANNON
ALBERT DE MORCERF	Mr. S. MILLER KENT
VILLEFORT	Mr. H. B. BRADLEY
FERNANDE	Mr. J. V. MELTON
DANGLARS	Mr. JAMES TAYLOR
ABBE FARIA	Mr. W. JONES
M. MOREL	Mr. W. H. WALLIS
OLD DANTES	Mr. ARTHUR CLAIR
BRIGADIER	Mr. C. A. RHOADES
POLICE AGENT	Mr. H. GOULD
GERMAIN	Mr. C. B. KELLEY
GOVERNOR OF PRISON	Mr. E. PELHAM
COMMISSIONER OF POLICE	Mr. CLARK
1st GAOLER	Mr. G. MUELLER
2d GAOLER	Mr. WILLIAMS
SENTINEL	Mr. DAVELIN
SERVANT	Mr. R. SLATER
FISHERMAN	Mr. WHITE
MERCEDES	EUGENIE BLAIR
CARCONTE	ANNIE BOUDNOT
MDE. DANGLARS	LIZZIE GOODE
FISHERWOMAN	MARIE FLOYD

Catalons, Gensdarmes, Fishermen, &c., &c.

ACTION OF THE PLAY.

Act I. — The Port of Marseilles. The Conspiracy. **Scene 2,** Villefort's Cabinet. **Scene 3,** The Reserve Inn. Edmund Dantes' Wedding Day. The Fete Interrupted. Arrest of Edmund Dantes.

(A lapse of eighteen years between the first and second acts.)

Act II. — Room in the House of Count de Morcerf. **Scene 2,** The Prison of the Chateau d'If. The Treasure of Monte Cristo. Escape of Edmund Dantes. **The World is Mine.**

Act III. — The Roadside Inn. The First Blow of Vengeance. **One.**

Act IV. — Grand Fete in the Illuminated Gardens of Hotel de Morcerf. The Recognition. The Quarrel. The Challenge. "I will kill you." "You will not." "Why?" "He is your Son."

Act V. — The Forest of Fontainebleau. The Revenge of Monte Cristo. Suicide of Fernande. **Two.** The Duel. Death of Danglars. **Three.** Grand Denouement Paid in Full.

Brilliant and Appropriate Costumes, Correct Appointments, and the entire production PERFECT IN EVERY DETAIL, under the direction of Mr. Arthur LeClercq, (Stage Manager to the late Chas. Fechter.) Originally adapted for the Globe Theatre, Boston, the sole property of Mr. JOHN STETSON, Manager Fifth Avenue Theatre, New York, and Globe Theatre, Boston.

A MAMMOTH SPECIAL CAR IS USED

To transport all the Realistic Scenery and Stage Pictures, painted expressly for this play by Joseph Clare and William Voegtlin (of Booth's Theatre.)

Gen. Manager..... Mr. N. D. ROBERTS | Treasurer..... Mr. E. E. ZIMMERMAN

Boston Job Print, Alden Street.

WEEK OF NOVEMBER 1.

THE EMINENT CHARACTER ACTOR,

JAMES A. HERNE, as Nathaniel Berry,

IN HIS BEAUTIFUL PLAY

Shore Acres.

Under the Direction of HENRY C. MINER.

Cast of Characters.

Martin Berry, owner of Shore Acres, and keeper of Berry Light ..... Robert Fischer
Joel Gates, grass widower ..... James T. Galloway
Josiah Blake, postmaster and storekeeper ..... Franklin Garland
Sam Warren, a young physician ..... Herbert Flansburgh
Capt. Ben Hutchins, skipper of the "Liddy Ann" ... Phineas Leach
Dr. Leonard ..... John V. Dailey
Squire Andrews ..... Charles E. Fisher
Tim Hayes ..... Harry Newman
Young Nat Berry ..... Master Albert R. Clark
Ike Richards ..... } fishermen ..... Fred Johnson
Lem Conant ..... } "Kinder work around," ..... Wm. Metcalf
Gabe Kilpatrick ..... } crew of the "Liddy Ann" ..... Lawton Graves
Steve Bailey ..... } ..... J. H. Haley
Bill Hodgekins ..... } ..... Lawrence Wilson
Abe Higgins ..... } ..... James Duffy
Bob Berry ..... Master Allen Crollus
Mail Driver ..... C. C. Blanchard
Ann Berry, Martin's wife ..... Grace Gayler Clark
Helen Berry, Martin's daughter ..... Marion Cullen
Mary Berry ..... Hazel Kirk Clark
Liddy Ann Nye ..... Myra Clark
Mrs. Andrews ..... Lucille Allen Walker
Mrs. Leonard ..... Mattie St. John
Perley, Mrs. Berry's hired girl ..... Julie A. Herne
Millie Berry ..... Little Edith Taliaferro
'Mondy Gates, Joel Gates' daughter ..... Little Gladys Crollus

— AND —

NATHANIEL BERRY ..... James A Herne

NOTE—On Thursday and Friday evenings and at the Saturday matinee Miss Julie A. Herne will appear as "Helen Berry," and Miss Marion Cullen as "Perley."

Scenes.

ACT I—View of the "Shore Acres" farm, near Bar Harbor, Me. "Haylin' Time."

ACT II—Interior of the Berry farmhouse kitchen. "The Silver Weddin'."

ACT III—Scene 1—Interior of the Berry lighthouse. "Havin' an understandin'." Scene 2—Exterior of the Berry lighthouse. "The 'Liddy Ann' in a sou'easter."

ACT IV—Same as Act II. "Me an' the children."

REPRESENTING MR. MINER.

William B. Gross ..... Manager
Frank W. Conant ..... Acting Manager
James T. Galloway ..... Stage Manager
William A. Hanna ..... Machinist
A. T. Koster ..... Properties

Nov. 8, 9, 10. Matinee Wednesday at 2. CISSY FITZGERALD, in her inimitable dances, and the comedy, "The Foundling."

Nov. 11, 12, 13..... Matinee Saturday at 2.

MR. JOSEPH MURPHY,

In his two Great Plays, KERRY GOW and SHAUN RHUE.

FANNY

DAVENPORT

In a Romantic Historical Drama,

The Saint and the Fool.

A story woven around the greatest of women, JOAN DARC, by Frances Aymar Mathews. Interpreted by a specially Selected Company of Artists, headed by MELBOURNE MACDOWELL.

The entire play produced under the sole direction of

FANNY DAVENPORT.

Scenery painted by D. Frank Dodge. Built by James Eaken and George H. Williams. Costumes by Maurice Hermann. Properties, Armors and Draperies by C. A. Henry. Original Music composed by William Furst.

CAST OF CHARACTERS.

JOAN DARC.....FANNY DAVENPORT
Charles VII.....Henry Jewett
Nicholas L'Oseyen.....James M. Colville
Guy de Laval.....Albert Gran
Jacques Darc.....Charles Bierton
Earl of Warwick.....Charles W. Stokes
Bishop Beauvais.....Albert Laag
Duke D'Alencon.....George Laag
Count Dunois.....Cunningham Doane
Father Phillipe, of Domremy.....Frank Tannehill, Sr.
Pasquerel, Joan's Almoner.....William T. Durand
First Jailer.....
Second Jailer..... } of Rouen Cattle } .....Louis Hendricks
Third Jailer.....Robert Ellis
Brother Martin, Joan's Confessor.....Ellis Kyse
English Envoy.....Claude Hastings
Messenger.....Fred M. Harris
French Herald.....Charles Sherwood
Messenger.....Harry J. Servias
Raymond..... } Joan's Pages } .....Alexander Ferguson
Louis.....Herbert Harroun
Agnes Sorel.....Marie D. Shotwell
Isabeau Dare.....Mrs. W. G. Jones
Hauvette.....Frances Hastings
Mengette.....Katherine Power
Catherine.....Sallie Pierpont
Dame.....Helen Williamson
Old harper of village (with song).....Ellis Kyse
CLICHET.....MELBOURNE MACDOWELL

Soldiers, Monks, Archers, Heralds, Pages, Executioners, People, Peasant and Musicians.

SYNOPSIS.

ACT I.—In Domremy. The Sword.
ACT II.—The Camp at La Chappell. The general.
ACT III.—The camp. The watch-dog, the lady's guest.
ACT IV.—Tableau 1—The prison. The fool. (The curtain will fall two minutes between Tableaux 1 and 2.) Tableau 2—The tower. For freedom.
ACT V.—The prison corridor. The martyr.

EXECUTIVE STAFF FOR FANNY DAVENPORT.

Manager.....Ben Stern
Advance Representative.....Ralph Edmunds
Stage Manager.....Wm. Willard
Assistant Stage Manager.....Albert Laag
Musical Director.....Alexander Haig
Master Machinist.....George H. Williams
Master of Properties.....Henry Reeves
Costumer.....Fred M. Harris
Armorer.....Carlo Crispano

STORY OF THE PLAY.

In approaching the matter of the play, "The Saint and the Fool," which has been written about Joan Darc for Fanny Davenport, it is necessary to put out of mind all other treatment of that great character which the stage has known. Miss Matthews has chosen to ignore the Joan of delicate spirituality, and to put into the centre of her drama, Joan Darc, the soldier, the war-like maiden, who was the match in physical strength and endurance, as well as courage and bravery, of any soldier in the army of young Charles, the uncrowned King of France. This is the mainspring of the play.

The first act opens with the home of Joan Darc at Domremy, showing her father's cottage, the church where she worshipped, with a distant view of the Place Loids. Here is told the story of her hearing the angel voices and her desire to assist the Dauphin in his efforts to reach home and be crowned King of France. Her first meeting with her future King takes place in this act, and he presents her with a jewsled sword, which is afterwards used with such effect on the field of battle. Her father opposes her desire to become a soldier, and she has another enemy in Nicholas L'Oseyen an English spy, who is in love with Agnes Sorel, the mistress of the King.

In the interval, four months, that elapse between the first and second act, many changes have taken place. Joan has been placed in command of the King's armies, the city of Orleans has been captured from the English, and Charles VII has been crowned King of France in the historical old Cathedral of Rheims. We find Joan at the head of her army when the curtain rises on the second act. Here, also, is introduced Clichet, the court jester, who, through his efforts to save the Dauphin's life, has become a cripple. He falls in love with Joan, but the knowledge of his deformity causes him to be content with watching over her safety. Nicholas, whose hatred of Joan has been increased by Agnes—for the reason that the King has looked with favor on Joan—attempts to poison Joan, but is thwarted by Clichet. The deformed jester again displays his fidelity when he prevents a dagger-wielding Joan, while she is absorbed in prayer.

The third act is on the evening prior to the assault on Paris, when Joan is visited by the King. She repulses his suit and appeals to his love for France. The enemy are heard approaching, and Joan, clad in magnificent armor, assembles her forces and leads them to victory.

But reverse comes to the armies of the French and Joan is finally captured by the English. The fourth act shows her in captivity at the prison of Rouen. Nicholas appears and endeavors to kill her in prison, but Joan is again saved by the devoted Clichet, who throttles the spy. Joan, with the assistance of her jester, makes her way to the outer wall, and lowers herself to the moat with the aid of a rope. The rope breaks, however, and she is precipitated down the battlement. The English arrive before Joan can effect her escape and she is recaptured.

The last act takes place also in the prison of Rouen, fifteen months later. Confinement in a dark dungeon, lack of food and the harsh treatment of the jailers, have almost broken the spirit of Joan. The inspired young girl of the first act is now wan, pale and haggard, and after defying the judge, is lead to suffer martyrdom at the stake. Clichet, faithful to the last, ends his own life when he realizes that he can no longer serve his mistress.

THREE NIGHTS commencing MONDAY, Dec. 13. Matinee Wednesday at 2 p. m. Denman Thompson and George W. Ryer's Latest Success THE SUNSHINE OF PARADISE ALLEY. "What 'The Old Homestead' is to the country this play is to the city." Special Prices, 25-50-75-1.00.

DECEMBER 16-17-18. Matinee Saturday at 2. George H. Broadhurst's roaring comedy, "WHAT HAPPENED TO JONES."

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MIACO & MORRIS.....Sole Proprietors
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The only company producing Matt. Morgan's justly celebrated pictures
PARISIAN ART.

The curtain will rise on the $5,000 production, by Harry Morris and Fred Solomon, entitled,

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Introducing the following ladies and gentlemen:

MISS FANNIE EVERETT.....MISS WALTON, a rich orphan
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MISS KITTY WELLS.....KATE RICH, one of the girls
MISS CLARA ST. MAUR.....LAURA FORD, very dainty
MISS JENNIE MIACO.....MAGGIE QUICK, very brisk
MISS MARGIE DAVENPORT.....PEARL STOUT, very well
MISS NADINE BLUEFORT.....REGOU WELL, amusing
MISS BEE REYNOLDS.....HAPPY THOUGHT, good enough
MISS MABEL GOYDER.....JOY very Poor
MISS PEARL BRADBURN, (with songs and imitations).....LEAVER LOG, all right
MR. WM. EVERETT.....RINGOLD DE CASTRO, the old school
MR. HARRY BRYANT.....CLAUDIC BELLWOOD, the leader
MR. HARRY SEFTON.....COFFEE
MR. TOMMY ROONEY.....A BUTCHER
Other characters in the opera by the company. The costumes designed by May Howard.

The electric lights of black face comedy.
LOWRY & EVANS.

PICTURE.....MILLETT'S GREAT PAINTING, "The Angelus."

The comedy team,
Harry—BRYANT & WELLS—Kitty
In their one-act comedy, "Sylbia, the Poet."

PICTURE....."Judgment of Solomon."

MISS JENNIE MIACO,
In an artistic song and dance, "Nuptial Bells," by kind permission of John Hogan, also different styles of dancing.

PICTURE.....Perrye before the Tribunal."

The representatives of Yankee and German comedy,
Wm. G.—THE EVERETTS—Fannie
In "Si Smith's German Visit."

PICTURE.....Persian Nautch Dancers

Cad—WILSON & DAVENPORT—Madge
The original vaudeville Faunllecrys, in their charming and fascinating skirt dancing.
PICTURE.....The Destruction of Pompoi."

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The only trans atlantic star.

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JOSH McWHITCOMB, a rube from Eumbenville.....MR. FRANK EVANS
RUSTY ALLEN, his daughter.....MISS FANNIE EVERETT
AUNT SIDDY.....MISS MAMIE DEAGLE
PIE CRUSTE.....MISS KITTY WELLS
EBB BAUZIE.....Miss CLARA ST. MAUR
OLD BILL JONES.....MR. C. HOWEY
SCRAPPY JAKE.....MR. WM. EVERETT
DISTRICT MESSENGER.....MR. TOMMY ROONEY
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In Passing the Toll Gate.

EDDIE GIGUERE,
Phenomenal quartette vocalist.

The musical and dancing blacksmiths,
ERUSMOND & STAILEY,
In an original act. Scene—Blacksmith's shop. Scene.—Parlor.
The audience will notice the complete and instant transformation made in full view.

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The musical and dancing blacksmiths,
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In an original act. Scene.—Blacksmith's shop. Scene.—Parlor.
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ABDUL KHAN.

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"Such fantastic tricks!"

1 HOUR + MINUTES + OF + MAGIC.

"I did laugh sans intermission."

We will please remain seated between Parts I. and II., as the curtain will be 5 seconds only.

PART II.

Herrmann's latest Parisian wonder,

THE COCOON.

The Evolution of the Chrysalis into the Butterfly.

PART III.

Herrmann's latest and greatest sensation,

FLORINE,

CHILD OF THE AIR.

Introduced by MME. HERRMANN.

PART IV.

"A sight to dream of."

Confounding all superstition.

NEW * BLACK * ART *

Spirits and seemingly supernatural feats prevail throughout this act; objects and figures are materialized and do their master's bidding." "Mirrors of Gigantic shadows vanish like lightning."

PART V.

Finale—"Can such things be"

MAGIQUE IMPROVISTA.

☞ N. B.—This programme subject to slight changes.

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"The Far West." . . . . . KOPPITZ
"Up to Date," . . . . . MEYER LUTZ
"Gipsy Baron," . . . . . STRAUSS
"Undinen," . . . . . VEINTH

Commencing Sunday Evening, April 18, 1886.

Grand Opera House
Tuesday Eve, April 19th

THE MILAN

Grand Italian Opera Co.

Norma.

CAST OF CHARACTERS.

NORMA.....Miss EMMA ROMELDI

ADALGISA.....Miss CARRIE MORSE

POLEO.....Mr. ERNESTO BALDANZA

OROVESO.....Mr. CLEMENTE BOLOGNA

CLOTILDE.....Miss CAROLINA BALDANZA

FLAVIO.....Mr. F. GILLY

Priests, Nuns, Druids, Warriors, Etc.

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These Artists dress in native costume and pursue the same methods employed in Japan.

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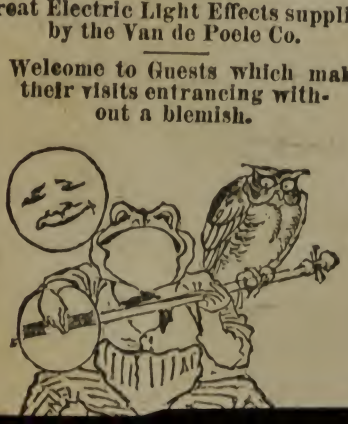

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The new Weber Piano War Weber Music Hall occupy one elegant buildings in the city at Wabash Ave. and Jackson St.

THE Japanese Government forced to return to the coina per pieces with holes in them they could be strung and carr the neck. The "Japs" have in their clothes, and it seem have occurred to them to p for the unperforated coins. ers of "punched" nickels pieces of American money, no zest in life if they were transported to Japan. The which they could pass the would deprive them of the pleasure of accomplishing th der difficulties.

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P. H. LEINEN
Proprietor and Manager.

BRUCE KENNICOTT,
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Matinees Wednesday and Saturday only.

Special Engagement of the Great New York and London Success, and only Correct Version of

The Private Secretary.

Produced by the Madison Square Theatre Company, including

Mr. M. A. KENNEDY.

Mr. A. M. PALMER, Proprietor and Manager.

CAST OF CHARACTERS:

Mr. Cattermole, a Rich East Indiaman.....M. A. Kennedy
Rev. Robert Spalding, the Private Secretary.... Frank Tannehill, Jr.
Douglas Cattermole, the Wild Nephew..... Henry B. Bell
Mr. Marsland, a Country Squire.....E. J. Stephens
Harry, his Nephew.....Herbert Ayling
Mr. Gibson, a Bond Street Tailor.....T. A. Wise
John, a Servant.....Thomas Curran
Mr. Jones, a Bailiff.....H. J. Foy
Edith, Marsland's Daughter.....Miss Katie Gilbert
Eva, her friend.....Miss Eula Talbot
Miss Ashford, a Spinster.....Miss Mary Myer
Mrs. Steam, a Landlady.....Miss Louisa Duroy
Mrs. Robert Spalding, Wife of the Secretary....Mrs. Rose Graham

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...best Fan.
...n the N.

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...and Restaurant

...ERY EVENING UNTIL ... O'CLOC...
...Y AFTERNOON ... EE

...nes —"... ...on't be lone-
... whi... ...a away, with no
...y the piano for you?"
... brute —Oh' no, I guess
...derstand the new boiler-
...s the way is about to run
...ght.

...eat ...nd drink to me to
...d fellow like Smith," said

...udging from the condi-
...ome home in when you
... with Smith," said Mrs.
...asperity. "I should say
... and drink."

...cky planter was so pleas
... acting of a little girl in a
...isville that the next day
...er a fine large doll to
...r when not at the thea-
... is the reply he received:
...nd, have just received
... and package containing
...hanks very much. The
...hand ... I showed it

...RG, PHO... ...OGRAPH...

...ion Street, bet. We...ls ... LaSalle Ave

...Society Groups a Specialty. ... Good W...
...Guaranteed or ... Pay.

Husband (going h... ...ng —Go...
..., wifey. I won't come home u...
...e unless I catch som...hing.
Wife—If you don't come home ...
...ol late, hubby, you will be sure ...
...catch something, you hear me.

Weber Pianos used exc...
...sively. From Weber Mu...
Hall, Wabash Ave. and Jac...
...son St.

Tramp—Please, sir, I beg as...
...ance. I am a Charleston suffe...
I lost my wife through that dr...
...ful affair.
Tender Gentleman—Poor fel...
She was crushed before your e...
Tramp—Not exactly. She ...
there were four distinct shocks ...
I claimed that there were ...
three. The discussion grew ...
warm that she left me and w...
home to her mother in New Jers...

The Boston Ideal Opera Co.

W. H. FOSTER, Manager.

For Two Weeks, Commencing November 9.

REPERTORY.

SECOND AND LAST WEEK.

Tuesday, - - - - - - - "Martha"
Stone, Huntington, Karl, Clark, Montgomery, Frothingham.

Wednesday Matinee, - - - - - "Giralda"

Wednesday, - - - - - - "Fra Diavolo"

Thursday, Friday and Saturday Matinee "Victor the Bluestocking"

Saturday Evening, - - - - - "Musketeers"

PRINCIPALS.

Marie Stone, Agnes Huntington, Carrie Knowles,
Zelie de Lussan, Lizzie Burton,
Tom Karl, Herndon Morsell, H. C. Barnabee,
W. H. MacDonald, W. H. Clark.
Geo. Frothingham.

New Chorus and Costumes.

Musical Director, S. L. Studley. Stage Manager, Fred Will

"THE NIAGARA FALLS ROUTE."

"So long as the waters of that mighty river
under down to the awful depths below, so
ng as the rush and roar, the surge and foam,
nd prismatic spray of nature's cataractic mas-
rpiece remain to delight and awe the human
ul, thousands and tens of thousands of beauty-
vers and grandeur-worshipers will journey
er the only railroad from which it can be seen.
here is but one Niagara Falls on earth, and
t one direct great railway to it."—Col. P.
onan in St. Louis Spectator.

Trains stop at Falls View, near the brink of the
orseshoe Fall, where the finest view is obtain-
le without leaving the cars, cross the gorge of
iagara river on the great steel, double-track
antilever Bridge, the greatest triumph of mod-
n engineering, and connect in Union Depots,
Niagara Falls and Buffalo with the New York
entral and Hudson River, the only four-track
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OUR BIJOU OPERA COMPANY

—IN—

"VIOLA!"

OR THE TROUBLES OF THE GENOESE.

An Opera in Three Acts,

CAST OF CHARACTERS,

Viola, the Countess Lommellini	Miss Bessie Grey / Miss Lulu Stevens
Artemezzo, her Aunt	Miss Lottie Cruikshank / Miss Emma Lacelle
Ricardo	Miss Kittie Verene
Marquis	Mr. J. A. Allison
General Spinola	Mr. Richard Burton
Colonel Von Schuler, Embassador	Mr. F. L. Hartman
Franchetti, Spinzi, Biffi, Gini — Aides de Camp to General Spinola	Mr. F. L. Hill / Mr. Ernest Warner / Miss Marietta Boye / Miss Nannie Lascelles
Jeanette, Marie, Bella, Lucia — Peasant Girls	Miss Emma Lascelles / Miss Minnie Warren / Miss Bertha Roth / Miss L. E. Washburn
Balthazar Groot,	Mr. J. W. Herbert / Mr. Stanley Felch
Emma, his wife	Miss Julie Christian

Conductor of the Opera ..... Mr. Alfred Henderson

Stage Director "Opera Co." ..... Mr. F. L. Hartman

Ten minutes intermission between the first and second acts.

Commencing Sunday, March 29, '85

THE FAMOUS

EXPOSITION
OPERA HOUSE.

JOHN A. HAMLIN, Lessee. C. D. HESS, Manager.
A. LIESEGANG, General Music Director.

COMMENCING MONDAY, JUNE 15, 1885.

Amberg's Thalia Theatre Company in their Latest Success

DER FELDPREDIGER,

(The Field Preacher).

Now being played in New York under the title of the

BLACK HUSSAR.

Operetta in 3 Acts by H. WITTMANN and A. WOHLMUTH.
Music by C. MILLOCKER.

CAST.

Heidekrug, burgomaster in Trautenfeld	Max Lube
Mina, his daughters	Franziska Raberg
Rosette, his daughters	Emmy Meffert
Hellwig, major of hussars	Edward Elsbach
Kuhnwald, student	Conrad Junker
Piffkow, town beadle	Ferdinand Schutz
Barbara, housekeeper at Heidekrugs'	Albertine Habrich
Rieke, servant	Minnie Castelli
[illegible] Bruckner	Max Pategg
De Thorillière, French officers	[illegible] Gerold
De Durant, French officers	Herman[illegible] Bazar
v. Rubcke, a Prussian officer	Hermann [illegible]
A Headman of Cossacks	Hermann [illegible]
Bliemchen, an actor	Franz v. Metsch
Vestryman's Wife	Bernhard Rank
Quartermaster's Wife	Ruscha Michaelis
Justice's Wife	Therese Zugbaum
Custom Officer's Wife	Lina Guttmann
County Gamekeeper's Wife	Marie Schlag
Village Treasurer's Wife	Duschka Veroni
Wife of the Chief Citizen	Felicita Spiranska
Veterinary Surgeon's Wife	Johanna Meyer
A Rat Catcher	Bertha Zugbaum
An Invalid	Wilhelm Frank
A Quack Doctor	Franz Kloczinsky
A Colporteur	Carl Springer
A Scissor Grinder	Carl Hartmann
An Organ Grinder	Heinrich Zilzer
Frommsinn, vestryman	Adolf Reif
Treibein, cobbler	Conrad Beck
Kummelhold, postmaster	Heinrich Habrich
Gierscklund, tax collector	Wilhelm Paffhausen
Hausdarm, tailor	Louis Pratorius
Citizens and their ladies of Trautenfeld, Prussian Soldiers, German Lancers, French Soldiers, Cossacks, People.	Edward Hirsch

LOCALE—A German Frontier Town. TIME—1812-13.

MANAGER,	MR. G. AMBERG
Business Representative,	MR. J. L. STEINHARDT
Musical Conductor,	MR. E. POELZ
Stage Director,	MR. L. OTTOMEYER

[illegible] tickets to the Ushers.

nd develop into charming butterflies before the eyes of the
second act takes us to the market-place of the town, showi
given up to the fear of having to quarter the soldiers o
says that Napoleon has been defeated before Moscow. Pi
servant of the court, barber and night-watchman of the place
Hellwig and thinks that he has chased him down, but instead
ught a wandering comedian. Meantime the chaplain has cal
ds, they being really members of the "League of Virtue"
t fill the town, all dressed in the strangest disguises. With
intends to lead a rising of the p ple against the French. Ju
s a machine put up at his hous enabling him to make appe
of Napoleon or the Czar, according as he is threatened by a Fr
n. A gang of drunken Cossacks denly surprises Trautenfe
by wutky (whisky), pork and tallow candles; after them a troo
he town, chasing the Russians and arresting the justice as a
of the false personal description they possess of the chaplain.
n to plunder the town, Hellwig gives he sign of resistance
ff their masks and appear as black hussars, the citizens take t
ps of the Lützowers having been previously informed by the c
-cene of action, and a fight ensues, in which the French are ro
d.

t III. A lonely forester's house was the place of refuge, wh
sly awaited the result of the battle. Their only protector was
to the four offices he already holds, a fift one, as the shephe
Here also the victorious friends, Hellwig and Kühnwald, co
ustice's daughters. When the latter returns, after having beer
nent by Hellwig, he is forced to give ni consent, and the ce
al of the couples, being at the same time the festival of pea
amid the loud exultations of the saved citizens, the conclusion

GRAND OPERA HOUS

JOHN A. HAMLIN, Lessee and Manager.

ND WEEK OF A. M. PA

MADISON SQUARE THEATRE COMP

COMMENCING MONDAY, JUNE 15,

NOW PLAYING IN THE GREAT NEW YORK SUCCES

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An Original Comedy Drama in Four Acts. Written by Mrs. J. CAMPBELL

WITH A STRONG COMPANY OF ARTIST

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I.—Library of the Embassy—Paris. ACT II.—Garden
Night. ACT III.—The Library—Morning, (Same as Act
itting Room at Elmscroft.—England. (Christmas Eve.)

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Painted by Mr. Walter Burridge, Artis
House, from the Original Models.

The above play will b resented by Mr. A. M. PALMI
ISON SQUARE THEATRE COMPANY. Its only ap
York this season.

AMERICAN OPERA PROGRAMME.

GRAND OPERA IN ENGLISH.

TUESDAY, DECEMBER 7, 1886.

SECOND NIGHT OF THE SEASON OF AMERICAN OPERA.

"THE HUGUENOTS,"

Grand Opera in Four Acts, by Meyerbeer.

CAST.

THE QUEEN	PAULINE L'ALLEMAND
VALENTINE	MME. FURSCH-MADI
URBAN	JESSIE BARTLETT DAVIS
ST. BRIS	WILLIAM LUDWIG
NEVERS	ALONZO STODDARD
RAOUL	WILLIAM CANDIDUS
MARCEL	MYRON WHITNEY
MAUREVERT	WILLIAM HAMILTON
TAVANNES	JAMES DUBOIS
BOIS ROSE	JOSEPH PACHE
RETZ	PAUL KEMBLE
MERU	JOSEPH SILVERS
COSE	WILLIAM KNAPP
WATCHMAN	HENRY LEON
MAIDS OF HONOR	VIRGINIA LOGAN, LAURA PERRING
THREE MONKS	

The characters of Bois Rose, Retz, Meru, Cose, A Watchman, and Maids of Honor are taken by members of the first class of the Chorus, which was formed in accordance with the educational plan of the National Opera Company.

DIRECTOR OF THE STAGE.....WILLIAM HOCK
The Ballet Arranged by Prof. MAMERT BIBEYRAN.

THE BALLET.

In the Second Act:
THE BATHERS, by thirty-six Ladies of the Ballet.
In the Third Act:
LES BOHEMIENS.
BOHEMIENNE.....MLLE. CAROZZI
BOHEMIEN.....M. CAMMARANO
Mlles. Ester Coralli, Carra, Deasy, Morando, and sixty Ladies of the Ballet.

PAS DES SOLDATS.

MLLE. RICCIO.

Mlles. Amalia Rocca, Avanzini, Ginasi, Elvira Rocca, Adele Airaghi, Adelaide Rocca, Castagno, Bandini, Tagnoli, Peyard and Zanoncelli,

GRAND MARCH BY TORCHLIGHT.

Romeo, Boni, Barozzi, Chiardo, Mazzetti, Cerato, Danzelle, Cioni, Spinaponti, Colombo, Dell'oro and Perelli.

Twenty pupils of Ballet School of the Opera and the entire Corps de Ballet.

NEW SCENERY

By Hughson Hawley, Leon Mohn and R. H. Halley. New and elaborate costumes prepared under the direction of Alfred Godchaux.

THE SCENERY.

ACT I.—Hall in the Castle of the Count de Nevers (painted by Hughson Hawley).
ACT II.—The Queen's Garden (by Messrs. Mohn and Halley).
ACT III.—Pres aux Clercs, with Paris in the distance (by Messrs. Mohn and Halley).
ACT IV.—Scene 1.—Hall in the Castle of the Count de Nevers (by Hughson Hawley).
Scene 2.—Street Scene in Paris, with Hotel de Nesle (by Messrs. Mohn and Halley)

The Armor, Properties, Mechanical Effects, etc., prepared in the workshops of the National Opera Company, under the direction of August Dornbrach, master machinist, and Albert Jechel, property master.

American Opera Programme.

The following is a list of the principal Artists and Heads of Departments engaged for the second season of American Opera:

SOPRANOS.

MME. FURSCH-MADI.
BERTHA PIERSON.
EMMA JUCH.
PAULINE L'ALLEMAND
LAURA MOORE.

MEZZOS AND CONTRALTOS.

CORNELIA VAN ZANTEN
MATHILDE PHILLIPPS
JESSIE BARTLETT DAVIS

TENORS.

CHARLES BASSETT.
HENRY BATES.
CHARLES WOOD.
WILLIAM CANDIDUS.
C. M. LEUMANE.

BARITONES.

WILLIAM LUDWIG.
ALONZO E. STODDARD.
JOHN E. BRAND.

BASSOS.

MYRON W. WHITNEY.
MARKS BABCOCK.
WILLIAM H. HAMILTON.

CONDUCTORS	THEODORE THOMAS. GUSTAV HINRICHS. ARTHUR MEES.
VOCAL DIRECTOR	PROF. JACQUES BOUHY
GENERAL MANAGER	CHARLES E. LOCKE.
STAGE DIRECTOR	WILLIAM HOCK.
STAGE MANAGER	WILLIAM PARRY.
MASTER OF THE BALLET	MAMERT BIBEYRAN
MASTER OF THE COSTUMES	ALFRED GODCHAUX.
MASTER MACHINIST	AUGUST DORNBRACH.
MASTER OF PROPERTIES	HENRY JECHEL.

UNDER THE MANAGEMENT OF J. M HILL.

ACTING MANAGER - - - - - - - JOHN S. MCCONNELL.

TWO WEEKS ONLY.

Commencing Sunday, February 6, '87

MATINEES WEDNESDAY AND SATURDAY.

THE CONRIED ENGLISH OPERA CO.

(CONRIED & HERRMANN, PROP'S. & MGRS.) W. H. FITZGERALD BUS. MGR.

WILL PRESENT THE ROMANTIC OPERA IN THREE ACTS, ENTITLED

"THE GYPSY BARON."

Music by the Waltz King, JOHANN STRAUSS. Libretto by JOKAY & SCHNITSER.
Produced under the direction of HEINRICH CONRIED.

CAST OF CHARACTERS:

Saffi, a Gypsy girl.....(Prima Donna Soprana) Laura Bellini
Czipra, an old Gypsy woman...Helene Von Donhoff, Helen Schuler or Mabel Haas
Arsena, the Pig dealer's Daughter..... Lydia O'Neill or Mabel Haas
Mirabella, Wife of Carnero.....Jenny Reifferth
Sandor Barinkay, an Exile .....Harry De Lorme or Sig. Taglieri
Ottocar, a Son of Carnero.....Sig. Taglieri, Estelle Hoyt or Harold Leslie
Kalman Zsupan, a Pig Dealer.....Jacques Kruger
Count Carnero, Royal Commissioner of Morals.....Gustavus F. Hall
Count Homonay.....Fred. Urban

Sidi.....	Gypsy girls.	.....Annie Ulm
Ilka.....		.....Willie Dean
Katinka.....		.....Josie Dezendorf
Ferko.....	Gypsies.	.....Walter West
Mihaly.....		.....Theodore Price
Bunko.....		.....T. Griffin
Bridesmaids.		.....Misses Helene Schuler, Hattie Price
Sailors.....		.....Abbie Lamoureaux, Agnes Evans, Ruth Hercourt
		.....Misses Estelle Hoyt, May Shreeves
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—SYNOPSIS:—

ACT I.—Gypsy encampment. ACT II.—Ruins near the River Temes.
ACT III.—Triumphal return of Troops in Vienna.

RED HUSSARS—Misses Estelle Hoyt, Louise Hilliard, Elsie Perry, May Schreeves, Hattie Price, Jose Dezendorf, Emily Bell, Laura Cheney, Anna Ulm, Abbie Lamoureaux and Agnes Evans.

BLUE HUSSARS—Misses Willie Dean, Louise Schmidt, Helene Schuler, Ruth Hercourt, Georgie Lamoureaux, Florence Latelle, Alice Green, Kitty Green, Alice Evans, Marion Langdon, Carrie Russell and Katie Dale.

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ÆGEON, an aged merchant of Syracuse.....Mr. CHARLES B. HANFORD

ANTIPHOLUS OF EPHESUS, twin brother to Antipholus of Syracuse, but unknown to him, and son to Ægeon and Æmilia.....Mr. WM. HARRIS

DROMIO OF EPHESUS, twin brother to Dromio of Syracuse, but unknown to him.....Mr. WM. H. CRANE

ANTIPHOLUS OF SYRACUSE, twin brother to Antipholus of Ephesus, but unknown to him, and son to Ægeon and Æmilia, Mr. CLARENCE HANDYSIDE

DROMIO OF SYRACUSE, twin brother to Dromio of Ephesus, but unknown to him.....Mr. STUART ROBSON

ANGELO, a Goldsmith.....Mr. HARRY A. LANGDON

BALTHAZAR, a merchant.....Mr. WILLIAM HAWORTH

DR. PINCH, a Schoolmaster and Conjurer.....Mr. WILLIAM H. YOUNG

OFFICER.....Mr. GEORGE CLARE

CUPID.....LILLIE McGILL

ADRIANA, Wife to Antipholus of Ephesus.....Miss SELENA FETTER

LUCIANA, her Sister.....Miss KATE McKINSTRY

PHRYNE, the Reigning Beauty of Ephesus.....Miss CARRIE REYNOLDS

ÆMILIA, Wife to Ægeon, an Abbess of Ephesus.....Miss ANNIE DOUGLAS

BLOUSABELLA, a Cook.....Mrs. ANNA A. WADE

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PROF. BELL, the well-known electrician, is an advocate of the "echo" system on vessels at sea for ascertaining the presence of an approaching iceberg or another vessel. The principle is that any solid body on the surface of the ocean will give back an echo to a sound from the deck of a ship not too far distant, and the navigator, with a bell to make the sound and a telephone to receive the echo, can easily tell when there is danger of a collision. Mariners generally hear the echo of an iceberg simultaneously with its thump into the vessel. T

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Bettina	Pages to Prince Prienbino	Miss Jean Delmar
Pianetta		Miss Lillie West
Frederick		Miss M. Antoinette Sanger
Parfaante		Miss Mae Hall
Angelo		Miss Cora Van Pelt
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TARANTELLE, Venezia e Napoli (new).....*Liszt*
(Adapted for Orchestra by Müller Berghaus.)

Intermission.

CONCERT OVERTURE, "The Princess" (new)
.....*Geo. E. Whiting*

REVERIE,
DANCE OF THE WOOD NYMPHS } Symphony "Im Walde" .....*Raff*

SCENES FROM 1st ACT, Lohengrin.....*Wagner*

Intermission.

BALLET MUSIC, Queen of Sheba.....*Goldmark*

WALTZ, Autumn Roses.....*Strauss*

POLONAISE, Mignon.....*A. Thomas*

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" " BEER, Pt..... .15
" " " ½ Pt..... .10

returning from the church-yard, he called upon Ferdinand Schubert, the favorite brother of the composer, and was permitted to see the treasured store of Schubert's compositions. Among other things, Schumann selected the Symphony in C, and after much trouble, it was taken to Leipzic, where it was performed March 22, 1839, at the Gewandhaus concert, under the direction of Mendelssohn. In a review of the work, more as a whole, than as an extended criticism of the separate movements, Schumann, who more than all others helped to lift the name of Schubert out of oblivion into immortality, wrote as follows:

"One must appreciate that more than mere melody, something above sorrow and joy, as these emotions have been portrayed more than a hundred times in music, lies concealed in this Symphony. Nay, more; in listening to symphonies like this, we are transported to a region where we never remember to have been before. Here we have, beside masterly power over the musical technicalities of composition, life in all its phases, color in exqulsite gradations, the minutest accuracy and fitness of expression, and permeating the whole work a spirit of romance such as we recognize in other works of Franz Schubert. This heavenly, long-drawn-out Symphony is like some romance of Jean Pauls', which can never end. Except in numbers of the works of Beethoven, I have nowhere found such extraordinary and striking resemblance of the human voice, as in Schubert It is the very reverse of Meyerbeer's method of using sounds so as to represent the human voice.

"The analysis of the movements piece by piece is neither a grateful task to ourselves nor to others. One would be obliged to transcribe the entire Symphony to give the faintest notion of its originality throughout. I can not, however, pass from the second movement which speaks to us in exquisitely moving strains, without a single word. There is one passage in it where the horn is calling as though from a distance. It seems to come from a heavenly sphere. Here everything else waits and listens, as though some celestial messenger were hovering around the orchestra. The Symphony has had an influence on us such as none since Beethoven's has ever exercised. I have no fear of its being overlooked or forgotten. It bears within its bosom the seeds of immortal growth."

Intermission.

OVERTURE IN THE ITALIAN STYLE.

The origin of this Overture is said to have been some pleasant badinage with some friends after witnessing a performance of Rossini's Tancredi. Schubert, though a great admirer of Rossini's melodies, made light of his orchestral writing, and on this occasion, while waiting for supper at an eating house, he wrote down the Italian Overture. Its caricature of Rossini's salient points, including, of course, the inevitable crescendo, is obvious enough, but nothing could transform the individuality of Schubert's writings, and the overture possesses characteristic beauties, which are immediately recognizable.

SERENADE.

BALLET MUSIC, Rosamunde.

MARCH IN B MINOR.

Who They Really Are.

When a professional lady marries the public is kept in ignorance of the fact as much as possible, and the stage name remains the same. A list of the entire profession would fill more space than the subject warrants. A list of some prominent musical ladies, and their private names, may not be out of place:

Mme. Patti	Mme. Nicolas
Albani	Mme. Ernest Gye
Minnie Hauk	Mme. Wartegg
Scalchi	Mme. Lolli
Mme. Dotti	Mrs. Swift
Theresa Careno	Mme. Tagliapetria
Frau Janauchowsky	Mme. Neuendorff
Emma Nevada	Mme. Palmer
Julia Gaylord	Mrs. Packard
Marie Rose	Mrs. Henry Mapleson
Emma Abbott	Mrs. Eugene Wetherell
Lillian Russell	Mrs. Edward Solomon
Marie Jansen	Mrs. James Barton
Laura Joyce	Mrs. Digby Bell
Marie Stone	Mrs. W. H. McDonald
Lizzie Burton	Mrs. Herndon Morsell
Zelda Seguin	Mrs. David Wallace
Lilly West	Mrs. Harry Brown
Fay Templeton	Mrs. Howe
Alfa Norman	Mrs. Chas. [illegible]
Emma Baker	Mrs. George [illegible]
Madeline Lucette	Mrs. Ryley

intelligent and appreciative an audience as can be seen in any city in the West.

The Strakosch Grand English Opera Company recently gave a really first-class rendition of the opera of "Martha," with Miss Kate Beaberg as Lady Henrietta, Miss Mathilde Mulenbach as Nancy, Mr. Geo. Appleby as Lionel, and Mr. Geo. Fox as Plunkett. The choruses were especially fine, being the chief enjoyable feature of the opera.

One of the regular Conservatory concerts occurred on Friday evening, the 26th inst., in the chapel of the Institution for the Blind, on which occasion there was a large and appreciative audience. The new Hook & Hastings organ at the Blind Institute has recently been completed, and Prof. J. H. Davis, of the Conservatory of Music, was invited to "show it off." The organ is one of great volume, purity, and sweetness of tone. Prof Davis and Miss Alice Lathrop, also of the Conservatory of Music gave us an organ and song recital of rare good merit. Mr. Davis has a well-earned reputation as an excellent pianist, but on this occasion he proved himself to be fully master of this great musical instrument, the organ.

Miss Lathrop, satisfactory at all times, was in unusually fine voice, and charmed her audience. Following is the programme:

Prelude in B minor.....Bach
Aria.....Bach-Whitney
Andante sostenuto (from Sonata in C minor, Op. 80).....Merke
Songs—"O! Savior Hear Me".....Gluck
"The Lost Chord".....Sullivan
Fantasia in E minor (The Storm).....Lemmens
Aria—"Rejoice Greatly" (Messiah).....Handel
Gavatina.....Raff

SYNOPSIS OF CASTANEA.

After the opening chorus it is discovered that the Count di Luna has something depressing upon his mind, and that he "sits unheeding our gay song." Upon being interrogated, he replies:

"Only mournful strains would flow if I should try to sing."

Amneris has no patience with such displays of sentiment, and freely expresses her mind to that effect.

Then follows a discussion, introduced by Manrico, as to whether the dialogue of opera should be spoken or sung; and this leads to a consideration of German, French and Italian as the proper language for opera, Lucia, Fernando and Wolfram taking part. Anima recalls attention to the fact that the Count has not yet made known his troubles, but as she is too bashful to ask, Carmen volunteers on the ground that some one must find out what the opera is about; that the singers themselves don't know, and that the Count's story would probably throw light on the subject.

So Carmen, seconded by Anima, importunes the Count to tell his secret, and he concludes that, though the recital will be a painful one to him, "he had better yield than be talked to death." He then makes an extended endeavor to tell his story, but breaks down overcome with emotion. This reminds the sympathetic Manrico of some suffering which once fell to his lot because of "a party by the name of Jane," again putting Amneris all out of patience.

A threat now brings the Count to an actual commencement of his narrative, which is about an old lady whom he calls Mother Hubbard; but he again breaks down. Here occurs a misunderstanding, during which the Count thinks he discovers some flippant allusions to the old lady of whom he was speaking; but they assure him (in a double quartet) that they "honor age with their respect." Then he continues, mentioning a visit made by Mother Hubbard to a cupboard.

This reminds Don Giovanni of one "Dame Margery" famed in song, who often went to a cupboard for the purpose of "taking something to keep out the cold." This insinuation, calculated to reflect upon the respectability of Mother Hubbard, causes great disturbance. The Count protests and Fernando says the entire company is insulted. He continues with some animadversion upon Don Giovanni's career as an opera singer, and distinctly implies that with such as he mercenary motives outweigh high art. Of course, nothing but a duel the next morning at sunrise could be the sequel, and in their impatience for the encounter they cry "O haste crimson morning!"

Lucia makes the truly feminine suggestion that they should "bring the case before a jury;" and, seconded by Amneris and supported by the company, she quiets the tumult. The combatants retract their offensive remarks, and the Count proceeds, interrupted only by a little scare about a policeman.

When it appears that Mother Hubbard's excursion to the cupboard was on behalf of some one who paid no board, Leonora is moved to depict in the most brilliant colors the "delirium of transport" which takes possession of the average individual who succeeds in getting "something for nothing."

Although interrupted by sundry incidents, the whole story at length comes out, and at its tragic conclusion the entire company is as deeply "enshrouded in gloom and overpowered with melancholy" as the Count himself. They moan and groan (in excellent harmony), for awhile, the basses commenting thus:

Now to the cupboard by the door
She goes its contents to explore;
The poor dog followed at her heels,
For he was faithful at his meals.
But, see! Not e'en a fishball lone,
Nor yet a much dismantled bone.
His not to ask the question why;
His but to lay him down and die!

At the close of this, Fernando, in agony of spirit, doubts that anything awful could ever have transpired. Alas! it must have been true; for the Count produces proof in a curiously illuminated old volume, which he supposes to be done on vellum, but which Carmen finds to be *linen*. In this volume is the record of the Count's narrative, with portraits of the actors in it.

But with wonderful insight Fernando studies the volume further, and, to the great joy of everybody, finds that the Count's interpretation of the incident was wrong, and that, instead of having a tragic finale, it turned out happily.

Here Il Profundo Basso reflects cruelly upon the intelligence of the company, giving as his opinion that they might all be "lineal descendants of Mother Goose." But this does not mar the general happiness, and the Count who, in the reaction from excessive melancholy has quite lost his head, makes the most extraordinary and extravagant proposition ever heard on the operatic stage.

The company then retire to a light supper of mince pie and Welsh rarebit.

RIDAY NIGHT, MARCH 26,

"Queen of Sheba."

The presentation of this remarkable
ra, will be attended with all the pomp
splendc hat characterized the New
k productı on.

—SYNOPSIS—

CT I—The Queen of Sheba, having
d of Solomon's wealth and wisdom, is
ner way to visit him at Jerusalem.
omon has sent his favorite, Assad, to
et and escort her. Assad is to be mar-
l soon to Sulamith, the High Priest's
hter, who we see, as the curtain rises,
attendants, awaiting her lover's return.
ast he comes, pale and embarrassed.
avoids his bride, and behaves so
gely that Solomon sends all the others
and alone with Assad, asks the
of his conduct. Assad relates that
meeting the veiled queen, he had
d to the cool shade of the forest,
a bathing nymph of wondrous
y had bewitched him with her love,
haunts him still, Solomon prescribes
emedy, his speedy marriage to Sula-
The Queen of Sheba arrives, pays
ompliments to Solomon, and as a
t favor removes her veil. Assad
izes in her the nymph, but she
fily exclaims "Madman away! I
hee not." Solomon leads Queen to

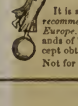
II—The Queen loves Assad, and
nologue declares her intention of
him her husband and king. Her
Asteroth, tells her that her lover is
garden. She meets him and he once
lls a victim to her charms. Scene
s to Temple. Marriage ceremony.
ad and Sulamith are about to ex-
rings the Queen approaches with
gifts, bent on frustrating the
. At sight of her Assad gets out
ses, and proclaims her his goddess.
nsternation. Assad is condemned
or sacrilege.

I—Dance of a malden trying to
from a bee. The Queen meets
non and begs that Assad's life be
d. Solomon refuses, and she threat-
engeance. Sulamith, in mourning,
s the same request of the King, and
nces her intention of retiring from
orld. Solomon tells her prophetic-
of a tree in the dessert where she will
nited with Assad.

r IV—Dessert with palm tree. Assad
een set free; the Queen has followed
and renews her offers of love; but he
her, and she leaves. Terrible sand
. The Queen's caravan is seen in a
e. After storm dies out Sulamith
aches. The dying Assad recognizes
he flies to his arms, and expires in
mbrace

J. M. PEIR

J. S. McCONNELL,.. Acting Man'gr and
L. P. KALISH, ... Assistant Treas
D. MacKENZIE,..... Stage Mana
C. E. PETFORD,..... Scenic Ar
GEO BOWRON,..... Musical Dire
M. B. OLMSTED,..... Electric
J. EDWARDS,..... Proper
JOHN LEIGH,..... Chief Engi
W. J. JEFFERSON, (170 Madison st).-Progra



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And HER EXCELLENT COMPANY, under the direction of MR. ARTHUR MILLER, presenting her great New York Lyceum Theatre success, as originally produced by her to a phenomenal run of four months, entitled

IN SPITE OF ALL.

CAST OF CHARACTERS.

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Herr Antonius Kraft, the impressario.....John Jennings
Jack Knickerbocker, the brother.....H. C. DeWitt
Mr. Hartmann, the Jeweler.....Harry Davenport
Call Boy, of the theatre.....Tommy Maguire
Stella, Prima Donna of the opera.....Miss Sadie Bigelow
Mary, Stella's Maid.....Miss Mary Maddern
Bessie, Maid of Mansion.....Miss Annie Lockhart
ALICE CLANDENNING.....MISS MADDERN

Business Manager.....Mr. Fred Miller
Stage Manager.....Mr. Geo. Trader

citement incident to election affairs.

John Dillon's new play is "A Sky Scraper," so c[illegible]se it is expected to clear o[illegible]he firmanent.

T[illegible] of Haverly-Cleveland M[illegible]e handsomest staged and co[illegible]at has ever been seen in the U[illegible]cates.

[illegible]are your seats for Kate Bensberg English Opera Company at the box office Wednesday, November 21. Prices 75, 50, 35 and 25 cents.

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Contralto

Wednesday Evening, June 2d, Second Performance of

LOHENGRIN.

Grand Romantic Opera, in Three Acts, by Wagner.

Henry I., King of Germany.....MYRON W. WHITNEY
Lohengrin, Knight of the Holy Grail.....WILLIAM CANDIDUS
Elsa of Brabant.....EMMA JUCH
Duke Godfrey.....WILLIAM LUDWIG
Frederick Telramund.....A Noble of Brabant,.....
* * *
The King's Herald,.....ALONZO E. STODDARD
Ortrud, wife of Telramund.....HELENE HASTREITER

Chorus of Saxon and Brabantian Nobles. Ladies, Pages, etc.
The Armour and Costumes prepared in the workshops of the American Opera Company.
The Scenery by Homer Emens and William Voeghtlin.

Thursday Evening, June 3d,

FIRST PERFORMANCE OF

"The Marriage of Jeannette."

An Opera in One Act by VICTOR MASSE.

Jeannette.....Pauline L'Allemand
Jean.....William H. Lee
Thomas.....G. W. Williams
Pierre.....Kate Oesterle

Chorus of Peasants, etc.

FOLLOWED BY THE SPECTACULAR BALLET,

"SYLVIA"

In Two Acts and Four Tableaux by LEO DELIBES.

Sylvia, Nymph of Diana.....Mlle. Theodora DeGillert
Diana.....Mlle. Gorone
Cupid.....Mlle. Felicita Carrozzi
Aminta, a Shepherd.....Prof. Mamert Bibeyran
A Young Shepherd.....Mlle. Romilda Vio
Orion, the Black Hunter.....M. Romeo
Thalie.....Mlle. Emilia Coralli
Terpsichore.....Mlle. Marshal
Two Slaves.....{ Mlle. Carra / Mlle. Morosin

Fauns, Sylphs, Naiads, Dryads, Huntresses, Shepherds, Shepherdesses, Grape Gatherers, Peasants, etc.

DANCING BALLET OF SEVENTY-FIVE.

In the Tableaux and March the entire Chorus of the American Opera will appear in order to give additional effect to the scenes of the last act.

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- Treasurer.

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ee from fear under all circumstances. There are no boilers under them to explode, not e
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s the alley from the Theatre. The noise of steam escaping or the cry of fire in the streets
of the Theatre should have confidence in their perfect safety.

n the aisles of this Theatre, nor is it ever permitted to be overcrowded to the annoyance of it
performance. Any demand, or acceptance, of payment for seats by ushers is an imposition
ny inattention on the part of the attaches, to the Manager.

OF AMERICAN O

ond and Last Week, May 31st to June 5th, 18

at 8 o'cclok. FAREWELL MATINEE Saturday, June 5th

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E, - - - - - - - - - -

For Cast, etc., See Next Page.

ORDER OF CARRIAGES:

MONDAY EVE, SEPTEMBER 24TH.

SPECIAL ENGAGEMENT

—OF THE—

EMMA ABBOTT

Grand English Opera Company,

IN BALFE'S ROMANTIC OPERA,

IN THREE ACTS,

Rose of Castile

With the Following Brilliant Cast:

ELVIRA, the Rose of Castile.....EMMA ABBOTT
Donna Carmen.....Lizzie Annandale
Beatrice.....Nina Bentini
Manuel, a Muleteer.....Senor Michelena
Don Pedro..... } Conspirators { .....William Broderick
Don Florio..... } Conspirators { .....Walter Allen
Don Sallust.... } Conspirators { .....James Abdill
Pablo.....Richard Karl
An Usher.....William McCormack

Stage Manager.....Walter Allen
Director of Music.....Signor Tomasi

Announcement on Fourth Page.

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THE SCENIC PICTURES.

Prologue

The Wreck of the Trireme.....Painted by Mr. Henry E. Hoyt

"Ere the ships could meet by twice five leagues,
We were encountered by a mighty rock."

* * * *

"The sailors sought for safety by our boat,
And left the ship then sinking-ripe to us."

Act First

TABLEAU 1—Interior of the Odeum of Ephesus. Trial of Ægeon.
Painted by Mr. PHIL. GOATCHER

TABLEAU 2—Market Place in Ephesus.....GOATCHER

TABLEAU 3—The Gynæceum or Ladies' Apartment.....GOATCHER

TABLEAU 4—Exterior of the House of Antipholus of Ephesus.....GOATCHER

TABLEAU 5—Interior of same, with Terraces and Hanging Garden.....GOATCHER

TABLEAU 6—Exterior of the House of Antipholus of Ephesus.....GOATCHER

Act Second.

TABLEAU 1—Phryne's Villa.....HENRY E. HOYT

Akroama, or Græco-Roman Reception.

Pyrrhic Dance of Amazons.

Combat of Bacchantes and Amazons.

TABLEAU 2—A Jeweler's Shop.....HOYT

TABLEAU 3—Adriana's Chamber.....GOATCHER

TABLEAU 4—Port and Docks of Ephesus.....GOATCHER

Hymn to Artemis, Diana of Ephesians. Reception of her Silver Statues by the Priests and Priestesses of her Temple. Heralds announce the Presentation, followed by Prætorian Guards. Choir of Vestals and Acolytes of Artemis. Ionian Flutists. Egyptian Harpists, Curators of the Temple, &c.

Act Third

TABLEAU—The Melancholy Vale.....HOYT

The Moon rises on the Place of Execution.

The incidental music has been composed for this production and the Entr'acts arranged by Mr. ROBERT STOEPEL.

The Pyrrhic Dance of Amazons and Bacchantes in Phryne's Villa by SIG. A. NOVISSIMO, of Milan.

The Mechanical Effects by Mr. BENSON SHERWOOD and Assistants.

The Characteristic Properties by HENRY BROTHERS and Assistants.

The Superb Costumes by MISS FISHER of London, and MISS SHEPHARD, of New York.

The Armour and Jewelry from Patterns of the Period, made especially by the best houses in Paris, London and New York.

STAGE MANAGER	For Robson & Crane.	.....Mr. WM. H. YOUNG
ASSISTANT STAGE MANAGER		.....Mr. R. V. PERCY
MASTER MACHINIST		....Mr. BENSON SHERWOOD
MISTRESS OF THE WARDR'BE		.....Mrs. W. HILL
BUSINESS MANAGER		.....**Mr. THOMAS F. SHEA**

During the evening the Orchestra, under the direction of Mr. Armand Buisseret, will perform the following:

1. OVERTURE.....R. STOEPEL

2. FANTASIA ON SHAKESPEARE'S SONGS:
"Blow Thou Winter Wind," "Under the Green Wood Tree," "Where the Bee Sucks," "When Dasies Pied," "We Fly by Night."

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"THE NIAGARA FALLS ROUTE."

So long as the waters of that mighty river
under down to the awful depths below, so
g as the rush and roar, the surge and foam,
d prismatic spray of nature's cataractic mas-
piece remain to delight and awe the human
ul, thousands and tens of thousands of beauty-
vers and grandeur-worshipers will journey
er the only railroad from which it can be seen.
here is but one Niagara Falls on earth, and
ut one direct great railway to it."—Col. P.
Donan in St. Louis Spectator.

Trains stop at Falls View, near the brink of the Horseshoe Fall, where the finest view is obtainable without leaving the cars, cross the gorge of Niagara river on the great steel, double-track Cantilever Bridge, the greatest triumph of modern engineering, and connect in Union Depots, at Niagara Falls and Buffalo with the New York Central and Hudson River, the only four-track railroad in the world.

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Trains leave Chicago, foot of Lake street, daily at 3:30 p. m., 8:40 p. m. and 9:30 p. m.; and daily except Sunday at 7:20 a. m., 9:00 a. m. and

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SATURDAY EVENING, DEC. 11,

FIRST PERFORMANCE IN CHICAGO OF

GALATEA.

An Opera in One Act, by Victor Masse.

GALATEA.....LAURA MOORE
PYGMALION.....JESSIE BARTLETT DAVIS
MIDAS.....WILLIAM HAMILTON
GANYMEDE.....JOHN E. BRAND

FOLLOWED BY

GRAND SPECTACULAR BALLET

BAL COSTUME.

Music by RUBINSTEIN. The Ballet arranged by Prof. Mamert Bibeyran.

1. POLONAISE.—Polish Dance.
   Felicita Carozzi, Principal Dancer; Mlles. Carra and Deasy, Second Dancers; and sixteen Pupils of the Ballet School of the Opera.

2. LA COSAQUE.—Russian Dance.
   Mlles. Vio and Maveroffer, First Dancers; Mlles. Coralli and Morando, Second Dancers; Mlles. Maccari and Spinaponti, six Coryphees and six male Dancers.

3. DANCE DES ALMEES (Dancing Girls).
   Mlles. Astegiani and Riccio, First Dancers; and eighteen Coryphees.

4. DANCE ESPAGNOLE.—Spanish Dance.
   Mlle. DeGillert, Mlle. Giuri, M. Cammarano (Principal Dancers); and sixteen Coryphees.

5. GRAND ADAGIO.
   Mlle. Giuri, Mlle. DeGillert, Mlle. Carozzi, M. Cammarano, Principal Dancers; Mlles. Riccio, Vio, Astegiani and Maveroffer, First Dancers; Mlles. Carra, Coralli, Deasy, and Morando, Second Dancers; and the entire Corps de Ballet.

INTRODUCTION.

6. SOLO, with Variations, Mlle. Carrozzi.
   SOLO DANCE, M. Cammarano.
   ENTRANCE, by Mlles. Astegiani and Riccio.
7. ENTRANCE, by Mlle. Carozzi and M. Cammarano.
8. SOLO, with Variations, Mlle. Giuri.
9. POLKA, by the Ladies of the Ballet.
10. ENTRANCE, by Mlles. Vio and Maveroffer.
11. SOLO—Mlle. de Gillert.
12. POLKA—Mlles. Riccio, Vio, Astegiani and Maveroffer.
13. GRAND FINALE, by the Principal, First and Second Dancers, and the entire Corps de Ballet.

National Opera Programme.

he following is a list of the principal Artists and Heads of Departments aged for the second season of American Opera:

SOPRANOS.

E. FURSCH-MADI. EMMA JUCH.
RTHA PIERSON. PAULINE L'ALLEMAND
LAURA MOORE.

MEZZOS AND CONTRALTOS.

RNELIA VAN ZANTEN MATHILDE PHILLIPPS
JESSIE BARTLETT DAVIS

TENORS.

ARLES BASSETT. CHARLES WOOD.
NRY BATES. WILLIAM CANDIDUS.
C. M. LEUMANE.

BARITONES.

LLIAM LUDWIG. ALONZO E. STODDARD.
JOHN E. BRAND.

BASSOS.

RON W. WHITNEY. MARKS BABCOCK.
WILLIAM H. HAMILTON.

NDUCTORS	THEODORE THOMAS. GUSTAV HINRICHS. ARTHUR MEES.
CAL DIRECTOR	PROF. JACQUES BOUHY
NERAL MANAGER	CHARLES E. LOCKE.
AGE DIRECTOR	WILLIAM HOCK.
AGE MANAGER	WILLIAM PARRY.
STER OF THE BALLET	MAMERT BIBEYRAN
STER OF THE COSTUMES	ALFRED GODCHAUX.
STER MACHINIST	AUGUST DORNBRACH.
STER OF PROPERTIES	HENRY JECHEL.
RRUQUIER	CHARLES MEYER.

e Orchestra is the unrivalled Thomas Orchestra. The chorus numbers one hundred voices. The Ballet consists of 92 dances.

PRINCIPAL DANCERS.

EODORA DE GILLERT. MARIE GIURI.

COMMENCING MONDAY, JAN. 21

The Popular Young Actor, Mr.

JAMES O'NEILL

As EDMUND DANTES with

MR. JOHN STETSON'S

MONTE CRISTO

COMPANY,

Originally Organized under his Management, in *Dumas' Great Play,*

MONTE CRISTO

With the following Brilliant Cast of Characters:

Edmund Dantes and Count De Monte Cristo	Mr. James O'Neill
Noirtier	Mr. Frederic De Belleville
Albert De Moncerf	Mr. Forrest Robinson
Villefort	Mr. Geo. C. Boniface
Caderousse	Mr. J. W. Shannon
Fernande	Mr. J. V. Melton
Danglar	Mr. James Taylor
Abbe Faria	Mr. Horace Lewis
M. Morel	Mr. J. L. Carhart
Old Dantes	Mr. J. Swinburne
Brigadier	Mr. F. E. Goldthwaite
First Police Agent	Mr. M. W. Rawley
Second Police Agent	Mr. W. Williams
Germain	Mr. F. L. Union
Gov. of Prison	Mr. Pelhan
Com. of Police	Mr. Clark
First Galor	Mr. G. Mueller
Second Galor	Mr. Grummet
Sentinel	Mr. Daveline
Servant	Mr. R. Slater
Fisherman	Mr. J. White
Mercedes	Miss Eugenie Blair
Carconte	Annie Boudinot
M'lle Danglars	Miss Majorie Bonner
Fisherwoman	Miss Florina

ENTIRE NEW SCENERY, by Jos. Clare and Wm. Voegtlin.

ACT I. The port of Marseilles. The Conspiracy. Scene 2—Villefforts' Cabinet. Scene 3—The Reserve Inn. Edmund Dantes' Wedding Day. The Fete interrupted. Arrest of Edmund Dantes.
(A lapse of eighteen years between the first and second acts.)
ACT II. Room in the house of the Count de Morcert. Scene 2—The Prison of the Chatean d'If. The Treasure of Monte Cristo. Escape of Edmund Dantes. **THE WORLD IS MINE.**
ACT III. The Roadside Inn. The First Blow of Vengeance. **ONE.**
ACT IV. Grand Fete in the Illuminated Gardens of Hotel de Morcerf. The Recognition. The Quarrel. The Challenge. "I will kill you!" "You will not." "Why?" "He his your son."
ACT V. The Forest of Fontainebleau. The Revenge of Monte Cristo. Suicide of Fernande. **TWO.** The Duel. Death of Danglars. **THREE.** Grand Denouement. Paid in full.

Brilliant and Appropriate Costumes, Correct Appointments and the Entire Production Perfect in Every Detail.

All under the Stage Direction of Mr. ARTHUR LeCLERCQ.

Manager.....N. D. ROBERTS | Treasurer.....BLISS WHITAKER

advises her to transfer the
ment to Russian bonds.

party are at breakfast when
ram arrives for Christopher;
tes to the dog and summons
o town to take immediate
sion. Maria is also sent to
with a letter, but before she
, she drops the telegram,
is found by Lucretia, who
rse is much shocked to read
ntents. The address had
torn off and she naturally
ses that it is a dispatch re-
by Christopher at break-

The curtain drops on a
ous scene. Act two brings
topher back with the dog in
et. It is decided to place
a cabinet on the right of
ge and to introduce it by a
ritten by Mrs. Mumpleford
husband. When the coast
r Maria returns with the
nd being surprised her hus-
places it in a cabinet on the
the stage. Mumpleford re-
the note so full of tender
sions for the pet and of
opens the wrong cabinet
scovers the baby. The situ-
an be better imagined than
ed. Act three finds Chris-
bewildered, Mumpleford
verge of insanity, Lubretia
s and the rest of the char-
enveloped in mystery. The
plots the life of the dog
has caused so much trouble,
ng to it by the pronoun
nd the horrified Mumple-
nds for an officer in plain
to circumvent the crime as
pposes of the unnatural

Sunberry also sends for
end Jones the doctor and
ter arriving first is taken by
leford to be the officer. The
g scene is exceedingly com-
ch taking the other for a
n. The officer arrives and
n for the doctor, but fur-
ry is avoided by the prompt
of James, Maria and the

Little by Little.

"If you are gaining a little eve
be contented. Are your expen
than your income, so that, thoug
little, you are yet constantly acc
ing and growing richer and riche
day? Be contented; so far as c
money, you are doing well.

"Are you gaining knowledge
day? Though it be little by little,
gregate accumulation, where no
permitted to pass without adding
thing to the stock, will be surpri
yourself.

"Solomon did not become the
man in the world in a minute. L
little—never omitting to learn son
even for a single day—always rea
ways studying a little between th
of rising in the morning and layin
at night; this is the way to accum
full store-house of knowledge.

"Finally, are you daily improv
character? Be not discouraged be
is little by little. The best men fa
of what they would wish to be.
something, it is much, if you ke
resolutions better to-day than y
ytseerday, better this week than
last, better this year than you
year. Strive to be perfect, but do
come down-hearted as long as you
prorching nearer and nearer to t
standard at which you aim.

"Little by little, fortunes are
lated; little by little; knowledge
ed; little by little, character and
ion are achieved."

WEEK COMMENCING SUNDAY EVENING, APRIL 15TH, 1888

Matinees Wednesday and Saturday.

(THE)

French Grand Opera Co.

Friday Evening,

HAMLET.

Grand Opera in Four Acts and Six Tableaux
Music by Ambrose Thomas.

HAMLET	M. CLAVERIE
LE ROI	DENOYE
LAERTE	GARAUD
HORATIO	ST. JEAN
MARCELLUS	BUTAT
POLONIUS	LAGARDE
LE SPECTRE	COSTE
LA REINE	MME. GARELLI
OPHELIE	MLLE. HERVEY

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JAMES D. CARSON.....

W H. MORTON.....MANAGER FRANK L. PERLEY.....

om 8 A.M. until 10 P.M. Reserved Seats can be had Six Days in advance. Matinee at

mencing Sunday Evening, April 8, 1

MATINEES WEDNESDAY AND SATURDAY,

RENCH GRAND OPERA C

From Paris, France

For Cast, Etc., See Next Page.

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GRAND OPERA IN ENGLISH.

TUESDAY, DECEMBER 7, 1886.

12th SECOND NIGHT OF THE SEASON OF AMERICAN OPERA.

"THE HUGUENOTS,"

Grand Opera in Four Acts, by Meyerbeer.

CAST.

THE QUEEN	PAULINE L'ALLEMAND
VALENTINE	MME. FURSCH-MADI
URBAN	JESSIE BARTLETT DAVIS
ST. BRIS	WILLIAM LUDWIG
NEVERS	ALONZO STODDARD
RAOUL	WILLIAM CANDIDUS
MARCEL	MYRON WHITNEY
MAUREVERT	WILLIAM HAMILTON
TAVANNES	JAMES DUBOIS
BOIS ROSE	JOSEPH PACHE
RETZ	PAUL KEMBLE
MERU	JOSEPH SILVERS
COSE	WILLIAM KNAPP
WATCHMAN	HENRY LEON
MAIDS OF HONOR	VIRGINIA LOGAN, LAURA PERRING
THREE MONKS	

The characters of Bois Rose, Retz, Meru, Cose, A Watchman, and Maids of Honor are taken by members of the first class of the Chorus, which was formed in accordance with the educational plan of the National Opera Company.

DIRECTOR OF THE STAGE..... WILLIAM HOCK
The Ballet Arranged by Prof. MAMERT BIBEYRAN.

THE BALLET.

In the Second Act:
THE BATHERS, by thirty-six Ladies of the Ballet.
In the Third Act:
LES BOHEMIENS.

BOHEMIENNE	MLLE. CAROZZI
BOHEMIEN	M. CAMMARANO

Mlles. Ester Coralli, Carra, Deasy, Morando, and sixty Ladies of the Ballet.

PAS DES SOLDATS.

MLLE. RICCIO.

Mlles. Amalia Rocca, Avanzini, Ginasi, Elvira Rocca, Adele Airaghi, Adelaide Rocca, Castagno, Bandini, Tagnoli, Peyard and Zanoncelli,

GRAND MARCH BY TORCHLIGHT.

Romeo, Boni, Barozzi, Chiardo, Mazzetti, Cerato, Danzelle, Cioni, Spinaponti, Colombo, Dell'oro and Perelli.

Twenty pupils of Ballet School of the Opera and the entire Corps de Ballet.

NEW SCENERY

By Hughson Hawley, Leon Mohn and R. H. Halley. New and elaborate costumes prepared under the direction of Alfred Godchaux.

THE SCENERY.

ACT I.—Hall in the Castle of the Count de Nevers (painted by Hughson Hawley).
ACT II.—The Queen's Garden (by Messrs. Mohn and Halley).
ACT III.—Pres aux Clercs, with Paris in the distance (by Messrs. Mohn and Halley).
ACT IV.—Scene 1.—Hall in the Castle of the Count de Nevers (by Hughson Hawley).
Scene 2.—Street Scene in Paris, with Hotel de Nesle (by Messrs. Mohn and Halley)

The Armor, Properties, Mechanical Effects, etc., prepared in the workshops of the National Opera Company, under the direction of August Dornbrach, master machinist, and Albert Jechel, property master.

American Opera Programme.

The following is a list of the principal Artists and He ds of Departments engaged for the second season of American Opera:

SOPRANOS.

MME. FURSCH-MADI. EMMA
BERTHA PIERSON. PAULIN [illegible] EMAND
LAURA MOORE.

MEZZOS AND CONTRALTOS.

CORNELIA VAN ZANTEN MATHILDE PHILLIPPS
JESSIE BARTLETT DAVIS

TENORS.

CHARLES BASSETT. CHARLES WOOD.
HENRY BATES. WILLIAM CANDIDUS.
C. M. LEUMANE.

BARITONES.

WILLIAM LUDWIG. ALONZO E. STODDARD.
JOHN E. BRAND.

BASSOS.

MYRON W. WHITNEY. MARKS BABCOCK.
WILLIAM H. HAMILTON.

CONDUCTORS	THEODORE THOMAS. GUSTAV HINRICHS. ARTHUR MEES.
VOCAL DIRECTOR	PROF. JACQUES BOUHY
GENERAL MANAGER	CHARLES E. LOCKE.
STAGE DIRECTOR	WILLIAM HOCK.
STAGE MANAGER	WILLIAM PARR[illegible].
MASTER OF THE BALLET	MAMERT BIBEYRAN
MASTER OF THE COSTUMES	ALFRED GODCHAUX.
MASTER MACHINIST	AUGUST DORNBRACH.
MASTER OF PROPERTIES	HENRY JECHEL.

GRAND OPERA IN ENGLISH.

WEDNESDAY EVENING, DECEMBER 8TH, 1886

11 P.M. THIRD NIGHT OF THE SEASON OF AMERICAN OPERA.

"LAKME,"

A Grand Opera in Three Acts, by LEO. DELIBES.

THE CAST.

LAKME	PAULINE L'ALLEMAND
NILAKANTHA, her father, a Brahmin Priest	ALONZO E. STODDARD
GERALD, Officers of the British Army	CHARLES BASSETT
FREDERIC, Officers of the British Army	JOHN E. BRAND
ELLEN, Daughter of the Governor	VIRGINIA LOGAN
ROSE, her Friend	ROSE RITCHIE
MRS. BENTSON, Governess	MATHILDE PHILLIPPS
MALLIKA, Slave of Lakme	JESSIE BARTLETT DAVIS
HADJI, a Hindoo Slave	C. M. LEUMANE

A Fortune Teller, a Chinese Merchant, a Sepoy, Hindoos, English Officers and Ladies, Sailors, Bayaderes, Chinamen, Musicians, Brahmins, etc.

The characters of Ellen and Rose are taken by members of the first class of the Chorus, which was formed in accordance with the educational plan of the National Opera Company.

DIRECTOR OF THE STAGE ..... WILLIAM HOCK

IN THE SECOND ACT,

GRAND BALLET of the BAYADERES

MUSIC BY LEO. DELIBES

The Ballet composed by Prof. MAMERT BIBEYRAN.

1st Part—TERANA.

Danced by Mlle. CARROZZI, Principal Dancer; Mlles. RICCIO, VIO, ASTEGIANI and MAVEROFFER, First Dancers; CARRA, CORALLI, MORANDO and DEASY, Second Dancers; the Coryphees and Twenty Advanced Pupils of the Ballet School of the Opera.

2d Part—REKIAH.

Danced by Mlle. THEODORA DE GILLERT, Principal Dancer.

3d Part—PERSIAN.

Danced by Mlle. THEODORA DE GILLERT; Mlles. CAROZZI and VIO; Mlles. CARRA, CORALLI, MORANDO AND DEASY; all the Coryphees and Twenty Advanced Pupils of the Ballet School.

4th Part—GRAND MARCH AND SACRED DANCE.

By MLLE. DE GILLERT, the First and Second Dancers, Coryphees, Pupils of the Ballet School and Chorus.

SCENERY BY CHARLES GRAHAM, WILLIAM SCHAEFFER AND HOMER EMENS

American Opera Programme.

he following is a list of the principal Artists and Heads of Departments
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CAST OF CHARACTERS:

Saffi, a Gypsy girl.....(Prima Donna Soprana) Laura Bellini
Czipra, an old Gypsy woman...Helene Von Donhoff, Helen Schuler or Mabel Haas
Arsena, the Pig dealer's Daughter.....Lydia O'Neill or Mabel Haas
Mirabella, Wife of Carnero.....Jenny Reifferth
Sandor Barinkay, an Exile.....Harry De Lorme or Sig. Taglieri
Ottocar, a Son of Carnero.....Sig. Taglieri, Estelle Hoyt or Harold Leslie
Kalman Zsupan, a Pig Dealer.....Jacques Kruger
Count Carnero, Royal Commissioner of Morals.....Gustavus F. Hall
Count Homonay.....Fred. Urban

Sidi.....	Gypsy girls.	.....Annie Ulm
Ilka.....		.....Willie Dean
Katinka.....		.....Josie Dezendorf
Ferko.....	Gypsies.	.....Walter West
Mihaly.....		.....Theodore Price
Bunko.....		.....T. Griffin

Bridesmaids. .....Misses Helene Schuler, Hattie Price
.....Abbie Lamoureaux, Agnes Evans, Ruth Hercourt
Sailors..... .....Misses Estelle Hoyt, May Shreeves
.....Georgie Lamoureaux, Louise Hilliard
Male and Female Gypsies and Gypsy Musicians.

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Musical Director.....ADOLPH BAUER
Stage Manager.....JACQUES KRUGER
Treasurer.....JOE. HERRMANN
Stage Machinist.....W. T. BUTLER
General Agent.....BEN TUTHILL

—SYNOPSIS:—

ACT I.—Gypsy encampment. ACT II.—Ruins near the River Temes.
ACT III.—Triumphal return of Troops in Vienna.

RED HUSSARS—Misses Estelle Hoyt, Louise Hilliard, Elsie Perry, May Schreeves, Hattie Price, Jose Dezendorf, Emily Bell, Laura Cheney, Anna Ulm, Abbie Lamoureaux and Agnes Evans.

BLUE HUSSARS—Misses Willie Dean, Louise Schmidt, Helene Schuler, Ruth Hercourt, Georgie Lamoureaux, Florence Latelle, Alice Green, Kitty Green, Alice Evans, Marion Langdon, Carrie Russell and Katie Dale.

AUSTRIAN BODY GUARD—Messrs. Bernard Katz, G. Gilli, J. Ferrari, R. Wood.

STANDARD BEARER—Edward Ulm.

GYPSY REGIMENT—Messrs. F. Della Vedova, W. Gaunt, J. Griffin, C. Stevens.

HUNGARIAN BODY GUARD—Messrs. Edw. Duffhues, George O'Brien, W. Gray, J. Price, Cesare Crespi, W. West, H. Leslie. MILITARY BAND.

Scenery by Hoyt and assistants, designed by Heinrich Conried. Gypsy costumes, original Hungarian costumes by Czihak and Greenbaum, of Vienna. Red and Blue Hussars, Ladies' Red Hussars, male body guard, Gypsy regiment costumes, principals in third act, after designs by Gaul, historical painter of the Imperial Opera House in Vienna, by Dazian, 26 Union Square, N. Y. Swords, hemlets and armory by Willmacher.

NOTE—Between the first and second acts, an intermission of fifteen minutes; between the second and third acts, ten minutes.

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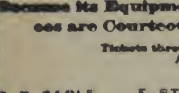

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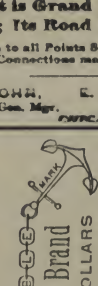

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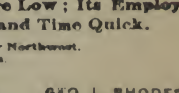

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FAUST AND MARGUERITE

From Goethe's immortal poem; "Faust." Translated and arranged by Bayle Bernard and Geo. Wessels.

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FAUST		MR. WM. H. THOMPSON
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SIEBEL	Students.	MR. J. E. FOX
WAGNER		MR. HIGGINS
FROSCH		MR. V. Z. BOSWORTH
BRANDEN		MR. BARNETT
HANS	Peasants.	MR. M. SWANWICK
JACOB		MR. R. MAUNSER
PETER		MR. FAY
CAPTAIN OF THE GUARD		MR. S. P. CLARK
MARGUERITE		Miss CELIA ALSBERG
MARTHA, her friend		MISS CARRIE CARTER
LISA	Her companions.	MISS ROSABEL MORRISON
ELSIE		MISS INMAN
KATHERINE		MISS SQUIRES
SYCORAX	Witches.	MISS NELLIE JAY
BAUBO		MISS T. CLARK
TEGEL		MISS KATE FISHER

Students, Peasants, Guards, Witches, Demons, Ghosts, Nondescripts, Fiends, Monsters, etc., by

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SYNOPSIS:

ACT I. Faust's, Laboratory overlooking the Great Square. GRAND PLAZA OF NUREMBURG.
ACT II. The Garden of Marguerite.
ACT III. The Square of Fountains, Nuremburg.
ACT IV. THE SUMMIT OF THE BROCKEN on Walpurgi's Night.
ACT V. The Dungeon and Grand Apotheosis.

BUSINESS MANAGER, - - - - MR. ROBERT C. VERNON
ACTING MANAGER, - - - - MR. EDW. J. ABRAHAM

MUSICAL PROGRAMME.

The Orchestra under the direction of Mr. GEORGE BOWRON, will perform the following selections.

1.—OVERTURE ..... SUPPE
2.—..... "Gondolier and Nightingale" ..... LANGE
3.—..... Popular Melodies .....
4.—SELECTIONS ..... from "Gypsy Baron" .....
5.—WALTZ ..... STRAUSS

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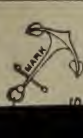

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MR. OTTO BERNSTEIN, Popular Composer.....MR. MALCOLM BELL
TYLER, a servant.....MR. CHARLES RIVERS
GOFF... } Firemen ..... { MR. R. CHARLES
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MISS DYOTT, (Mrs. Vere Queckett), Principal of Volumnia College for Young Ladies.....MISS HELENA DACRE
DINAH RANKLING (Mrs. Reginald Paulover).....MISS MABEL MILLETT
GWENDOLINE HAWKINS.....MISS GERALDINE DALZELL
ERMYNTRUDE JOHNSON.....MISS AGNES MILLER
JANE CHIPMAN, Servant.....MISS MAY CAREW
PEGGY HESSLERIGGE, an Articled Pupil.....MISS ROSINA VOKES

ACT I.—The Mystery. Reception Room at Volumina College, Volumina House, near Portland Place.

ACT II.—The Party. Class Room at Volumnia College.

ACT III.—Nightmare. Morning, Room at Admiral Rankling's, Portland Place

SCENERY.....BY.....C. H. RITTER

During the evening the Orchestra, under the direction of Prof. TIMPONE, will perform the following selections:—

1.—OVERTURE......"Vaudeville".....*Copits*
2.—LA TOURTURELLA....."Gavotte".....*Hellengery*
3.—SELECTION....."Gypsy Queen".....*Strauss*

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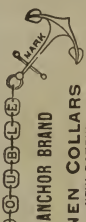

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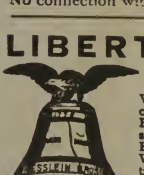

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Saturday, May 29, 1886.

Grand Opera in English.

First Week of

The American Opera Season

THEODORE THOMAS ..... Musical Director

CHARLES E. LOCKE ..... General Manager

Saturday Afternoon, May 29, 1886,

SECOND PERFORMANCE OF

LAKMÉ

Grand Opera in Three Acts, by Leo Delibes.

Lakme	PAULINE L'ALLEMAND
Nilakantha, her Father, a Brahmin Priest	ALONZO E. STODDARD
Gerald, Officers of the British Army	WILLIAM CANDIDUS
Frederick, Officers of the British Army	WILLIAM H. LEE
Ellen, Daughter of the Governor	KATE BENSBERG
Rose, Her Friend	HELEN DUDLEY CAMPBELL
Mrs. Bentson, Governess	MAY FIELDING
Mallika, Slave of Lakme	JESSIE BARTLETT DAVIS
Hadji, a Hindoo Slave	WILLIAM H. FESSENDEN

A FORTUNE TELLER, A CHINESE MERCHANT, A SEPOY, HINDOOS, ENGLISH OFFICERS AND LADIES, SAILORS, BAYADERES, CHINAMEN, MUSICIANS, BRAHMINS ETC.

—o: IN THE SECOND ACT :o—

GRAND BALLET OF THE BAYADERES.

Elaborate Mise-en-Scene—New Scenery by William Schæffer, Homer Emens and Charles Graham

THEODORE THOMAS, - - Musical Director.
CHARLES E. LOCKE, . General Manager

—SEASON OF—

Two Weeks, from May 24 to June 5, 1886.

Friday Evening, May 28th,

THE FLYING DUTCHMAN,

By WAGNER.

Saturday Afternoon, May 29th,

Grand Matinee at 2 p. m.

LAKMÉ,

Saturday Evening,

ORPHEUS AND EURYDICE,

REPERTOIRE FOR THE SECOND WEEK.

Monday Evening, May 31st,

ORPHEUS AND EURYDICE,

Tuesday Evening, June 1st,

LAKMÉ,

Wednesday Evening, June 2d,

LOHENGRIN,

Thursday, June 3, first performance of

The Marriage of Jeannette,

One Act Opera, by VICTOR MASSE.

followed by

SYLVIA,

GRAND SPECTACULAR BALLET,

By LEO DELIBES.

Friday Evening, June 4th,

THE FLYING DUTCHMAN.

June 8th,

Wednesday Evening, May 26th, 56

ORPHEUS AND EURYDICE.

Classic Opera, in Four Acts, by Gluck.

Orpheus.....HELENE HASTREITER
Eurydice.....EMMA JUCH
Amor.....MINNIE DILTHEY

GRAND BALLET OF SEVENTY-FIVE DANCERS.

In the Tableau and March the Entire Chorus of the American Opera will appear, in order to give additional effect.

Thursday Evening, May 27th.

THE MERRY WIVES OF WINDSOR.

Grand Comic Opera in Three Acts, by NICOLAI, founded on Shakespeare's Comedy.

MISTRESS FORD.....PAULINE L'ALLEMAND
MISTRESS PAGE....JESSE BARTLETT DAVIS
ANNIE PAGE, his daughter. KATE BENSBERG
SIR JOHN FALSTAFF...WILLIAM HAMILTON
FENTON, Anne's Suitor..WM. H. FESSENDEN
MR. FORD.....ALONZO E. STODDARD
SLENDER.....JOHN HOWSON
MR. PAGE.....MYRON W. WHITNEY
DR. CAIUS.....EDWARD O'MAHONY

In the Third Act Grand Elfin Ballet. Scenery by HUGHSON HAWLEY and HOMER EMENS.

Friday Evening, May 28th,

THE · FLYING · DUTCHMAN,

Romantic Opera, in three acts, by Richard Wagner.

THE DUTCHMAN.....WILLIAM LUDWIG
SENTA.....EMMA JUCH
DALAND, HER FATHER, CAPTAIN OF A NORWEGIAN SHIP..MYRON W. WHITNEY
ERIK, A HUNTSMAN.....GEORGE APPLEBY
MARY, SENTA'S FORMER NURSE.....HELEN DUDLEY CAMPBELL
THE STEERSMAN OF DELAND'S VESSEL.....WILLIAM H. FESSENDEN

Crew of the Norwegian Vessel, Crew of the Flying Dutchman's Vessel, Norwegian Maidens

ACTS I and III--Scene of the Norwegian Coast. ACT II--Interior of Da and's House.

SCENERY BY JASPARD MEADER.

VICKER

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OF AMERICAN O

Two Weeks, May 24th to June 5th, 1886.

at 8 o'clock. MATINEES Saturday, May 29th and June 5th

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For Cast, etc., See Next Page.

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BARRETT

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Thursday and Saturday Evenings, Dec. 4th and 6th, '84

Shakespeare's Historical Tragedy, in Six Acts.

JULIUS CÆSAR

CAST OF CHARACTERS:

CASSIUS	**LAWRENCE BARRETT**
BRUTUS	LOUIS JAMES
JULIUS CÆSAR	C. M. COLLINS
MARC ANTONY	F. C MOSLEY
DECIUS	S. E. SPRINGER
OCTAVIUS CÆSAR	CHAS. HAWTHORNE
CASCA	B. G. ROGERS
METELLUS	W GOULD
POPILIUS	J. BROWNING
TITINIUS	EUGENE MORGAN
TREBONIUS	J. M STURGEON
CINNA	PERCY WINTER
SOOTHSAYER	E. THOMAS
LUCIUS	Miss ROSA FRANCE
PINDARUS	G. DAVIDSON
SERVI S	J. L. FINNEY
FIRST CITIZEN	ALBERT RIDDLE
SECOND CITIZEN	J. H. WARD
PORTIA	Miss MARIE WAINWRIGHT
CALPHURNIA	Miss MINNIE MONK

Stage Manager for Mr. Barrett.....OLIVER DOUD

To-Morrow (Friday) Evening, Mr. Barrett as "CARDINAL RICHELIEU." Farewell Matinee Saturday, "HAMLET." Saturday Night, "JULIUS CÆSAR." Mr. Barrett as "CASSIUS."

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purchase. Send for our new book,
tell you what Magnetism is, how it

the curtain falls upon at the end of the third act is unusually strong. The picture of the noble-hearted girl covering the face of the murdered, wayward son and then claiming that the unfortunate wretch is her lover, so that the father may not learn the depth of his son's degradation, is one of the most effective melo-dramatic situations that can well be conceived.

HOW "DAD'S GIRL" WAS NAMED.

Mr. George T. Ulmer yesterday told a *Times* reporter how it came about that the play which Lizzie May Ulmer is making such a hit in received its title. Mr. E. J. Swartz, the writer, had finished the play and only needed a name to make it complete. He had been puzzling his brain for weeks trying to select a suitable one, when I called on him. Here I found that he had an invalid wife, around whom he hovered like a mother, only leaving her to go to his office and returning as quickly as possible. His shadow was his little daughter, about 12, whom he adored and worshiped, and who reciprocated his affection in the sweetest and most childish way and always spoke of herself as "dad's girl." Ask her who she was, and the reply was, "I'm dad's girl," and to his arms she would fly and hide her face on his shoulder. The affection between the two was beautiful to contemplate. After talking with him awhile I told him not to trouble about a title

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tons to catch or strain the kid
the wrist. They are instantly
by simple pulling of the cords,
a small slide. For durability
construction, ease and quickn
can never be equalled. Be per
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City, or St. Joseph a
TO DENVER
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with Through Trai

Farewell Night!

WEDNESDAY, JULY 2, 1884.

Positively the last appearance in America of

MR. AUGUSTIN DALY'S COMPANY.

PRIOR TO THEIR DEPARTURE FOR EUROPE

(which takes place from New York next Saturday, July 5th.)

LAST NIGHT OF

Mr. Daly's Revision of Garrick's Famous Comedy

"The Country Girl"

First acted at the Theatre Royal, London, in 1675. Later revived in its present shape at Drury Lane, in 1785, and presented the past season at Daly's Theatre, New York.

SQUIRE MOODY, a retired Town Beau, turned Country Squire, and newly comes up to London with his Ward, whom he wishes to make his wife ...Mr. CHAS. FISHER
NED HARCOURT, his friend and former companion, and pupil in th frivolities of the town.. Mr. OTIS SKINNER
DICK BELVILLE, cousin to Harcourt, a young spark of the city, in love with the Country Girl..Mr. JOHN DREW
SPARKISH, a vain coxcomb, bethrothed to Alithea. ....Mr. GEORGE PARKES
OLD WILL, Harcourt's servant.....Mr. STAPLETON
ROBIN, Belville's Page .....Mr. W. H. BEEKMAN
MISS ALITHEA, Moody's Sister..Miss VIRGINIA DREHER
LUCY, her Maid. .....Miss MAY FIELDING

—AND—

PEGGY THRIFT, Moody's Ward .....Miss ADA REHAN
Promenders, &c.

The Date of the Piece is 1785.

ACT I.—Scene 1. At Harcourt's. Scene 2. At Alithea's.
ACT II.—Scene 1. The Park.
ACT III.—Scene 1. At Moody's. Scene 2. At Belville's. Scene 3. At Moody's. Scene 4. At Belville's.

Previous to the Comedy will be acted an amusing trifle from the German, entitled,

"A Woman's Won't"

The Wife	Miss May Fielding
The Husband	Mr. Otis Skinner
The Mother-in-Law	Mrs. G. H. Gilbert
The Father-in-Law	Mr. James Lewis
The Maid	Miss May Irwin
The Butler	Mr. Wm. Gilbert

Weber's Piano Exclusively used in this Theat

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SPECIAL MATINEE JULY 4th.

Mr. Angustin Daly's popular company

AN ARABIAN NIGHT

With a specially selected company from New York.

Sunday, July 6th.

Summer Season Engagement of

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The Great Eccentric Comedian, supported by a cluster of Artists, in t new and Fascinating Burlesque,

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Japanese Artists and embroiderers dressed in Native Costume at work in full view of visitors.

The

MONDAY EVENING, MARCH 26th, 1883,

EVERY EVENING DURING THE WEEK, AND

SATURDAY MATINEE

S. G. PRATT'S Grand Opera, in Four Acts,

ZENOBIA

CAST

ZENOBIA,	(Specially returned from Paris to create the Title Role)	Miss DORA HENNINGES
JULIA, her Daughter	Recently from Berlin.	Miss HATTIE SCHELL
LINDORINA, her Slave	First Appearance.	
EMPEROR AURELIAN		CHARLES H. CLARK
LONGINUS		W. H. CLARK
ZABDAS, Palmyrene General		VIVIAN KENT
PROBUS, Roman Officer		JULIUS CORTES
SPIRIT OF ODENATUS		W. M. PEASE

THE MOZART SOCIETY

HAVE KINDLY VOLUNTEERED TO SING THE PRIESTS' CHORUS IN ACT I.

NEW AND ELABORATE COSTUMES

THE SCENIC ILLUSTRATIONS

BY J. HOWARD ROGERS.

ACT I.—Temple of the Sun, Palmyra.
ACT II.—Interior of Zenobia's Palace.
ACT III.—Roman Tent before Palmyra
ACT IV.—Scene 1. Court of Prison in Rome. Scene 2. Roman Forum.
GRAND TRIUMPHAL PROCESSION.

HARRY B. SMITH ..... MANAGER

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EMPLE OF MUSIC.

OPINION OF THE OLDEST NEWSPAPER IN AMERICA.

Mr. James Perry, the able critic of the Philadelphia *North American*, writes as follows, in that paper, on Tuesday, Oct 21st :

"Cheek," by Mr. Fred Marsden, was produced at the Chestnut Street Theatre last evening before an audience which left very little vacant space in the house, and which applauded from time to time with a heartiness betokening an unqualified approval of the entertainment provided. The character of *Dick Smythe* provides Mr. Roland Reed with a part in which his peculiar talents find full scope, and in which he develops a versatile ability which even outstrips the bright promises of his earlier days. Mr. Reed is no stranger to the Philadelphia public; but those who remembered him at the Walnut and elsewhere years ago must have been surprised at the unique cleverness and dramatic talent which he displayed last night in his very effective and successful performance. To say that he has given the part careful study, that

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THE GREA
BURLIN
ROU
CHICAGO, BURLINGTON

IS THE OLD RE
SHORT
Between CHICA
KANSA
ST. JOSEPH and A

March 13, 1880.

---

1. Song—"Lovely Spring," ..... *Conen.*
Mr. Decelle.
2. Quartet in B minor ..... *Mendelssohn.*
Messrs. Rosenbecker, Allen, Liesegang, and Mme. TERESA CARRENO.
3. Aria LaFigaro ..... *Mozart.*
Mrs. Thurston.
4. Concerto for Violin ..... *Beethoven.*
Liesegang String Quartet and E. REMENYI.
5. Rhapsodie Hungroise No. 2. ..... *Liszt.*
Mme. Teresa Carreno.
6. Theme and Variations ..... *Haydn*
Liesegang String Quartet.
7. Violin Solos, { *a.* Elegie ..... *Ernst.*
b. Menuetto ..... *Mozart.*
c, Hymn of Liberty... *Remenyi.*
Edouard Remenyi.
8. Slumber Song..... *Franz.*
Mrs. Thurston.
9. Divertissement a la Hongroise ..... *Schubert.*
For Solo Violin and String Quartet.
Liesegang String Quartet and EDOUARD REMENYI.
10. Duet—"The Lovers' Meeting," .... *Lucantoni.*
Mrs. Thurston and Mr. Decelle.

ce, 119 E. Madison Street. They are so
t that they can not be detected from ger
ones.

The Mendelssohn Quintet Club is about
ake a tour to California, and Mr. Carpenter has
aptured it *enroute* to inaugurate Fairbank Hall
with a Chamber Concert, which will be given on
Monday, March 29th,—the day after Easter.

Miss Abbie Carrington, who has been creating
such a sensation in New York, and sang with a
brilliant success at the last Theo. Thomas Sym-
phony Concert, will make her debut here with the
Mendelssohn Quintet Club, March 29th.

The Weber Piano, whose star is just now in the
scendant, is one of the newest make, comparatively.
wenty years ago Albert Weber began its manufac-
re in obscurity. To-day it is probably endorsed
y more artists than any other.

Edgar DeBaptiste, formerly with H. M. Kinsley,
begs leave to inform the ladies and gentlemen that
ave favored him with their service, that he shall
e happy to continue the same. All orders for
waiters and cooks, for dinners, weddings and re-
ceptions, left with R. S. Watson & Co., 141 State
Street, will receive prompt attention.

The Apollo Club gives its next concert in Cen-
ral Music Hall, Easter week, on Friday, April 2d,
he principal attraction being the performance of
Max Burch's "Fitzhoff," with Remmertz as princi-

PROGRAM.

Friday Evening, March 12.

1880

1. Solo, { *a.* The Enquirer ..... *Schubert.*
   { *b.* If ..... *Marti.*

Mr. Decelle.

2 Quintet ..... *Schumann.*

Allegro. Marcie. Schezo. Finale.

The Liesegang String Quartet and
MME. TERESA CARRENO.

3. Song—Loreley ..... *Liszt.*

Mrs. Thurston.

4. Concerto for Violin ..... *Mendelssohn.*

Adagio. Rondo.

Liesegang String Quartet and
E. REMENYI.

5. Piano Solo Polonaise in E minor ..... *Liszt.*

Mme. Teresa Carreno.

6. Andante and Canzonetta ..... *Mendelssohn.*

Liesegang String Quartet.

7. Violin Solos, { *a.* Nocturne G minor .... *Chopin.*
   { *b.* Barcarole ..... *Schubert.*
   { *c.* Valse Noble ..... *Remenyi.*

Edouard Remnyi.

8. Song—"Devotion," ..... *Schumann.*

Mrs. Thurston.

9. Violin Solo—The celebrated Hungarian March Rakoczy ..... *Composer unknown.*
With martial introduction for violin by *Remenyi.*

Edouard Remenyi.

10. Duet—Une Notte in Venezia ..... *Lucantoni.*

Mrs. Thurston and Mr. Decelle.

March 12 / 1880

Solo—Travelers' Song ..... *Mendelssohn.*

MR. DECELLE.

Piano Solo—Fantasie on Rigoletto ..... *Liszt.*

MME. TERESA CARRENO.

Violin Solo—Fantasie on Othello ..... *Ernst.*

EDOUARD REMENYI.

Qui la voce—"Il Puritani." .. .. *Bellini.*

MRS. THURSTON.

5. Violin Solos,
   a. Choral Theme on the 4th string and Variente. Composed while contemplating the granduer of Mt. Shasta, Oregon, July 1, '79 *Remenyi.*
   b. Pastoral and Eroica.... ..... *Remenyi.*

EDOUARD REMENYI.

6. Recitation—Jane Conquest..... *Anon.*

MISS EMILIE GAVIN.

7. Sonata for Piano and Violin, (Kreutzer Sonata)..... *Beethoven.*

Andante. Finale.

MME. CARRENO and E. REMENYI.

8. Witches' Song ..... *Mendelssohn.*

MRS. THURSTON.

9. Piano Solos,
   a. La Campanella ... . *Paganini-Liszt.*
   b. March from Ruins of Athens *Beethoven-Rubinstein.*

MME. TERESA CARRENO.

10. Solo—Spirto Gentil ..... *Donnizette*

MR. DECELLE.

11. Violin Solos,
   a. Chaconne ..... *Bach.*
   b. Studies ..... *Paganini.*

EDOUARD REMENYI.

12. Duet—"One Word," ..... *Nicolai.*

MRS. THURSTON and MR. DECELLE.

Chicago Opera House.

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F. V. STRAUSS.....Proprietor of Programme

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Week Commencing, Dec. 5th, 1886.

ENGAGEMENT OF THE FAMOUS

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Josephine Sold by Her Sisters,

With the Composer's Original Orchestration. Music by Victor Roger. Libretto by Messrs. Ferrier & Carre. English Adaptation by Wm. Von Sachs, Jr.

Josephine.....Miss Louise Parker
Benjamine.....Mme. Mathilde Cottrelly
Mother Jacob.....Miss Emily Soldene
Rebecca.....Miss Josie Knapp
Leah.....Miss Emma Miller
Rachel.....Miss Clara Allen
Hazar.....Miss Gertrude Clarke
Simeoune.....Miss Grace Seavey
Sarah.....Miss Laura Walsh
Deborah.....Miss Florence Willey
Judith.....Miss Lucy Pixley
Dinah.....Miss Minne Echert
Esther.....Miss May Yohe
Fatima.....Miss Zoe De Vielle
Zeleika.....Miss Agnes Bowen
Montosol.....Mr. Eugene Oudin
Putiphar Bey.....Mr. Herndon Morsell
Alfred Pacha.....Mr. De Wolf Hopper
Mourzouf.....Mr. Harry Standish
Postman.....Mr. Chas. H. Jones

Citizens, Servants, Janissaries.

ACT I.—Janitress' Lodge and Yard of an Apartment House in Paris.
ACT II.—Harem of Alfred Pharaoh Pacha in Cairo.
ACT III.—Salon of Alfred Pharaoh Pacha in Paris.
PERIOD—THE PRESENT.

Musical Director.....Signor A DE NOVELLIS

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Richard Maddern, Musical Director.
Wm. Hughes..Stage Machinist
Noxon, Albert & Toomey, Scenic Artists.
W. J. Blackburn...Electrician
H. E. Ballard, Superintendent
A. Beaumont, Advertising Agt

F. V. STRAUSS, proprietor of program, to whom address all communications relating thereto.

Every Evening Doors Open at 7:15. Matinees Wednesday and Saturday.
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For the Week Commencing Sept. 20.

McCAULL OPERA COMIQUE CO.

JNO. A. McCAULL, Proprietor and Manager,

—IN—

DON CÆSAR.

Music by Herr Rudolf Dellinger, Libretto, partially after the the French of D'Ennery and Dumanoir, by O. Walther, English Translation by William von Sachs, Jr.

THE CAST.

Don Cæsar, Count Irum and Garoffa		Signor Perugini
King Carlos The Second		Mr. Edwin W. Hoff
Don Fernandez de Mirabillis, Prime Minister		Mr. Geo. Olmi
Don Ranudo Onofrio de Colibrados, Royal Archivist		Mr. Digby Bell
Donna Uracca, his wife		Miss Laura Joyce Bell
Maritanna		Miss Lillie Post
Pueblo Escudiro	Falconers of the Queen.	Miss Bertha Ricci
Sancho		Miss Elsie Durand
Juan		Miss Jennie Howard
Pedro		Miss Emma Bennett
Jose		Miss Marie Donnelia
Manuel		Miss Emma Crawford
Federigo		Miss Ida Elssing
Lorenzo		Miss Celle Elssing
Eugenio		Miss Grace Ward
Martinez, a Captain		Mr. A. Maiua
The Alcalde		Mr. Carroll Daly
Alberta, a Soldier		Mr. C. A. Herbert

Men and Women of the People, Peasants, Soldier, Fishermen, Pages, Hunting Suites, Etc.

ACT I.—A Street in Southern Spain.
ACT II.—The Prison.
ACT. III.—A Castle in the Neighborhood of Madrid.

Musical Director.....JOHANN G. DE BANG
Stage Manager.....HERBERT A. CRIPPS

PERA
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McCaull Opera Comique Co.,
—IN—
DON CÆSAR.
EE BAN
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APANESE
ARTISTS
ed in Native Costume at Work
in View of all Visitors.
FREE EXHIBITION
OF THE

Columbia Theatre

Grand Opera,

Presented by the Artists, Chorus and Orchestra from the

METROPOLITAN OPERA HOUSE, N. Y.

Monday Evening, March 22d, 1886,

Carl Goldmark's Opera,

QUEEN OF SHEBA,

KING SOLMON..... HERR ROBINSON
QUEEN OF SHEBA..... FR. STAUDIGL
SULAMITH..... FR. SEIDL-KRAUSS
ASTAROTH..... FR. JANUSCHOWSKY
ASSAD..... HERR. ALVARY
HIGH PRIEST..... HERR. FISCHER
BAAL HANAN..... HERR. SANGER

PRIESTS, LEVITES, SINGERS, HARPERS, WOMEN OF THE HAREM, BAYADERES, PEOPLE.

THE INCIDENTAL DIVERTISSEMENT IS GIVEN BY MME. BONFANTI AND CORPS DE BALLET.

Musical Conductor and Director ..... Herr ADOLF NEUENDORFF
Stage Director..... THEODORE HABELMANN

The cuts made in this opera are the same as those adopted at the Vienna Opera House in accordance with the advice of the composer.

—: SYNOPSIS OF SCENERY :—

(Constructed especially for this opera under the supervision of DONALD MACKENZIE, of the Columbia Theatre.)

ACT I—Palace of King Solmon, by *C. E. Petford.*

ACT II—SCENE 1, Garden. SCENE 2, The Temple, by *H. C. Tryon.*

ACT III—Banquet Hall, by *C. E. Petford.*

ACT IV—The Desert, by *C. E. Petford.*

The Costumes of this opera were made by STOLLWORK of New York.

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Columbia Theatre

Grand Opera,

Presented by the Artists, Chorus and Orchestra from the

METROPOLITAN OPERA HOUSE, N. Y.

Thursday Evening, March 25, 1886,

WAGNER'S OPERA,

Tannhauser.

HERMANN—Landgrave of Thuringia	Herr LEHMLER
TANNHAUSER	Herr SYLVA
WOLFRAM	Herr STAUDIGL
WALTER	Herr KRAEMER
BITEROLF	Herr KAUFMANN
HEINRICH—The Scribe	Herr KEMLITZ
REINMAR	Herr SANGER
ELIZABETH	Frl. SEIDL KRAUSS
VENUS	Frl. JANUCHOWSKY
A YOUNG SHEPHERD	Frl. KEMLITZ

Musical Conductor and Director ..... Herr ADOLF NEUENDORFF
Stage Director ..... THEODORE HABELMANN

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CAID CARAMEL

Grand Opera,

Presented by the Artists, Chorus and Orchestra from the

METROPOLITAN OPERA HOUSE, N. Y.

Wednesday Evening, March 27th, 1886,

RICHARD WAGNER'S

"RIENZI."

COLA RIENZI.....Herr SYLVA
IRENE—his sister.....Frau KRAEMER-WIEDL
STEFFANO—head of the Colonna family.....Herr STAUDIGL
ADRIANO.....Frau STAUDIGL
PAOLO ORSINI.....Herr ROBINSON
RAIMONDO—Papal Legate.....Herr LEHMLER
BARONCELLI.....Herr KEMLITZ
CECCO DEL VECCHIO.....Herr SANGER
A MESSENGER OF PEACE.....FRL. VON JANUCHOWSKY
Ambassadors of the Lombardian Cities.....Naples, Bavaria, Bohemia, etc.
Roman Nobles, Citizen, Men and Women of Rome, Messengers of Peace, Priests and Monks of various orders, Roman Trabantes, etc.

All the remaining artists of the company will sing in the chorus in the Lateran Church.

—: SYNOPSIS OF SCENERY :—

(Constructed especially for this opera under the supervision of DONALD MACKENZIE, of the Columbia Theatre.)

ACT I—Church of the Lateran. *Petford & Tryon.*
ACT II—Capitol. *H. C. Tryon.*
ACT III—The Forum. *C. E. Petford.*
ACT IV—Street. *Petford & Tryon.*
ACT V—SCENE 1, Hall in the Capitol. } *C. E. Petford.*
" SCENE 2, Public Square. }

Musical Conductor and Director.....Herr ADOLF NEUENDORFF
Stage Director.....THEODORE HABELMANN

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--Dr. Asa Gray states that, upo best evidence, it is now believe the weeping-willow "is a native of or Japan; and that, although it have been brought across the cou Persia and Assyria, in compara modern times, it was not there days of the Captivity." This stat overturns the popular idea th Israelites hung their harps o species of willow. Dr Gray add "The tree referred to in the noble and which the uninspired tran have called willows, were pr

PROGRAMME

BEGINNING MONDAY EVENING, OCT. 21, 1889.

AND EACH WEEK-DAY EVENING AND SATURDAY MATINEE UNTIL FURTHER NOTICE.

MR. CHARLES WYNDHAM

— AND —

MISS MARY MOORE.

Supported by the Company of the CRITERION THEATRE, LONDON.

AT 8.45 P. M., for the first times in America, the very successful Comedy, in 3 Acts, entitled

THE CANDIDATE

By JUSTIN McCARTHY, M. P.

As played by Mr. Wyndham for two seasons in London.

CAST OF CHARACTERS.

LORD OLDACRE	Mr. CHARLES WYNDHAM
ALARIC BAFFIN, his Secretary	Mr. GEORGE GIDDENS
BARNABAS GOODEVE, late of the Fiji Islands	Mr. WILLIAM BLAKELEY
AMOS MARTLETT, Esq	Mr. S. HEWSON
CAPT. HAZELFOOT	Mr. W. E. GREGORY
JACOBS	Mr. F. ATHERLEY
MRS. AMOS MARTLETT	Miss EMILY MILLER
DOWAGER COUNTESS OSTERLEY	Miss FFOLLIOTT PAGET
LADY OLDACRE } her Daughters	Miss ELEANORE LEYSHON
AND LADY DOROTHY OSTERLEY } her Daughters	Miss MARY MOORE

Scene: Morning-room — Oldacre. Time, Present.

During the evening, the Orchestra, under the direction of Mr. E. N. CATLIN, will perform the following selections:—

OVERTURE—"Spanish Comedy" ..... KELER BELA	PATROL—"Ethiopia" ..... J. A. ARMSTRONG
POTPOURRI from Suppe's Opera "Bellman" ..... E. N. CATLIN	MARCH—"The Candidate" ..... CATLIN
LETITIA WALTZ ..... PH. FAHRBACH	

PRECEDED AT 8 P. M. BY A COMEDIETTA,

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As You Like It!

CAST OF CHARACTERS:

ROSALIND		MODJESKA
ORLANDO DE BOIS	SONS OF SIR ROWLAND	E. H VANDERFELT
OLIVER DE BOIS	SONS OF SIR ROWLAND	L. J. HENDERSON
JAQUES DE BOIS	SONS OF SIR ROWLAND	A. K. BROOKS
DUKE FREDERICK		T. L. COLEMAN
DUKE IN EXILE		ROBBIN HOWE
JAQUES		FRANK CLEMENTS
ADAM		LESLIE ALLEN
SYLVIUS		GEO. H. COHILL
TOUCHSTONE		JAMES COOPER
CHARLES—A WRESTLER		C. B. KELLY
LE BEAU		GEO. H COHILL
CORIN		A. R. MARTIN
WILLIAM		C. B. KELLY
CELIA		MARY SHAW
AUDREY		KITTIE WILSON
PHŒBE		EVELYN SHAW

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FRANK CLEMENTS	STAGE MANAGER
T. L. COLEMAN	ASSISTANT

The Orchestra, under the direction of Mr. GEO. BOWRON, will perform the following Musical Programme:

OVERTURE MIRELLA		*Gounod*
VALSE	"Aus den Bergen"	*Strauss*
SELECTION	"Dinorah"	*Meyerbeer*

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Friday Eve., Oct. 23, '85.

Shakespeare's Comedy of

Twelfth Night

CAST OF CHARACTERS:

VIOLA	MODJESKA
MALVOLIO	E. H. VANDERFELT
SIR TOBY BELCH	LESLIE ALLEN
SIR ANDREW AGUECHEEK	FRANK CLEMENTS
PRINCE ORSINI	L. J. HENDERSON
CLOWN	JAMES COOPER
ANTONIO	ROBBINS HOWE
SEBASTIAN	GEO. H COHILL
SAILOR	A. R. MARTIN
OFFICER	CHAS. B. KELLY
OLIVIA	Miss MARY SHAW
MARIA	Miss KATY WILSON
VALENTINE	Miss EVELYN SHAW

FRANK CLEMENTS	Stage Manager
T. L. COLEMAN	Assistant

The Orchestra, under the direction of Mr. GEO. BOWRON, will perform the following Musical Programme:

OVERTURE		*Suppe*
WALTZ	"Fairy Tales"	*Strauss*
SELECTION	"Don Carlos"	*Verdi*
SERENADE		*Moskowsky*
MELODIE		*Lange*

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Damrosch * German * Opera * Company.

(From the Metropolitan Opera House, New York.)

THIS TUESDAY NIGHT, FEBRUARY 24, '85.

LE PROPHETE

(Der Prophet.)

OPERA BY MEYERBEER.

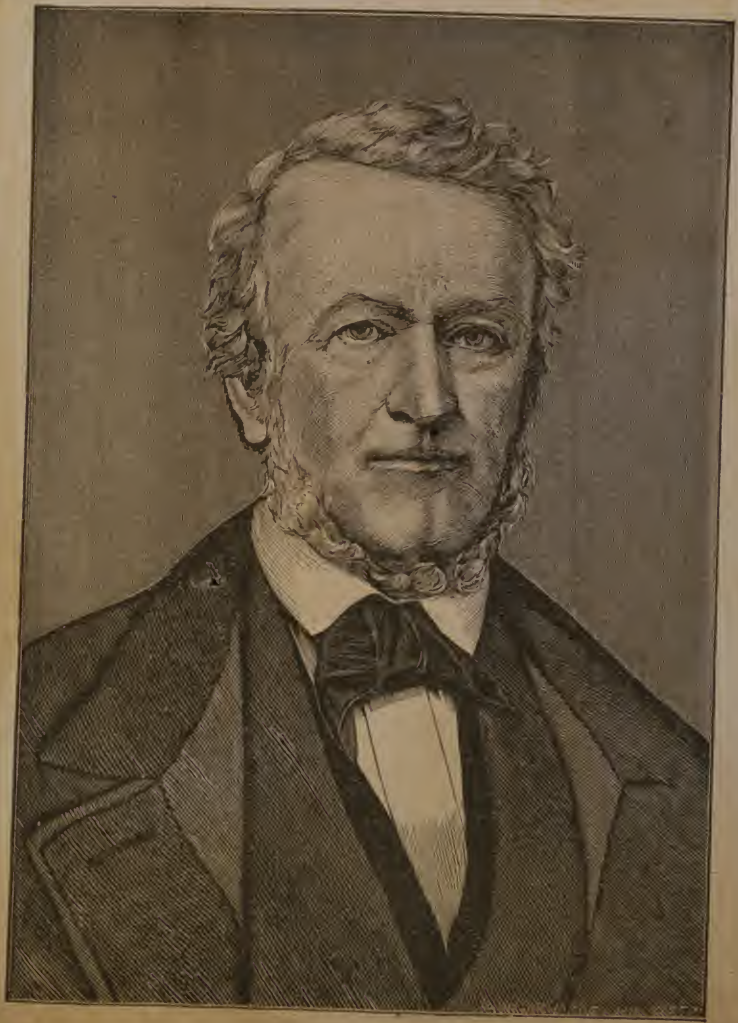
Jean of Leyden,	Herr Schott
Fides, Mother of Jean of Leyden,	Frl. Brandt
Bertha,	Frl. Martinez
Count Oberthal,	Herr Standigl
Jonas, Anabaptist Preachers	Herr Kemlitz
Mathisen, Anabaptist Preachers	Herr Miller
Zacharias, Anabaptist Preachers	Herr Koegel
Two Captains,	Herr Wolf
	Herr Pache
First Peasant,	Herr Kuhlemann
Second Peasant,	Herr Witt

Chorus of Nobles, Citizens, Peasants, Soldiers, Prisoners, etc.

The Incidental Divertisement will be supported by SIGNORA ISOLANI TORRI and the full Corps de Ballet.

Director of the Opera and Conductor,	Mr. Walter Damrosch
Chorus Masters,	*Herren Lund and Reichelt*
Stage Manager,	*William Hock*

Scenery expressly painted by	Messrs. Schaeffer and Petford
Properties and Effects by	A. J Bradwe
Mechanism by	Donald Macken



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Damrosch German Opera

COMPANY.

From the Metropolitan Opera House New York,

THIS TUESDAY EVENING, MARCH 10, 1885.

DIE WALKURE.

A Musical Drama in Three Acts, which will be produced on TEUSDAY EVENING, March 10th, and repeated on WEDNESDAY EVENING, March 11th, and SATURDAY MATINEE, March 14th, with the following cast of characters:

BRUNHILDE		FRAU MATERNA
FRICKA		FRL. BRANDT
SIEGLINDE		FRL. SLACK OR FRAU ROBINSON
SIEGMUND	Patrons are assured	HERR SCHOTT
WOTAN	that notice will be	HERR STAUDIGL
HUNDING	given to hold cars	HERR KOEGEL
GERHILDE	of the I. C. R. R.	FRL. BRANDT
ORTLINDE	train and the vari-	FRL. STERN
WALTRANTE	ous street car lines.	FRL. STAHLKE
SCHWERTLEITE		FRL. MORSE
HELMWIGE		FRAU ROBINSON
SIEGRUNE		FRAU HOCK
GRIMGERDE		FRAU KEMLITZ
ROSSWEISE		FRL. BRANDL

WALKUREN

Stage settings, by William Hock, are from the originals, at Bayreuth. Scenery by Chas. E. Petford. Mechanism by Mackenzie. Costumes by Dazian, and Armor, etc., by F. Goersch, Berlin, who supplied Herr Wagner for the original production at Bayreuth. Thursday Evening, March 12, first time of Boildeaux's beautiful romantic Opera, LA DAME BLANCHE. Friday evening, March 13, Grand Farewell Performance of LOHENGRIN. Saturday Night, March 14, Grand Farewell Performance, MOZART'S DON GIOVANNI. The sale of seats, for these performance, at the regular schedule of prices will begin to-day at 10 o'clock, at the box office of the Theatre.

Director of the Opera and Conductor, : - · MR. WALTER DAMROSCH

Second Conductor, - - - - - - - - - *HERR LUND*

Stage Manager, - - - - - - - - - *WILHELM HOCK*

Chorus Master, - - - - - - - - - *HERR REICHELT*

COSTUMES ..... HENRY DAZIAN

SCENERY EXPRESSLY PAINTED BY ..... C. E. PETFORD

PROPERTIES AND EFFECTS BY ..... A. J. BRADWELL

MECHANISM BY ..... DONALD MACKENZIE

The costumes and armors were made expressly for this company, from models by Herr Goersch, who also made them for the original production at Bayreuth.

resented with the same attention to detail in cast, scenery and appointments that characterized its successful run of

THREE MONTHS, AT WALLACK'S THEATRE, N. Y.

Henry Favart	Mr. Gustavus Levick
Baron De Mersac	Mr. Newten Gotthold
John Vaughn	Mr. Charles Wheatleigh
Dr. Randolph	Mr. J. H. Fitz Patrick
Septimus Severus Tubb—a nomad	Mr. W. H. Denny
Paul Dean—formerly bethrothed to Ruth	Mr. Fred Corbett
Antonio Sforza	Mr. Roland Buckstone
Jacques Renand—of the Secret Service	Mr. Harry Talbot
Whittles—servant to Vaughn	Mr. S. Dubois
Ruth Favart—daughter of Vaughn	Miss Sophie Eyre
Violet—her sister	Miss Louise Dillon
Mrs. Dudley—a young widow	Miss Agnes Ellicott

SYNOPSIS OF SCENERY.

ACTS I, III and IV—Salon in the house of John Vaughn, Faubourg, St. Germain, Paris.
ACT II—Drawing Room in the house of Mrs. Dudley.
ACTS I, II and III—are supposed to occur the same evening.
ACT IV—the following morning.

That VICTOR DURAND made a hit here with the public there is not the slightest doubt, and many will welcome the announcement that it is to return next week. It is the only serious play that has succeeded among all that have been produced in the country this season. This certainly gives Mr. Carleton, its author, a prominent place among playwrights, and he must be credited with having worked a strong composition in action and dialogue out of his fertile imagination. VICTOR DURAND is a play which balances well between a melodrama and a society comedy, and the amalgamation is so cleverly executed that neither element predominates so as to give it a positive class in any of the stereotyped ways. In a season where farce-comedies, comedy-farces, musical absurdities, nonsensical and dramatic impossibilities, monopolize the staze, a well-written serious drama should be as welcome as an oasis in a desert. But though serious the subject, the drama is not one iota gloomy. It is full of wit and humor, and epigrammatic in no small degree; the comedy element is not carried in by the heels, as in most productions, simply to create a laugh, but it walks in naturally and takes its place as it would happen in real life, and has and is one of the fundamental portions of the story, and finally is the agent through which the mystery that surrounds the unfortunate "Victor Durand" is solved. All through the entire piece it shows a dogged obstinacy, characteristic in every respect of a certain phase in the American character which has never before been placed in a play upon the stage. "Victor Durand" should be peculiarly interesting to an American audience, for it is an American play, the first-born of an American writer, and deals with American character as it is, not as it is caricatured.

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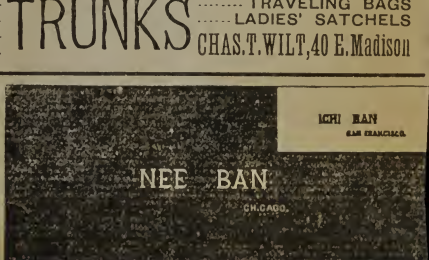

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TO-NIGHT'S PROGRAM.

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G. BEHNCKE ..... Scenic Artist
L. H. BENNETT ..... Leader of Orchestra
G. SCHMIDT ..... Stage Manager

WM. D. LUSCHER .. Publisher Program
H. N. LARRABEE.. Master of Properties
W. JONES. ..... Gasman
CHRIS. SARAU, Jr.... Chef de Auditor

VOLUME II. OSHKOSH, NOVEMBER 25, 1885. NUMBER LXXIII.

W. H. POWER'S COMPANY,

IN HIS NEW PICTURESQUE IRISH DRAMA.

"THE IVY LEAF."

CAST OF CHARACTERS:

Murty Keerigan, a true-hearted Irish lad.....J. P. Sullivan
Gerald Daly, a young officer.....D. H. Wilson
Robert Nolan, in love with Colice's fortune.....Geo. R Caine
Dennis Donovan, his henchman.....T. F. O'Malley
Darby Flynn.....Dan McCarthy
Captain Cannon, of the military police.....F. H. Cobb

Barney O'Leary.....B. Delaney
Teddy, the piper.....Edwin Carr
Martin Hughes.....Chas. Goodwin
Dan O'Connor.....May Brookyn
Colice O'Brien, an heiress.....Della Power
Maureen Deelish, a true Irish colleen.....Jennie Darragh
Mrs. Deelish.....Kittie Coleman
Katie McIntyre.....Little Mabel O'Malley
Norine O'Brien, sister to Colice.....

Peasants, Military, Police, Etc.

SYNOPSIS OF THE PLAY.

ACT I—Home of Mrs. Deelish.
ACT II—Scene 1—Exterior of the same. Scene 2—The Eagle's Crag.
ACT III—Lakes of Killarney, from Kenmare road.
ACT IV—The Ivy Tower.
ACT V—The Ivy Leaf.

Incidental to the Second Act, B. Delaney, the finest Irish Piper in this country, will perform his unequaled collection of favorite Irish melodies, and Mr. Dan McCarthy and Miss Kittie Colman will introduce their famous Irish jigs and reels.

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☞ Oysters served in all styles
The public is cordially invited
Refreshments and supplies served for parties on short notice
F. M. STEARNS.

Crow Sam.

"Which way does this river run?" asked a visitor, stopping on the bank of the Arkansaw.

"Runnin' down stream at de present, sah," replied an old negro. The visitor looked at him a moment and, without paying any attention to the senseless re-

RRAND, Sole Agent for the Shoninger and Fischer Pia
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cks, Keys, Steam Gauges and Lawn Mowers a Specialty. Oshkosh, Wisconsin.
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in book form and at the end
have them bound. They will
reminder of a pleasant evenin
spent.
Opera glasses can be had in
Order carriages at 10:30.

Why He Came Bac

Farmer John—"Why, hel
So you are back from Dako
I thought you went out th
tle."

Farmer George—"So I di
"You don't seem to have
long."

"No."

"What started you out
how?"

"Well, you see, I noticed
run by a Western land co
the farmers in Dakota wer

"Yes."

"I thought that ought to
place to settle, so I sell out
to Dakota to secure land an
in."

"Well."

"After I got there I c
mind."

"Weren't the farmers pl

"Yes, they were."

"What sort of plows
using."

"Snow plows."—*Philadel*

—Melville tells of rece
the Jeannette Committee tha
ism was thought of when th
seemed on the verge of star
Jackson was determined that
will begin promptly at 8 o'clock. Tab
will be opened three-quarters of an hour
fore the hour named.

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o'clock on the evening of the entertainme

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and in all cases the best seats will be given
the earliest order.

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them with the Treasurer in the box o
where application may be made for the sa

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used in this theatre. It is the Official Or
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of the Grand Opera house.

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cing as the Christmas evening attraction
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Palace Car. For New Year's evening
popular artists, Mr. and Mrs. George
Knight, in their latest and greatest succe
"Over the Garden Wall." For
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JOHN A. McCAULL, Proprietor and Manager.

In the Great New York Success, the

Black Hussar

(DER FELDPREDIGER.)

FREDERICK VON HELBERT—Colonel of the Black Hussars, disguised as an Army Chaplain	MARK SMITH
HANS VON WALDMANN—Adjutant of the Black Hussars, disguised as a Student	EDWIN W. HOFF
Staff Officers of the Black Hussar:	
MAJOR ROKOW	MARIE CARTIER
CAPTAIN PLUSH	SHILA UARDA
CAPTAIN BENDER	JOSIE KNAPP
CAPTAIN WOLFE	EDITH MITCHELL
LIEUTENANT CONRAD	ZOE DE VIELLE
LIEUTENANT VAN VLEET	ELLA KELLEY
LIEUTENANT DUZENBERG	IDA BARTELLE
LIEUTENANT KONIG	VIOLET LOVELOCK
LIEUTENANT BEYER	GRACE HOLLINGSWORTH
THEOPHIL HACKENBACK—Magistrate of Trautenfeld, DeWOLF HOPPER	
PIFFKOW—his Factotum, with numerous Officers, Town Crier, Night Watchman, Barber, etc	GEO. C. BONIFACE, Jr.
MEFFLIN—a Tragedian of the Meininger Company, No. 14	A. W. MAFLIN
FRANCOIS THORILLIERE—a Captain in the French Army	L. M. HALL
RUBKA—a Captain in the Prussian Army	MOUNTJOY WALKER
WUTKI—Hetman of the Cossacks	ANGELO MAINA
Citizens of Trautenfeld:	
KLAPPIG	L. C. SHRADER
ROTHMICHAEL	S. R. CARLISLE
BIRNBAUM	CHARLES HANDSHUE
KNOEDEL	G. F. HASBROOK
SCHUPSACK	J F SHONERT
Black Hussars disguised as:	
SHADOW—a Peddler	CHARLES H. JONES
BRUCK—Scissors Grinder	HENRY TOMASI
EIKEN—Beggar	HARRY BROUGHAM
SELCHOW—Ratcatcher	C. E. GRANITZER
PRITTWITZ—Bookseller	H. W. FRAZIER
PUTNAM—Quack Doctor	ANGELO TEISIO
MINNA, ROSETTA—Hackenback's Daughters	LILY POST, MARIE JANSEN
BARBARA—an Orphan—Hackenback's Housekeeper	MATHILDE COTTRELLY
RIEKE—a Maid	LILLIE WALTERS
MRS.—the wife of the Church Warden	BESSIE FRAZER
MRS.—the wife of the King's Stable Keeper	GERTIE JONES
MRS.—the wife of the State Reduction Cashier	CARRIE JACKSON
MRS.—the wife of the Custom House Officer	DAISY LOVELOCK
MRS.—the wife of the Army Sutler	GERTIE CLARK
MRS.—the wife of the Forest Gamekeeper	ANNA SHROEDER

The Scene is laid in and near the town of Trautenfeld, on the border of Germany and Russia. TIME 1812.

ACT I—The Grand Room in Magistrate Hackensack's House.
ACT II—The Public Square at Trauterfeld.
ACT III—In the Forest near Trautenfeld.

Stage Manager ..... A. W. MAFLIN
Musical Director ..... W. G. D...CH

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.....Miss CATHERINE LEWIS
PULCINELLA Daughter of Sigismund.....Miss EMMA CARSON
SOPHISTICA, Wife of Cyprian.....Mme, JULIE DERUYTHER
SPADI.....Miss ROSE BEAUDET
SIGISMUND, Duke of Trocadero .....Mr, FRANCIS WILSON
CYPRIAN, Duke of Ricarac.....Mr. A. W. MAFLIN
TROMBONIUS, composer of the future.....Mr, JAY TAYLOR
COUNT VULCANIO, Grand Chamberlin.....
.....Mr. HARRY STANDISH
CARBONAZZI.....Mr. A. H. BELL
MR. FEUERSTEIN, } Ambassadors
MANDLEBAUM, } from Ricarac. } Mr. F. J. McCARTHY
Mr. CHAS. KAUFMAN
FIRST BRAVO,.....Mr ATWOOD
SECOND BRAVO,.....Mr. TAYLOR
THIRD BRAVO.....Mr. HORAN
FOURTH BRAVO,.....Mr. GUISE
NIGHT WATCHMAN,.....Mr. PANTON

And a Chorus of Sixty Voices.

Grand Military Display, Including a Full Regimental Band
The Opera produced under the musical direction of
HERR ERNST CATENHUSEN.

Synopsis of Scenery.

ACT I.—Garden at Trocadero.
ACT II.—Scene 1st, Street Scene. Scene 2d, Interior of Sigismund's Palace. ACT. III.—Street Scene at Trocadero.

☞ For Synopsis of Play see Third Page. ☜

A. W. MAFLIN.....STAGE MANAGER
C. W. REEVES.....TREASURER

WEBER PIANOS USED EXCLUSIVELY IN THIS THEATRE.

ring the "go-as-you-please" manner which such affairs are generally done -a-days, is exceptionally fine, both ically and dramatically. The com- y, headed by Miss Catherine Lewis, n unusually strong one, and the cos- ies and appointments—the same as e used in New York City—are ex- dingly handsome and perfect as to ail. Prince Methusa'em will continue oughout the week.

The Dotlet on the I" is one of the sations of the opera of Prince Me- usalem. Don't you know what a "dot- " is? Call at the Grand Opera House xt Monday evening and be a wiser man.

Politicians will gain a valuable lesson tching the admirable manner in which ike Sigismund in Prince Methusa'em ms his sails to "suit the shifting winds."

Miss Catherine Lewis, the well- nown and vivacious light opera ima donna, who without doubt is -day the leading artiste in her pecial line in this country, will ay the title role in "Prince Me- usalem" next week.

Miss Emma Carson, a pleasing tress, and possessed of a most cellent light soprano voice, will pear as Pulcinella, Prince Me- usalem's sweetheart.

Francis Wilson, who will be re- mbered here for his excellent rformance of Don Sancho in the ueen's Lace Handkerchief, last ason, assumes the principal com- y role in Prince Methusalem xt week, that of Duke Sigismund ruler whose struggles to be both olitic and reasonable, are very nusing.

A. W. Maflin, will play the sec- d comedy part, Duke Cyprian, e dethroned and Mme. Julie eRuyther, hi termagant wife.

The finale of the first act of

popular style of wearing the front ha

SINGING.

HOWARD METHOD.

Mr. John Howard of New York spend the next six months in Chic teaching personally at his office, **Ro 33, Central Music Hall.**

His method gives the same volun exact control of the vocal parts of throat that one has of the fingers of hand.

By certain easily learned movement the tongue, palate, larynx, jaw pharynx, the pupil learns to either str or relax the vocal chords, to make th heavier for greater breadth of tone, lighter for higher tones and softer qu ties.

The voice is made doubly reson and usually gains from two to six n in compass, while the quality beco absolutely pure—the singing tone. this being gained in months instead years.

All interested are cordially invited call at Mr. Howards's office,

A few minutes trial of the voice and amination of the throat and palate enable him to decide the present stat each one's voice, and to explain appr mately what it will become with mo ate study. Mr Howard is permitte refer to H. B. Palmer, W. L. Tom and other well-known musicians,

---

The dancing embassadors, Mes Feuerstein and Mandelbaum, Prince Methusalem, seldom fail receive an encore for their po and graceful eccentricities.

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Justinian, Emperor of Byzantium ..... Mr. Pope Cooke
Marcellus, Centurian of the Imperial Guard ..... Mr. Walter Standish
Balisarius, General of the Roman Army ..... Mr. H. Chesley
Charabert, Leader of the Barbarian ..... Mr. L. Poland
Euphratus, Attendant at the Palace ..... Mr. C. Howard
Endemon, Perfect of the City ..... Mr. B. Foster
Mundus, General of Illiria ..... Mr. Chas. W. Miller
Nichomachus, Grand Treasurer ..... Mr. J. Morgan
Fibian, Sergius, Nisus, } Conspirators of the Green Faction ..... Mr. Frank Munroe, Mr. E. Alwell, Mr. T. White
Harpax, Son of Tamara ..... Mr. C. Inwood
Photius, Leader of the Goths ..... Mr. C. Hubert
Executioner ..... Mr. P. Mumm
Oxytes, Prussian Ambassador ..... Mr. J. Mortimer
Antonian, Wife of Balisarius ..... Miss Kate Glasford
Tamara, Sorceress of the Circus of Alexandria ..... Miss Estella Gilbert
Zara, a Grasshopper of Byzantium ..... Miss Lela Richards
Marcellina, Attendant to Theodara ..... Mr. P. Vails

and

THEODORA ..... LILLIAN OLCOTT

Senators, Goths, Ambassadors, Guards, Satraps, Nubians, Students, Conspirators, Choristers, Maids of Honor, etc., by a large auxilliary force. Place, Byzantium. Time, A. D. 531.

ACT I. SCENE 1.—Grand Salon in the Palace. Reception of the Embassadors by the Empress. The story of the Philtre. SCENE 2.—Near Constantinople. A City. Grasshopper, a Court Butterfly. SCENE 3.—The Home of Tamara. The visit of the Empress to the Sorceress.

ACT II. Home of Andreas. Song of the Green Faction.

ACT III. Cabinet of Justinian in the Palace. The Death of Marcellus.

ACT IV. SCENE 1.—Rendezvous near the Chapel. The Discovery. SCENE 2.—The Emperor's Box at the Hippodrome. The Nika Rebellion.

ACT V. SCENE 1.—Hall in the Palace. Downfall of Hypatius. SCENE 2.—Vault beneath the Hippodrome. Execution of Theodora.

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Henry Hamilton..... } Ralph Bell
Simon Clamshell..... }
David Doodle..... John O. Hall
Hanna Green..... Chas. Roach
Samantha Smythe..... Miss Ada Castleton
Mrs. Fairlove..... Miss Louise Leslie
TOD FAIRLOVE..... MISS JOSIE DEVOY

School-boys, School-girls and other attendants at Alpha Academy.

SYNOPSIS

Music Incidental to the Comedy.

ACT. I—Duet, "Smoking." "Good-Bye, Sweet-heart." Trio for Female Voices (new). "Rock a Bye Baby" (Canning). "Read the Answer in the Stars," from Black Huzzar.

ACT II.—"See Saw" (new). "Irish Fair Day" Medley. "Hush, Little Bady." "Happy Little Darkey from the South." "Patter Songs." Medley by Company.

ACT III.—"I Would Not be a Soldier." Finale.

FRIDAY AND SATURDAY, NOV. 25th AND 26th.

MISS [illegible]LIAN OLCOTT,

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Music by Herr Rudolph Dellinger, composer of "Don Cæsar." Libretto by Herr Oscar Walther. English Adaptation by Mr. W. J. Henderson.

CAST OF CHARACTERS:

Lorraine		Mr. Edwin W. Hoff
Louis XIV., King of France		Mr. George Olmi
Gaspard de Chateauvieux, a nobleman of high degree		Mr. De Wolf Hopper
D'Effiat, director of the Royal Amusements		Mr. J. De Angelis
Ollivier de la Tour		Mme. Mathilde Cottrelly
Pierre, Lorraine's foster father		Mr. J. E. Brand
Henri	Pages to the King.	Miss Frances Lytton
Jerome		Miss Florence Willey
Gervais		Miss Clara Allen
Victor		Miss Ida Bartelle
Francois		Miss Grace Seavey
Achille		Miss Minnie Echard
Eugene		Miss Bessie Calloway
Alphonse		Miss May Yohe
Le Bleu	Courtiers	Mr. Charles Jones
St. Trompe		Mr. J. Peiser
De La Sancierra		Mr. Carlo Russo
De Pantecat		Mr. Antonio Amadeo
An Old Man		Mr. L. Morrison
Captain of the King's Guards		Mr. A. M. Barbara
Madeleine, niece to Gaspard		Miss Lillie Post
Oudarde, Gaspard's wife		Miss Emily Soldene
Louise La Valliere, favorite of the King		Miss Josephine Knapp

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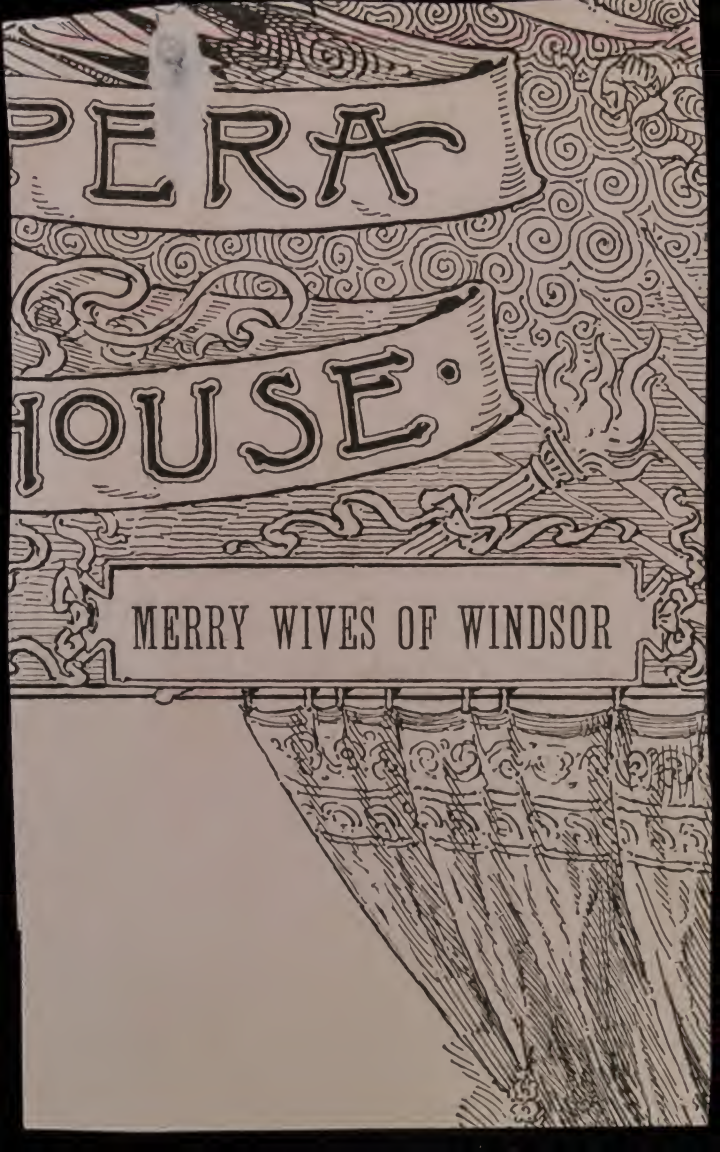
Fenton.....Mr. Edward McWade
Ford.....Mr. Wm. Harris
Page.....Mr. Clarence Handyside
Justice Shallow.....Mr. George H. Griffiths
Doctor Caius.....Mr. Louis M. Carpenter
Sir Hugh Evans.....Mr. D. W. Van Deren
Master Abraham Slender.....Mr. Stuart Robson
Host of the Garter.....Mr. Harry A. Langdon
Robin.....Miss Gussie Cogan
Rugby.....Miss Irene Hernandez
Pistol.....Mr. R. V. Percey
Nym.....Mr. Chas. Riegel
Bardolph.....Mr. J. J. Gilmartin
Simple.....Mr. George Clare
Mrs. Ford.....Miss Selena Fetter
Mrs. Page.....Miss May Waldron
Ann Page.....Miss Alice Brown
Mrs. Quickly.....Mrs. Georgie Dickson

FAIRIES, ATTENDANTS, &c.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IN

GASPARONE

A Comic Opera in Three Acts, by Carl Millocker.

CAST OF CHARACTERS.

BABALENA NASONI, Padesta of Syracuse.....J. H. RYLEY
SINDULFO, His Son.....EDWARD WEBB
COUNT ERMINIO.....EUGENE OUDIN
LUIGI, His Friend.....JOHN E. NASH
BENNOZZO, Inn Keeper.....CHAS. W. DUNGAN
MASSACCIO, A Smuggler.....FRANKLIN BOUDINOT
GUARINI, Lieutenant of Carbineers.....H. A. McDOWELL
CARLOTTA, Countess of Santa Croce.....LILLIAN RUSSELL
ZENOBIA, Duenna to Carlotta.....ZELDA SEGUIN
MARRIETTA, Waiting Maid to Carloota.....BESSIE CLEVELAND
SORA, Bennozzo's Wife.....LOUISE PARKER

SOLDIERS, PEASANTS, CARBINEERS, ETC.

SCENE—In and About Syracuse in Sicily. TIME—About 1820.

Musical Directer.....J. S. HILLER
Stage Manager.....JOHN E. NASH

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In Five Acts.

CAST OF CHARACTERS:

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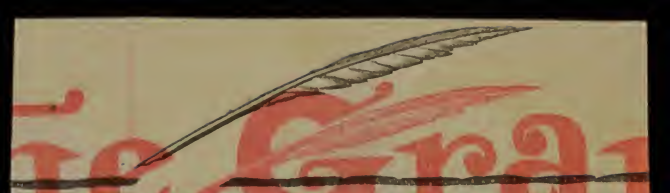
CLAUDIO	F. C. MOSLEY
DON JOHN	WILLIS GRANGER
LEONATO	GEO. D. FAWCETT
ANTONIO	E. Y. BACKUS
BORACHIO	O. B. PACKARD
FRIAR	EDWARD N. HOYT
DOGBERRY	JAMES B. CURRAN
VERGES	CHAS. D. MACKAY
SEXTON	ROBERT PULLAR
GEO. SEACOLE	CHARLES RUFUS
BALTHAZAR	FRED. MEEK
HERO	MISS KITTIE WILSON
URSULLA	MISS KATE MEEK
MARGARET	MISS AURELIA SARNER
AND	
BEATRICE	**MISS MARIE WAINWRIGHT**

GUARDS, LORDS, LADIES, ETC.

Stage Manager ..... E. Y. Backus
Treasurer ..... Fred Meek



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PROGRAMME

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FRIDAY EVE, FEBRUARY 8TH.

NYE AND RILEY,

SEASON OF 1889.

Address all Communications to Major J. B. Pond, Everett House, New York.

PROGRAMME.

I. Simply a Personal Experience.
"There is nothing so pathetic
In this life as to hear
The low, sad plunk of a tear."
BILL NYE.

II. Studies in Hoosier Dialect.
"Tell of the things jes' like they wuz—
They don't need no excuse."
JAMES WHITCOMB RILEY.

III. At this point Mr. Nye will interfere with an anecdote. "—And so
Intensely merry was this merry man,
His auditors did weep, by ones and twos,
And gat them otherwhere."
BILL NYE.

IV. The Poetry of Commonplace.
"Belike these commonplaces then
Were warmest homed in hearts of men.
Best loved of gentle heaven."
JAMES WHITCOMB RILEY.

Continued on Second Page

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W-CHOW.

PROGRAM.

Continued from First Page.

V. A reading from one of the author's literary gems, given without notes and no gestures to speak of.

"'And all my air and mien,' said he,
'Is that of simplest modesty—
And that,' said he,
'Is what I like about me.'
BILL NYE.

VI. Character Sketch.

"Ruther preferrin' to be addressed
Than to talk, myself,—but I'll do my best."
JAMES WHITCOMB RILEY.

VII. A Story from Simple Life.

"Worry!' wave your hand to it—
Kiss your finger tips and smile
It farewell a little while."
BILL NYE.

VIII. Child Eccentricities.

"Though he knew the tongues of nations,
And their meanings all were dear,
The prattle and lisp of a little child
Was the sweetest for him to hear."
JAMES WHITCOMB RILEY.

IX. Something Else.

"You can't blame him—he's got all sorts
O' cur'ous notions, as
The feller says, his odd-come-shorts,
Like smart men mostly has."
BILL NYE.

X. The Educator.

"Ay, marry! An the man he wise enow
To so beteach me that this brain o' mine
Were addled as an egg.
JAMES WHITCOMB RILEY.

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GRAND OPERA HOUSE PROGRAMME

SECOND WEEK.

COMMENCING MONDAY, DEC. 5, '87.

THE BOSTONIANS

IN

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PROPRIETORS.

MR. F. E. POND..... MANAGER

BALFE'S

BOHEMIAN GIRL

IN THREE ACTS.

CAST OF CHARACTERS.

Count Arnheim, Gov. of Presburg	Mr. W. H. MacDonald
Thaddeus, a proscribed Pole	Mr. Tom Karl
Florestein, Nephew to the Count	Mr. J. A. Montgomery
Devilshoof, Chief of the Gypsy tribe	Mr. Riccardo Ricci
Arline, the Count's Daughter	Miss Juliette Corden
Buda, her attendant	Miss Florence Reed
Queen of the Gypsies	Miss Agnes Huntington

Nobles, Soldiers. Gypsies, Retainers, and Peasants

SCENE—Presburg on the Danube, and vicinity.

L. STUDLEY..... Musical Director
CAR WEIL..... Stage Manager
Mr. J. A. MONTGOMERY, MR. HENRY FOWLE, Assistants

GRAND OPERA HOUSE PROGRAMM

SECOND WEEK.

Commencing Monday, Nov. 14th,

Boston Ideal Opera Compan

W. H. FOSTER, - - - - - Manager.

Monday

TO-NIGHT,

DONIZETTI'S

"DAUGHTER OF THE REGIMENT."

in Three Acts.

CAST OF CHARACTERS:

MARIE..... .....M'lle ZELLE DE LUSSA

TONIO.....MR. FRANK BAXT

SERGT. SULPICE.....MR. W. H. CLA

BRUNO.....MR. CLEMENT BAINBRID

CORPORAL.....MR. J. C. MIR

COUNTESS OF BERKENFELDT...MISS H. DUDLEY CAMPBE

BABETTE.....MISS LOUISE EDG

MUSICAL DIRECTOR.....MR GEO. LOE

STAGE MANAGER.....MR. FRED WILLI

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.....MR. FRED. ZEDDIES	ADVERTISING AGENT.....
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.....MR. JOHN FANNING	MASTER OF PROPERTIES.....

ND WEEK, COMMENCING MONDAY, 1

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W. H FOSTER, Manager.

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THIS TUESDAY EVENING, MARCH 8,

VARNEY'S

"MUSKETEERS."

IN THREE ACTS.

CAST OF CHARACTERS:

NARCISSE DE BRISSAC, Captain of the Red Musketeers.....
.....Mr. W. H. MacDONALD
GONTRAN DE SOLANGES, his Comrade.....Mr. TOM KARL
ABBE BRIDAINE, ex-tutor of Gontran.....Mr. H. C. BARNABEE
GOVERNOR OF TOURAINE, Count de Pontcourlay.....
.....Mr. J. C. MIRON
RIGOBERT, Sergeant in Red Musketeers.....Mr. A. C. NICHOLS
PICHARD, Landlord of the Inn.....Mr. H. F. OWSLEY
MARIE DE PONTCOURLAY, Niece of the Governor.....
.....Miss HARRIET AVERY
LOUISE, her Sister.....Miss MENA CLEARY
SUPERIOR OF THE CONVENT.....Miss GERTA COLBY
SISTER OPPORTUNE.....Miss HAZEL BLAKE
AGATHA, a School Girl.....Miss FLORENCE REED
SIMONE, Waitress at Pickard's Inn.....**Miss MARIE STONE**

PEASANTS, FLOWER GIRLS, ETC.

SCENE—A Hamlet near LaRochelle, France.

Musical Director.....Mr. S. L. STUDLEY
Stage Manager.....Mr. FRED. WILLIAMS

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2/23/97

IN

"A TRIP TO AFRICA."

CAST OF CHARACTERS.

TITANIA FANFANI	LILLIAN RUSSELL
FANFANI PASHA, her Uncle	JAS. H. RYLEY
ANTARSID, Prince of the Mironites	EUGENE OUDIN
MIRADILLO, A European Traveler	CHAS. W. DUNGAN
PERICLES, Hotel Keeper	JOHN E. NASH
SIBIL, a Slave	BESSIE CLEVELAND
HOSH, Hotel Servant	JAS. E. FOX
TESSA, a French Milliner	VERNONA JARBEAU
BUCCAMETTA, her Mother	ZELDA SEGUIN
NAKID, a Koptick Dealer in Poison and Perfumes	J. E. WEISNER
A MUEZZEIN	FRANKLIN BOUDINOT
A MIRONITE	EDWARD E. WEBB
FIRST SAIS	ARTHUR UNDERWOOD
SECOND SAIS	A. E. McDOWELL

ACT I.—Public Square, Cairo.
ACT II.—Fanfani Gardens, Banks of the Nile.
ACT III.—An Oasis in the Great Dessert.

The Arabesque sung by Miss Russell in the third act was composed for her by Mr. J. S. Hillier.

All under the Personal Supervision of

MR. J. C. DUFF.

Monday Evening, March 27, Second and Last Week of

J. C. DUFF'S COMIC OPERA CO.,

And Elaborate Production of Carl Millocker's Charming Comic Opera in Three Acts, entitled

"GASPARONE."

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MMENCING MONDAY. MARCH 21,

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IN

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(FOR CAST, ETC., SEE NEXT PAGE.)

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Mr. MAURICE GRAU, Acting Manager.

THURSDAY EVENING, JANUARY 31st, -4

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MEDICO	Signor CONTINI
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MARCHESE	Signor CORSINI
BARONE	Signor GRAZZI
GUISEPPE	Signor BARBERIS
ANNINA	Mlle. FORTI
FLORA	Madame E. LABLACHE

—AND—

VIOLETTA	Madame MARCELLA SEMBRICH

The Incidental Divertisement will be supported by Mlle. Malvina Cavalazzi and Corps de Ballet.

Musical Director and Conductor..... Signor VIANESI

TO-MORROW, FRIDAY EVENING, FEBRUARY 1st,

SPECIAL NOTICE.

THE MANAGEMENT regrets to state that it will be impossible to produce IL PROFETA, as published, and begs to announce in its place Meyerbeer's Grand Opera, ROBERTO IL DIAVOLO. Mme. Fursch-Madi, Mme. Valleria, Signors Stagno, Stagi, Mirabella, Corsini, Contini, Fornaris and Grazzi.

The Incidental Divertisement will be supported by Mlle. MALVINA CAVALAZZI and Corps de Ballett.

Musical Director and Conductor..... Sig. VIANESI

Meyerbeer's Grand Opera,

"ROBERTO IL DIAVOLO."

Alice.....Mme. Fursch-Madi
...lle.....Mme. Valleria
...Mme Cavalazzi
Rambaldo.....Sig. Staggi
Beltramo.....Sig. Mirabella
...' Araldo.....Sig. Fornaris
Cavaleri { .....Sig. Corsini / .....Sig. Contini / .....Sig. Grazzi / .....Sig. Barberis

—AND—

Roberto.....Sig. Stagno

The Incidental Divertisement will be supported by Madame Cavalazzi and Corps de Ballet.

Musical Director and Conductor.....Signor Vianesi

SINGING!

Mrs. L. M. DUNN Teaches the Italian Method

As taught by Madam Cappiani; perfect breathing and use of breath; pure emission and placing voice free from throat are the foundation of all artistic singing; these receive constant attention.

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390–396 Wabash Ave.

J. W. CONNORTON,

Publisher and Proprietor of

Haverly's Theatre Program.

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in relation to Advertising on Program to Rooms 31 and 33, Hampshire Block,

Monroe Street, S. E. Cor. La Salle.

MISFIT CLOTHING

PARLORS,

PROGRAM.

Academy of Music Jan. 1884

ENGAGEMENT

OF

MR. HENRY E. ABBEY'S

GRAND ITALIAN OPERA COMPANY

Mr. MAURICE GRAU, Acting Manager.

MONDAY EVENING, JANUARY 28th,—SECOND WEEK,

First Production in this City of Ponchielli's Opera,

LA GIOCONDA

LAURA, Wife of Alvise.....Mme. FURSCH-MADI

LA CIECA, her Blind Mother.....Mme. SCALCHI

ENZO, a Genoese Nobleman.....Sig. STAGNO

BARNABA, a Spy of the Inquisition.....Sig. DEL PUENTE

ALVISE BADOERO, one of the heads of the State Inquisition....Sig. NOVARA

ZUANE, a Boatman.....Sig. AUGIER

ISEPO, a Public Letter Writer.....Sig. GRAZZI

A SINGER.....Sig. CONTINI

A PILOT.....Sig. BARBERIS

—AND—

LA GIOCONDA, a Ballad Singer.....Mme. CHRISTINE NILSSON

Monks, Senators, Sailors, Shipwrights, Ladies, Gentlemen, Populace, Masquers, etc.
The action takes place in Venice, in the Seventeenth Century.

The incidental Divertisement will be supported by Mme. MALVINI CAVALAZZI and Corps de Ballet.

Musical Director and Conductor.....Signor VIANESI

TO-MORROW, TUESDAY EVENING, JANUARY 29th,

LA SOMNAMBULA

Signors CAMPINI, NOVARA, CORSINI, Mlle. LABLACHE, and Madame SEMBRICH.

lowing law and law case, taken from the records of the New Haven Colony in 1669, are strange reading in these times. The statute says: "Whosoever shall inveigle or draw the affections of any maide or maide-servant, either to himself or others, without first gaining the consent of her parents, shall pay to the plantation, for the first offence, 40s.; the second, £4; for the third, shall be imprisoned or corporeously punished." Under this law, at a court held in May, 1669, Jacobeth Murline and Sarah Tuttle were prosecuted "for setting down on a chestle together, his arm around her waiste, and her arme upon his shoulder, or about his neck, and continuing in that sinful posture about half an hour, in which tyme he kyssed her and she kyssed him, or they kyssed one another, as ye witnesses testified."

"Jim," inquired a schoolboy of one of his mates, "what is the meaning of relics?" "Don't you know? Well, I can tell you. You know the master licked me in school yesterday?" "Yes." "Well, he wasn't satisfied with that, but he kept me in and licked me again. That's what I call a re-lick."

A learned lawyer was once accused of having disgraced the bar by taking silver from a client, the etiquette of the profession requiring that his fee should be in gold. "I took silver," he replied, "because I could not get gold; *but I took every farthing the fellow had in the world*, and I hope you do not call *that* disgracing the profession."

SINGING!

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ENGAGEMENT

OF

MR. HENRY E. ABBEY'S

GRAND ITALIAN OPERA COMPANY

Mr. MAURICE GRAU, Acting Manager.

SPECIAL NOTICE!

The indulgence of the audience is respectfully solicited for Mme. Fursch-Madi, who, though suffering from a severe indisposition, has kindly consented to appear this evening.

FRIDAY EVENING, FEB. 1st,

MEYERBEER'S GRAND OPERA,

Roberto Il Diavolo

ALICE	Mme. FURSCH-MADI
ISABELLE	Mme. VALLERIA
ELENA	Mme. CAVALAZZI
RAMBALDO	Sig. STAGI
BELTRAMO	Sig. MIRABELLA
L'ARALDO	Sig. FORNARIS
CAVALERI.	Sig. CORSINI
	Sig. CONTINI
	Sig. GRAZZI
	Sig. BARBERIS

— AND —

ROBERTO ..... Sig. STAGNO

The Incidental Divertisement will be supported by Madame CAVALAZZI and Corps de Ballet.

MUSICAL DIRECTOR AND CONDUCTOR ..... Signor VIANESI

Mme. Malvina Cavalazzi and
Corps de Ballet.
Musical Director and Conductor....Signor Vianesi

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Werno & Luetke.

J. W. CONNORTON,
Publisher and Proprietor of
Haverly's Theatre Program

Regular Sunday Afternoon Concert

Under the auspices of the

Chicago Turn-Gemeinde.

COMMENCING AT 3 O'CLOCK.

Prof. A. ROSENBECKER, ... **Director**
KARL BECKER ..... **Concertmeister**

Last Concert of the Season

PROGRAMME.

I.

1. March, "Butterfly hunt," ..... Kéler-Bela
2. Overture to the opera "Der Ahnenschatz" ..... C. G. Reissiger
3. Waltz, "In the season of roses" ..... Emanuel Bach
4. Fantasie from the opera "Falka" ..... F. Chassaigne

II.

5. Emperor Overture ..... Wilhelm Westmeyer
6. Cello Solo, "Souvenir de Spa" ..... Servais
   Mr. G. Knuggely.
*7. "The Savoyard's Dream," Fantasie for Orc estra ..... H. C. Lumbye
   "The deepest grief for human heart—
   From one's sweet love to part."

III.

8. Potpourrie. "From my Autographs" ..... Carl Faust
9. Gavotte, "Circus Renz" ..... Fliege
10. Galopp, "Go-a-head" ..... Johann Strau-s

Er sieht, wie die Wellen durchstreichend,
Ein Schiff dem Hafen zueilt,
Wie hold ihm entgegen sich neigend
Darauf sein Liebchen verweilt,

Sein Liebchen steht ihm hold zur Seiten,
Um niemals mehr von ihm zu scheiden,
Und Beide nun, vereint im Glück,
Lobpreisen jubelnd ihr Geschick.

☞ Herr Professor Rosenbecker verdient und genießt die Anerkennung der Chicagoer Musikliebhaber für die Fähigkeit und den Fleiß, welche die Concerte der heute zu Ende gehenden Saison bekundeten; dafür aber, daß er für dieses letzte Concert die Mitwirkung [illegible] rühmlichst bekannten 'Cello-Virtuosen, Herrn G. Knuggele gesichert hat, hat er sich sicher bei den Concert-Besuchern einen Stein in's Brett gesetzt.

Ballgespräch.

Lieutenant: „Nicht wahr, mein gnädiges Fräulein, Ihr Herr Bruder steht bei den Garde-Ulanen?"

Dame: „Aber, Herr Lieutenant, Ich habe doch keinen Bruder!"

Lieutenant: „Weiß ich ja, Gnädigste [illegible]!"

Eingegangen.

Herr Müller kommt sehr spät von einem Zweckessen nach Hause. Damit [illegible] von seiner Frau nicht gehört wird, hat [illegible] schon auf dem Korridor die Stiefel ausgezogen. Endlich ist er seiner Kleider ledig, und fürchtet nur noch, daß das Knarren des Bettes ihn verrathen möchte. Leise hebt er ein Bein in die Höh'. Da ruft es plötzlich: „Aber Mann, Du wirst doch nicht mit dem Cylinder auf dem Kopfe zu Bett gehen!"

Berechtigtes Mißtrauen.

Rath: Aber sehen Sie nur Ihren Herrn Schwiegersohn an, er ist ganz wie umgewandelt! Gestern noch ließ er den Kopf hängen und sah nicht rechts noch links, und heute lacht er mit dem ganzen Gesicht!

Bankier: Ja, der kann gut lachen, ich habe ihm schon wieder 'mal unter die Arme gegriffen!

Sunday, September 26th, 1886.

Regular Sunday Afternoon Concert

Under the auspices of the

Chicago Turn-Gemeinde

COMMENCING AT 3 O'CLOCK.

JULIAN HEINZE. - - - - DIRECTOR.

PROGRAMME.

PART I.

1. "Coronation March" ..... J. S. Svendsen
2. Overture "Freischuetz" ..... C. M. v. Weber
3. Waltz "In the Centre" ..... Strauss
4. Largo ..... Händel

Violin Obligato: Mr. Fehl.

PART II.

5. Overture "Tannhäuser" ..... R. Wagner
6. { a. Menuett ..... Bocherini
   { b. Reverie ..... Schumann
7. Suite. Scenes Pittoresques ..... Massenet
   1. March. 2. Air de Ballet. 3. Angelus. 4. Fête Bohême.

PART III.

8. Potpourrie "An Evening at Bilse's" ..... Scherz
9. Gavotte "The bride's dance" ..... A. Biehl
10. "Gallop di Bravura" ..... J. Schulhoff

The Program Music is furnished from ADOLPH HÆUSSER'S Musical Library, 17 Clybourn-Ave., Chicago.

TURNER HALL CONCERTS.

Being honored by the Trustees of the "CHICAGO TURNGEMEINDE" with the Leadership of the Sacred Sunday Afternoon Concerts, I hereby call on all friends of popular and classic music to attend those Concerts, so favorably known among all lovers of music.

I have engaged forty of the best Chicago Musicians and control now the best Orchestra our city ever had. It will be my endeavor to bring before the public the latest productions of the most favorite composers, and I now appeal to my friends and the Public to assist me in bringing this season to a success by their kind regular attendance.

Respectfully,

JULIAN HEINZE.

Max Laurence

253 Dayton Street,
(Cor. Clay Street)
CHICAGO.

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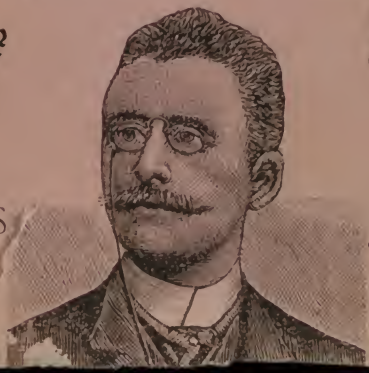

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CHICAGO.

Tapeten,
Fenster-Rouleaux
Tafel-Glas,

TWENTY-SEVENTH SEASON.

SECOND AND LAST WEEK OF

HER MAJESTY'S OPERA COMPANY

WEDNESDAY EVE'G, FEBRUARY 6, 1884,

VERDI'S OPERA, IN FOUR ACTS.

RIGOLETTO!

IL DUCA.....Signor ANTON
His Second Appearance.
RIGOLETTO.....Signor GALASSI
SPARAFUCILE.....Signor LOMBARDELLI
MONTERONE.....Signor CHERUBINI
MARULLO.....Signor DE VASCHETTI
BORSA.....Signor RINALDINI

CEPRANO.....Signor BIELETTO
MADDALENA.....Mme. BIANCHI-FIORIO
GIOVANNA.....M'lle VALERGA
AND
GILDA.....Mme. NORDICA
Her First Appearance.

DIRECTOR OF THE MUSIC AND CONDUCTOR.....SIGNOR ARDITI

THURSDAY EVENING, FEBRUARY 7,

GOUNOD'S OPERA,

FAUST

FAUST.....Signor BELLO
MEPHISTOPHELES.....Signor CHERUBINI
VALENTINO.....Signor BELLATI
WAGNER.....Signor DE VASCHETTI
SIEBEL.....M'lle JESSIE BARTLETT DAVIS
Her First Appearance.
MARTHA.....M'lle VALERGA
AND
MARGHERITA.....Mme. ETELKA GERSTER
Her First Appearance in this Character.

Friday, February 8th--LA TRAVIATA--PATTI. Her Farewell Appearance.
Saturday, February 9th, FAREWELL MATINEE: ELISIR D'AMORE--GERSTER.

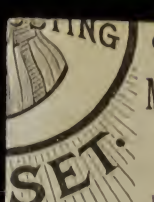
MONDAY, FEBRUARY 11th, the Popular Favorite, MAGGIE MITCHELL, in "FANCHON."

Due notice will be given of the production of the Grand Ballet Spectacle, JALMA.

GENTLEMEN'S SMOKING ROOM CONNECTED with the EAST LOBBY

Opera Glasses to Rent, apply to the Ushers.

WEBER PIANOS are used exclusively at this Theatre.



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the milkman. Each loaf stamped

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Ave. and Congress St.,

rance on Congress St.

on—For ladies only. Practice from

sion—Open to ladies and gentle-

to 4:30 P. M.

Monday evening next, Feb. 11, this favorite artiste will begin a week's engagement at McVicker's. A charming little actress, who has not in many years deviated from a prescribed course of artistic excellence, who is not less painstaking and conscientious because the public is firmly bound to her in friendly regard. Miss Mitchell returns and reappears, precisely the same, in the exact characters she has impersonated time out of mind. She has not even lost a little of the sprightliness which captivated the begetters of the present generation. Still vivacious; still mirthful and effervescent; the peculiar voice retaining still its familiar flavor of bucolic ingenuousness; the provoking assumption of naivette that one can hardly reconcile to the shrewd, clever intelligence now and then breaking cover, still exerting its merry or tearful influence; the song, the caper, the laugh, the demure and deprecating manner; the odd surrender to pathos that checks smiles and suggests a tender feeling—here they are again before eyes and hearts, in the pretty little idyl of an older day.

The week's repertoire will include: Monday and Wednesday evenings and Saturday matinee, "Fanchon"; Tuesday and Thursday, "Jane Eyre"; Friday, "Pearl of Savoy"; Saturday night, "Little Barefoot."

WELCOME, "HAZEL KIRKE."

The famous Madison Square Theatre Company will appear at McVicker's Theatre the week of Feb. 18, in that ever popular, always welcome play, "Hazel Kirke." That "Hazel Kirke" has proved the most successful and popular play of the day every one already knows. Originally produced at the Madison Square Theatre, New York, it there received 486 consecutive representations, the longest single run ever attending any play in this country. It has since been played

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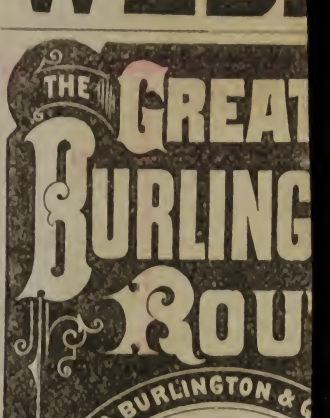

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SECOND AND LAST WEEK OF

HER MAJESTY'S OPERA COMPANY

WEDNESDAY EVE'G, FEBRUARY 6, 1884,

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His Second Appearance.
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MONDAY EVENING, Jan. 21,

MR. HENRY E. ABBEY'S

GRAND ITALIAN OPERA CO.,

FROM THE
METROPOLITAN OPERA HOUSE, N. Y.
Acting Manager.....MR. MAURICE GRAU

MONDAY EVENING, Jan. 21,

FAUST,

Supported by Signors Campanini, Novara, Contini and Signor Kaschmann (his first appearance here).
Mesdames Scalchi, Labiache, and Mme. Christine Nilsson.

TUESDAY EVENING, Jan. 22,

LUCIA,

Supported by Signors Stagno (his first appearance here), Aucier, Forna i, Grazzi, and Signor Del Puente.
Mlle. Forti and Mme. Marcella Sembrich (her first appearance in Chicago.)

WEDNESDAY EVENING, Jan. 23,

LOHENGRIN,

Supported by Signors Campanini, Novara, Contini and Kaschmann.
Mme. Fursch-Madi and Mme. Nilsson.

THURSDAY EVENING, Jan. 24,

IL BARBIERE DI SIVIGLIA,

Supported by S gnors Stagno, Corsini, Contini, Grazzi, Del Puente, and Mirabella (his first appearance here).
Mme. Lablache and Mme. Sembrich.

~~FRIDAY EVENING, Jan. 25,~~

~~*LE PROPHETE,*~~

Supported by Mme. ~~Scalchi~~ and Mlle. Valleria.
Signors Stagno, Staggi, Mirabella, Guadagnani, Augier.

SATURDAY EVENING, Jan. 26,

CARMEN,

Supported by Signors Campanini, Corsini, Grazzi, Augier and Del Puente.
Mme. Valleria, Miles. Corani, Lablache and Mme. Trebelli (her first appearance here).
The incidental divertissement will be supported by Mme. Cavaiazzi and Corps de Ballet.

MONDAY EVENING, Jan. 28, first production in Chicago of Ponchinelli's successful opera,

LA GIOCONDA,

Supported by Signors Stagno, Novara, Augier, Grazzi, Contini, Barberis and Del Puente. Mmes. Fursch-Madi, Scalchi and Mme. Nilsson.
The incidental divertissement will be supported by Mme. Cavalazzi and Corps de Ballet.

TUESDAY EVENING, Jan. 29,

LA TRAVIATA,

Supported by M. Capoul, Signors Guadagnini, Contini, Fornari, Grazzi, Barberis and Corsini.
Mme. Labiache, Mlle. Forti and Mme. Sembrich.
The Incidental divertissement will be supported by Mme. Cavaiazzi and Corps de Ballet.

WEDNESDAY EVENING, Jan. 30,

MIGNON,

Supported by Mmes. Nilsson and Scalchi, and Mlle. Valleria.
Signors Capoul, Novara, Del Puente.

THURSDAY EVENING, Jan. 31,

HAMLET,

Supported by Signors Kaschmann, Mirabella, Augier and Capoul.
Mme. Scalchi and Mme. Sembrich.

FRIDAY EVENING, Feb. 1,

IL TROVATORE,

Supported by Mme. Valleria, Mlle. Forti, and Mme. Trebelli.
Signors Del Puente, Augier, Grazzi and Signor Stagno.

SATURDAY EVENING, Feb. 2,

LA SONNAMBULA,

Supported by Signors Campanini, Novara, Corsini, Grazzi.
Mlles. Corani, Forti, and Mme. Sembrich.

Musical Director and Conductor ..Sig. Auguste Vianesi
Alternate Conductor.....Sig. Cleofante Campanini

SALE FOR SINGLE PERFORMANCES first week at 10 this a. m.
SALE FOR SECOND WEEK, Thursday, Jan. 17, at 10 a. m.
Prices—$4.00, $3.00, $2.50, $2.00, and $1.50, reserved.
Orders by mail or telegraph booked in order of receipt.

C. H. MATTHEWS, Treasurer. MARCUS R. MAYER, Business Manager.

"How about the [illegible] route will they take?"

"From Upper Canada or Ontario points they can take the Toronto, Grey & Bruce Railway from Toronto to Owen Sound, and thence by steamers across Georgian Bay and Lake Superior to Port Arthur, where, as via the Algoma Mills route, they connect with the Canadian Pacific, on the other side of Lake Superior, for Winnipeg or any points north and west of that city."

Apropos of the above there was a meeting of representatives of the railways who will have that nut to crack in the early spring. General Manager Mauvel, of the Manitoba Railway, which extends from St. Paul to Winnipeg, presided, and there were present besides James Stephenson, general passenger agent of the Grand Trunk at Montreal; W. S. Alexander, general traffic manager, and C. H. Warren, assistant general passenger agent of the Manitoba; E. St. John, general ticket and passenger agent of the Chicago, Rock Island & Pacific; W. A. Thrall, general ticket agent of the Chicago & Northwestern; F. L. Whitney, assistant general passenger and ticket agent of the Michigan Central; A. F. Merrill, assistant general ticket agent of the Chicago, Milwaukee & St. Paul, and H. C. Davis, assistant general passenger agent of the Northern Pacific. The last-named railway is said to have called the meeting, and is interested so far as its business to Fargo and Glyndon is concerned. General Manager Van Horne, of the Canadian Pacific, is said to have instructed the agents of that line in Europe to make the rate to emigrants intending to go to the British Northwest $9.75 each from Quebec to Winnipeg, and a correspondingly low rate will be charged the Canadian immigrant from the Provinces of Quebec and Ontario. It will be seen that the difference between the Canadian Pacific rate of $9.75 and the Canadian-American all-rail route via Chicago and St. Paul rate, $31.50, is more than two-thirds, and hence the former route will take about all the British emigration to the Northwestern Territory of the Dominion. Thus it is no wonder that the lines interested in the meeting are alarmed at the situation and will endeavor to devise ways and means to meet the competition. The matter was discussed for some time, but no action was taken, and the meeting adjourned subject to the call of Mr. Stephenson, the Grand Trunk representative, who left the city last evening for Montreal to consult with his principals.

It is understood that he will return as soon as possible, after notifying the other roads of the date fixed for the conference which will be held here. Considerable gossip was indulged in in railway circles about the matter, and it is the general feeling that there will be a lively competition on the opening of navigation next season between the Canadian Pacific and the Canadian and American lines running to the Dominion's northwest. Another thing for the meeting to consider is the emigrant rate of $12 agreed upon by the New York Central with the Canadian Pacific.

The general managers, auditors, general Eastern agents and general freight agents of the railways forming the Western Trunk Line Association, or tripartite organization, will meet at the Grand Pacific Hotel to-morrow for the purpose of adjusting freight allowances. General Manager Clark, of the Union Pacific, will not then be here, but he will be present at the big gathering of that body on Jan. 23, to which date it was postponed at the request of the Burlington, in order to give that company time to consider what course it would pursue regarding the tripartite compact. The feeling among the representative men in the new association is stronger than ever that the Burlington will ultimately come in, but officials of that line are still indefinite in their expressions and will not

HAVERLY'S THEATRE—EXTRA.

Grand Italian Opera.

Engagement for 12 Nights Only.

Monday Evening, Jan. 21, Mr. HENRY E. ABBEY'S

GRAND ITALIAN OPERA COMPANY,

FROM THE
METROPOLITAN OPERA HOUSE, N. Y.

Acting Manager.....MR. MAURICE GRAU

As a guarantee of the high character of the performances to be given the management respectfully submits the names of the following artists of Mr. Abbey's Company;

Soprani:

Mme. CHRISTINE NILSSON,
Mme. ALWINA VALLERIA,
Mme. EMMA FURSCH-MADI,
Signora IDA CORANI,
Signora IMOGENE FORTI, and
Mme. MARCELLA SEMBRICH.

Contralti:

Mme. SOFIA SCALCHI,
Mme. EMILY LABLACHE,
Mlle. LOUISE LABLACHE, and
Mme. ZELIA TREBELLI.

Tenori:

Signor ITALO CAMPANINI,
M. VICTOR CAPOUL,
Signor VINCENZO FORNARI,
Signor AMADEO GRAZZI, and
Signor ROBERTO STAGNO.

Baritoni:

Signor GIUSEPPE DEL PUENTE,
Signor LUIGI GUADAGNINI,
Signor FRANCESCO RISDELLI, and
Signor GIUSEPPE KASCHMANN.

Bassi:

Signor FRANCO NOVARA,
Signor LUDOVICO CONTINI,
Signor BALDASSARE CORSINI,
M. ACHILLE AUMER, and
Signor MIRABELLA.

Signor AUGUSTO VIANESI, Musical Director and Conductor.
Signor CLEOFONTE CAMPANINI, Alternate Conductor.

Premiere Danseuse:
Signora MALVINA CAVALAZZI.

The Orchestra, numbering 75 pieces, and the Military Band, numbering 30, have been selected by the Musical Director, Sig. VIANESI, from the principal opera-houses of Italy, Germany, France, and England.

The Chorus of 90 voices will be under the direction of Sig. DE RIALP, who has personally superintended their selection in Europe.

A special feature will be made of the Ballet, which will be produced under the direction of Sig. DANESI, aided by Mme. CAVALAZZI and 32 Coryphees from Milan.

During the season the following Operas will be presented: Faust, Lucia, Il Barbiere, Lohengrin, Mefistofele, Martha, Hamlet, Gioconda, Carmen, La Traviata, Il Trovatore, Rigoletto.

The opera selected for the INAUGURAL PERFORMANCE (Monday Evening, Jan. 21) is GOUNOD'S

"FAUST,"

with the following cast:

Faust	Sig. ITALO CAMPANINI
Mephistopheles	Sig. FRANCO NOVARA
Valentine	Sig. GIUSEPPE DEL PUENTE
Siebel	Mme. SOFIA SCALCHI
Marta	Mme. EMILY LABLACHE
and	
Marguerita	Mme. CHRISTINE NILSSON

The second performance will be given Tuesday, Jan. 22, when Donizetti's opera of

"LUCIA DI LAMMERMOOR"

will be presented, with

Mme. SEMBRICH	as	Lucia
(her first appearance in Chicago).		
Sig. CAMPANINI	as	Edgardo
Sig. DEL PUENTE	as	Enrico

SCALE OF PRICES:

SUBSCRIPTION TICKETS (separable) for the season, Twelve Operas, Change of Opera Nightly—FORTY-TWO DOLLARS.

Sale commences this Wednesday, Jan. 9, at 10 a. m., and continues two days, till evening of Jan. 10, at Manager's office, Haverly's Theatre. Subscription sale for first or second week—Six Opera Nights each—TWENTY-ONE DOLLARS. Sale commences Friday, Jan. 11, for two days, and continues till Jan. 12, evening. Sale for single performances commences Monday, Jan. 14, at 10 a. m. Prices—$4.00, $3.00, $2.00, $2.00, and $1.50, reserved.

C. H. MATTHEWS, Treasurer. MARCUS R. MAYER, Business Manager.

[illegible] warehouse, on Michigan street near Pine, and fractured his lower jaw and left leg. He was taken to the Alexian Brothers' Hospital.

A rabid greyhound, owned by Dr. Miller, of Fullerton avenue and Clark street, after having bitten several other dogs in that locality, was shot by an officer, as also was one of the bitten dogs. It is thought that no persons were injured by the brute.

Officer M. J. Mahoney last night arrested Addie Martin and Jennie Lee, whom he charged with disorderly conduct. The same officer arrested the former woman last week for street-walking, and was himself arrested on a warrant taken out by her charging him with assault. His case was continued till Jan. 11 in $200 bonds.

The annual meeting of the Academy of Sciences was held at No. 268 Wabash avenue last evening, resulting in the selection of the following officers: President, Dr. Edmond Andrews; Vice-Presidents, W. H. Wells and B. W. Thomas; Secretary, Dr. T. W. Vetle; Librarian, N. S. Davis Jr. The Secretary reported a balance of 30 cents in the treasury.

Murry Nelson and others transferred yesterday to the National Elevator & Dock Company for a nominal consideration of $500,000 the premises at the corner of Archer avenue and Ogden Slip, southeast front, 425 feet to the river. This is merely a transfer as between incorporators, Mr. Nelson and others turning the property over to the company, which is controlled by them.

At the monthly meeting of the Fröebel Kindergarten Association yesterday at the Grand Pacific, a committee was appointed to visit the new afternoon kindergarten opened Monday last at the corner of Arnold and Twenty-second streets. The management is anticipating great results from a course of educational lectures for parents and teachers to be given by Col. F. Parker under the auspices of the association.

The County Board of Education yesterday adopted a resolution asking the County Board to inquire into the needs of the Normal-School Building, especially the students' hall, with regard to better protection in case of fire. The step most desired is the establishment of telephonic connection between the school and the fire department of the Town of Lake. After transacting business the board adjourned until the first Tuesday in February.

Twenty pairs of rubber boots stolen from Beston & Co., No. 160 State street, by William Jones, colored, were recovered from the second-hand stores at Nos. 407 and 415 State street conducted respectively by D. Aman and [illegible] William Goldstein, by Detectives Thory and Tierney, who captured the thief. Jones, when arrested a few days ago, had in his possession several pairs of boots. The police will prosecute the second-hand dealers for receiving stolen property.

Mr. C. C. Bonney, the attorney for the Citizens' League, stated yesterday that he confidently expected a decision in the several liquor license cases during the January term of the Supreme Court, although it was possible he might be disappointed, as the twenty-eight printed briefs which had been filed in the different cases aggregated nearly 1,000 pages, and their examination would perhaps require more time than was at the disposal of the Judges during the term.

Dr. Kennicott has just returned from Poncha Springs, Colo., where great excitement exists over the discovery of a large number of garnets of unusual size. The Doctor brought with him a monster specimen, weighing five pounds, which is unquestionably the largest

Commencing Monday Evening Nov. 9, 1885

THE

Boston Ideal Opera Co.

W. H. FOSTER, Manager.

Tues. 15th 1885

Fra Diavolo.

CAST

FRA DIAVOLO, under the name of the Marquis of San Marco....
.....Mr. TOM KARL

LORD ROCBURG (Lord Allcash), an English Traveler.....
.....Mr. H. C. BARNABEE

LADY PAMELA (Lady Allcash) his wife.....
.....Miss AGNES HUNTINGTON

LORENZO, Chief of the Carbineers.. Mr. HERNDON MORSELL

MATTEO, the Innkeeper.....Mr. J. H. LOUGHRIN

ZERLINA, his Daughter.....Miss ZELIE DE LUSSAN

BEPPO ... } Companions of { .....Mr. W. H. CLARK
GIACOMO } Fra Diavolo, } Mr. GEO. FROTHINGHAM

Peasants, Carbineers, Robbers, etc.

THE SCENE—Italy in the Neighborhood of Terracina.

MUSICAL DIRECTOR.....Mr. S. L. STUDLEY

STAGE MANAGER.....MR. FRED. WILLIAMS

Scenery by WALTER BURRIDGE, Artist of the Grand Opera House.

Seats can be secured six days in advance, by mail or telegraph, addres
CHAS. L. WILLIAMS, Treasurer.

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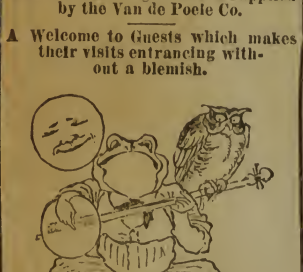
A Welcome to Guests which makes their visits entrancing without a blemish.



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Actors' Photographs at Gerald Pierce & Co.'s, 122 Dearborn St.

All society ladies and gentlemen read the SATURDAY EVENING HERALD.

PROF. BELL, the well-known electrician, is an advocate of the "echo" system on vessels at sea for ascertaining the presence of an approaching iceberg or another vessel. The principle is that any solid body on the surface of the ocean will give back an echo to a sound from the deck of a ship not too far distant, and the navigator, with a bell to make the sound and a telephone to receive the echo, can easily tell when there is danger of a collision. Mariners generally hear the echo of an iceberg simultaneously with its thump into the vessel. The

Commencing Monday, March 8th,

The Boston Ideal Opera Co.

Mr. W. H. FOSTER, Manager.

THE MAID OF HONOR.

IN THREE ACTS.

CAST OF CHARACTERS:

PHILLIPE DE BEAUCHAMP.....Mr. TOM KARL

HECTOR DE BIRON.....Mr. HERNDON MORSELL

CAPTAIN ROLAND DE LA BRETONNIERE....Mr. W. H. MACDONALD

MONS. DE CREQUI.....Mr. W. H. CLARK

MONS. DE ROHAN.....Mr. J. A. MONTGOMERY

GRAND PREVOST.....Mr. J. H. LOUGHRIN

M'LLE EUGENIE DE SOLANGE.....Miss MARIE STONE

M'LLE BERTHE DE SAGAN.....Miss AGNES HUNTINGTON

GRAND MISTRESS OF CEREMONIES.....Miss LIZZIE BURTON

Musketeers, Maids of Honor to the Queen, Pages, Huntsmen, etc., etc.

SCENE, POITIERS.—TIME, LOUIS XIII.

Musical Director.....S. L. Studley

Stage Manager.....Fred Williams

Scenery by WALTER BURRIDGE, Artist of the Grand Opera House.

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ELECTRO-MAGNETIC BELT

Gentlemen's Belt.

Electric Suspenso

Pains in the Back, Hips Head or Lim

Commencing Monday Evening, Nov. 9, 1885

THE

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W. H. FOSTER, Manager.

Tuesday Nov. 10 1885

Victor the Bluestocking

First time in England

Very Melodious Opera.

CAST

VICTOR DELMAR	Mr. W. H. MACDONALD
MARQUIS DE PALSAMBLEU	Mr. H. C. BARNABEE
MONS. DE FLORAC	Mr. HERNDON MORSELL
SERGENT GRUYERE	Mr. GEO. FROTHINGHAM
BERTRAND	Mr. J. A. MONTGOMERY
LANDRY	Mr. GEO. BOGLE
FRIQUET	Miss MENA CLEARY
AUGUSTE	Mr. H. S. DALE
FANCHETTE	Miss ZELIE DE LUSSAN
CELESTINE	Miss AGNES HUNTINGTON
ULRICA	Miss CARRIE KNOWLES
TOINETTE	Miss FANNIE KNIGHT
JULIE	Miss MILLIE KRAFTS

MUSICAL DIRECTOR	Mr. S. L. STUDLEY
STAGE MANAGER	MR. FRED. WILLIAMS

Scenery by WALTER BURRIDGE, Artist of the Grand Opera House.

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SATURDAY EVENING.

Fra Diavolo.

Dec. 13 In Three Acts, 1884

Fra Diavolo, under the name of the Marquis of San Marco, Mr. Tom Kar
Lord Rockburg. (Lord Allcash) an English traveler, Mr. H. C. Barnabee
Lady Pamela, (Lady Allcash) his Wife..... Miss Geraldine Ulmar
Lorenzo, Chief of the Carbiniers..... Mr. Herndon Morsell
Matteo, the Innkeeper..... Mr. A. J. Hubbard
Zerlina, his Daughter..... Miss Marie Stone
Giacomo } Companions of Fra Diavolo. } Mr. Geo. Frothingham
Beppo } } Mr. M. W. Whitney

Mr. S. L. STUDLEY..... Musical Director
Mr. WM. FORRESTER..... Stage Manager

Repertoire for Next Week on Second Page.

The scenery painted by MR. WALTER BURRIDGE, Artist of the Grand Opera House.

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QUINCY, ILL., January 31, 1884

Stone Medicine Co., City. Gentlemen: For t
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and to remove hoarseness, your Bro
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Week Commencing Monday, Dec. 8th, 1884.

Boston Ideal Opera Co.

Miss E. H. OBER, Manager.

SATURDAY AFTERNOON.

Varney's Charming Opera in Three Acts,

The Musketeers.

Narcisse De Brissac, Captain in the Red Musketeers,.....
.....Mr. W. H. MacDonald
Goutran De Solanges, his Comrade.....Mr. Herndon Morsell
Abbe Bridaine, Ex-Tutor of Goutran, visitor to Convent.....
.....Mr. Geo. Frothingham
Gov. of Touraine, Count de Pontcourlay,.....Mr. J. A. Montgomery
Rigobert, Sergeant in the Red Musketeers.....Mr. J. A. Loughrin
Pichard, Landlord of the Inn "The Grey Musketeers"....Mr. H. S. Dale
Fricasse, Patatras, } Conspirators against the Cardinal disguised as Monks, } Mr. A. J. Hubbard, Mr. W. H. Eichman
Langlois, Farin, } Citizens..... } Mr. J. E. Miller, Mr. A. E. Nichols
Simone, Waiter at Pichard's Inn.....Miss Marie Stone
Marie De Pontcourlay, Niece of the Governor....Miss Geraldine Ulmar
Louise, her Sister.....Miss Lizzie Burton
Superior of the Ursuline Convent.....Miss Hattie A. Brown
Sister Opportune.....Miss Estelle Jenness
Claudine, Jacqueline, Langois, Angelique, } Flower and Sweetstuff Girls, } Miss Zephie Dinsmore, Miss Florence Reed, Miss Carrie Endicott, Miss May Shackford
Clorinda.....Miss Carrie Endicott
Clarissa.....Miss Zephie Dinsmore
Isabel.....Miss May Shackford
Agatha.....Miss Florence Reed

SATURDAY EVENING.

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In Three Acts,

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Mr. S. L. STUDLEY.....Musical Director
Mr. WM. FORRESTER.....Stage Manager

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M'VICKER'S THEATRE.

De Beauplan's Grand French Opera Company,

From the French Opera-House, New Orleans.

ONE HUNDRED AND FORTY ARTISTS.
GRAND ORCHESTRA AND BALLET.

THIS (MONDAY) EVENING, March 21,

LES HUGUENOTS.

Grand Opera in 5 Acts.

RAOUL.....M. TOURNIE
M. Utto, M. Jourdan, M. Feitlinger, Mussy, M. Escala, M. Genin, M. Rossi, M. Robert, M. Vic, M. Corriveau, Mlle. N. Lablache, Mlle. Pilliard, and
VALENTINE.....Mme. E. AMBRE
Second Act, LES BAIGNEUSES, by the Corps de Ballet. Third Act, GRAND PAS DES BOHEMIENS. The ballets under the direction of M. Mazilier.

Musical Director.....M. MOMAS.

Tuesday, LA JUIVE. Thursday, AIDA.
Wednesday, FAUST. Friday, IL TROVATORE.
Saturday Matinee, LA TRAVIATA.
Saturday Night, ROBERT LE DIABLE.

☞ Each Opera presented in its entirety with the complete Ballets, as written.

Prices for Reserved Seats, **$1.50** and **$2.00**, according to location.

Owing to the great length of the Operas and Ballets, the curtain will rise at half-past 7.

Edward Mace was divorced from his wife, in Warren County; but, soon after the rendition of the decree setting aside the will, and vesting all the property in him, he was remarried to his wife,—the ceremony being performed by Judge Ward, of this city. Subsequently Edward Mace died; and his widow, some years ago, married Henry Scott, one of the defendants in this action.

Secondly (and here comes the strangest part of the drama), Mrs. Carr and her two daughters were sojourning with Mrs. Defrees, a relative, in Piqua, O. The two daughters frequently expressed regret over the death of Aunt Polly Mace, who had taken much interest in them during her life. Reading in the papers of a celebrated spirit-medium who was stopping at Columbus, O., Mrs. Carr and Mrs. Defrees went over to consult the spirits. The medium cautioned the ladies not to be frightened at any development that might appear. The event took place at midnight, in the medium's room. A hand was laid on the head of Mrs. Carr, and a voice was distinctly heard through a trumpet, calling her by name. It uttered plainly the names of many citizens of Lafayette, and sent word to [illegible]d Mary Carr not to feel badly, [illegible]ney bothered about would all [illegible] in the end. The

M'VICKER'S THEATER.

PRELIMINARY ANNOUNCEMENT.

Her Majesty's Opera Co.

TWO WEEKS ONLY—TEN EVENINGS AND TWO MATINEES, Commencing
MONDAY, JANUARY 28, 1884,
Including Mme.

ADELINA PATTI

and Mme.

ETELKA GERSTER,

Who will appear in their favorite roles.

Full Orchestra and Chorus of Her Majesty's Opera Conducted by ARDITI.

Among the works to be given are:
CRISPINO E LA COMARE, with PATTI.
ELISIR D'AMORE, with GERSTER.
LES HUGUENOTS, with PATTI & GERSTER
AIDA, with PATTI.
ROMEO E GIULIETTA, with PATTI.
LINDA DI CHAMOUNI, with GERSTER.
SEMIRAMIDE, with PATTI.
MARTA, with GERSTER, Etc., Etc., Etc.

Full Particulars will be given shortly.

Subscriptions for two weeks, viz.: Ten nights and two matinees, $42. Subscriptions for one week, viz.: Five nights and one matinee, $21.

The Subscription Sale opens Wednesday, Jan. 16, 1884, at the Box Office of the Theater.

Baltimore, Jan. 12.—Flour quiet and easy. Wheat—Western lower and active; No. 2 Western winter red, spot, $1.05@1.05¼; January, $1.05⅛@1.05⅜; February, $1.06⅛@1.06¼; March, $1.08⅛@1.08⅜; May, $1.12⅛@1.12⅜. Corn—Western lower and dull; mixed January, 60⅜@60½c; February, 60¼@61c; March, 61@62c. Oats scarce and firm; Western white, 44@46c; mixed, 42@43c; Pennsylvania, 42@46c. Rye quiet at 73@75c. Receipts—Flour, 1,700 barrels; wheat, 8,000 bu; corn, 2,000 bu; oats, 1,000 bu; rye, 1,000 bu. Shipments—Wheat, 68,000 bu; corn, 1,000 bu. Sales—Wheat, 1,763,000 bu; corn, 32,000 bu.

Toledo, Jan. 12.—Wheat unsettled; No. 2 red, cash and January, 98@98¼c; February, 93¾ asked; March, $1.01¾ asked; May, $1.06. Corn steady; No. 2, cash and January, 53c; February, 53¾c asked; May, 58c asked. Oats quiet; No. 2 cash, 35c; January, 34½c; May, 37c bid. Clover dull; prime, cash and January, $6; February, $6.10. Hogs, $7.25. Receipts—Wheat, 26,000 bu; corn, 34,000 bu. Shipments—Wheat, 40,000 bu; corn, 19,000 bu; oats, 7,000 bu.

Cincinnati, Jan. 12.—Cotton strong and higher at 10¼c. Flour heavy and unchanged. Wheat dull, weak, and lower; No. 2 red, $1.02@1.03; receipts, 1,500 bu; shipments, 3,000 bu. Corn easier at 52c. Oats firm at 37c. Rye quiet and unchanged. Barley firm and unchanged. Whisky steady at $1.14. Butter heavy and unchanged.

New Orleans, Jan. 12.—Corn strong and higher at 62c. Bacon—Long clear and clear rib, higher and scarce, $8.80. Hams—Choice sugar-cured canvased, dull and lower, $12.50@13. Hay dull; prime to choice timer, $34@47. Rice in good demand and higher; Louisiana ordinary to prime, 4⅝@5⅞c. Others unchanged. Exchange steady and unchanged.

Peoria, Jan. 12.—Corn firm; new mixed, 48@48½c; new rejected, 45@46½c. Oats steady; No. 2 white, 35@35½c. Rye quiet; new No. 2, 58@58½c. Whisky steady at $1.16. Receipts—Wheat, 2,450 bu; corn, 55,660 bu; oats, 25,650 bu; rye, 6,500 bu; barley, 600 bu. Shipments—Wheat, 1,000 bu; corn, 1,500 bu; oats, 38,100 bu.

McVicker's Theatre.

Programme continued from First Page.

Sheridan's Comedy, in Six Acts,

The School for Scandal.

CAST OF THE CHARACTERS:

LADY TEAZLE	CAROLINE HILL
LADY SNEERWELL	MOLLIE PRINDIVILLE
MRS. CANDOUR, (her first appearance(	MADAME PONISI
MARIA	FLORA BAKER
SIR PETER TEAZLE	HARRY EDWARDS
SIR OLIVER SURFACE	DANIEL LEESON
CHARLES SURFACE	HERBERT KELCEY
JOSEPH SURFACE	LOUIS JAMES
CARELESS	HARRY HAWK
CRABTREE	JOHN HOWSON
SIR BENJAMIN BACKBITE	GEORGE PAXTON
ROWLEY	EDWIN WIGHT
MOSES	SAM. E. RYAN
TRIP	CHAS. B. HALL
MR. SNAKE	WALTER OWEN
SIR HARRY BUMPER	FRED. GOLDTHWAITE
LADY SNEERWELL'S SERVANT	E. J. CARTER
JOSEPH SURFACE'S SERVANT	E. N. HOYT
SIR PETER TEAZLE'S SERVANT	JOHN MARTIN

VICKE

- Treasurer.

Musical Director.

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J. HOWARD

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k, and evening performance at 8. Doors open—Matinees, 1.15 ; Evenings, 7.

in the aisles of this Theatre, nor is it ever permitted to be overcrowded to the annoyance of
e performance. Any demand, or acceptance, of payment for seats by ushers is an impositi
any inattention on the part of the attaches, to the Manager.

TWENTY-NINTH SEASON

SATURDAY, August 15th, 1885, with Matinees Wednesday

Last Performances of Sheridan's Comedy. in 6 Acts, entitl

SCHOOL FOR SCA

(For CAST, etc., see next page.)

a will perform the following selections, under the leadership of Mr.

.....“Martha.”.....

Box Office open continuously, from 7 A. M. until 10 P. M., for sale of Reserved Seats, which can be secured six days in advance. Matinees begin at 2 o'clock, and evening performances at 7:30. Doors open—Matinees 1; Evenings, 7.

☞ Chairs are never allowed in the aisles of this Theatre, nor is it ever permitted to be overcrowded to the annoyance of its regular patrons. Please report any inattention or incivility on the part of ushers, or other employes, to the management.

LAST WEEK OF Mr. Dieter

THE DE BEAUPLAN

GRAND FRENCH OPERA COMPANY.

FRIDAY EVENING, APRIL 1st, 1881.

In consequence of sudden indisposition of Mme. AMBRE, "ROMEO and JULIETTE" cannot be presented this evening. In its stead will be substituted Meyerbeer's Grand Opera, in Five Acts,

L'AFRICAINE!

With the following Great Cast:

VASCO DE GAMA.....**M. TOURNIE**

NELUSKO.....M. UTTO
DON PEDRO.....M. JOURDON
UN GRAND INQUISITOR.....M. FEITLINGER
UN GRAND BRAHMINE,.....M. FEITLINGER
DON ALVAR.....M. ESCALA

DON DIEGO.....M. ROSSI
SCLEKA.....M'lle DELPRATO
INES.....M'lle LAGYE
ANNA.....Mme. FEITLINGER

Two Grand Ballets under the direction of MR. MAZILIER. M'lle HENNECART, M'lle LA BELLA and M'lle GOSSI.

MUSICAL DIRECTOR and CONDUCTOR.....*M. MOMAS*

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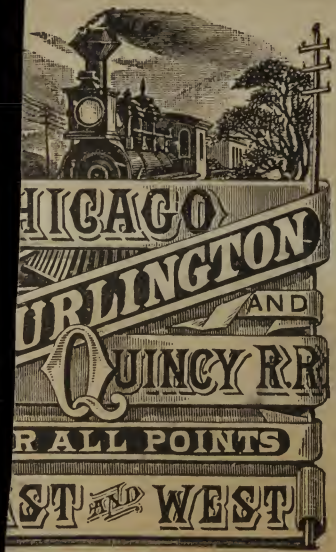

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LINGTON ROUTE.
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ains Daily between Chicago, Des
ncil Bluffs, Omaha, Lincoln, St.

the Dutch dialect, a Hebrew [illegible] acting on the Atlanta boards. The man is a thorough artist. He plays without effort and convulses his audience at will. His recitations are the finest we have ever heard here, the little piece, "Somebody's Mother," being a perfect gem of pathos. His temperance and senatorial speeches were exquisitely funny, and his various sweet songs were charmingly given.

"We question very seriously if any actor ever gave an Atlanta audience more genuine pleasure than did Gus Williams last night. But it is vain to attempt to describe [illegible] must be seen to be enjoyed. [illegible] but one Williams in the [illegible]ry, and we can't help being right sorry for people who have never had the pleasure of seeing him as 'Our German Senator.'"

THE LEGION OF HONOR COMBINATION

Has achieved a genuine success in Philadelphia and Baltimore, where it has recently been produced. The press of those cities is liberal in its praise of the acting of Messrs. Sam'l Peircy and Lewis Morrison, and Miss Annie Graham. Our patrons will soon have an opportunity of judging of the merits of the play. The leading members of the combination are favorably known here already.

Albany, Troy, Rochester, Ba[illegible]ve
St. Louis, Quincy, Chi[illegible]wau
elsewh[illegible]

W. C. MET[illegible]
127 W. Randolph St.,

A NEW DI[illegible]
PAR[illegible]
DIAM[illegible]
Equal i[illegible]
wear to
DIAMO
119 East Ma[illegible]n

DR. M. W. SHE[illegible]
DENTI[illegible]
Office, Corner State and Mad[illegible]
Dore Block
Gives Vitalized Air, and Extr[illegible]
Pain.

MRS. ANDRE[illegible]
Ladies' and Gentlemen
RESTAURA[illegible]
Catering to the Respectable Eler[illegible]

[illegible] Majesty's Italian Opera Company.

J. H. MAPLESON, - Director

COLUMBIA THEATRE, 4 P. M.

In consequence of the indisposition of Mlle. Fohstrom the opera for to-night will be changed.

MME. DOTTI.

This Monday Evening, February 15,

VERDI'S OPERA,

IL TROVATORE.

MANRICO	Signor RAVELLI
IL CONTE DI LUNA	Signor DE ANNA
FERRANDO	Signor CHERUBINI
RUIZ	Signor [illegible]ALDINI
UN ZINGARO	Signor [illegible]LETTO
AZUCENA	Mme. [illegible]
INEZ	Mlle. BAUERMEIS[illegible]

—AND—

LEONORA	Mme. DOT[illegible]

Mme. MALVINA CAVALAZZI and the Corps de Ballet will appear in the divertisement.

Conductor	Signor BUNBONI
DIRECTOR OF THE MUSIC AND [illegible]NDUCTOR	SIGNOR ARDITI

...TS.

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G SUNDAY EVENING, APRIL 8TH, 1888

Matinees Wednesday and Saturday.

(THE)

French Grand Opera Co.

Tuesday, April 10, 188

Guillaume Tell.

and Opera in 4 Acts — Music by G. Rossini

UILLAUME TELL ..... M. CLAVERIE

LD ..... M. BERGER

Leading Tenor Grand Opera House, Paris.

R ..... M. DENOYE

esier ..... M. Coste

euthold ..... M. Mauge

Melchthal ..... M. Lagarde

Le Pecheur ..... M. Butat

Rodolphe ..... M. Roche

Jemmy ..... Mme. Grandel

Hedwige ..... Mme. DeVoltry

—ET—

MATHILDE ..... MME. HERVEY

GRAND BALLET.

M'LLE LINDA PASTORIE.

M'LLE BEATRICE — M'LLE CHAMPAVERT

Daily Progr

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JAMES D. CARSON.....

W H. MORTON.....MANAGER FRANK L. PERL

8 A.M. until 10 P.M. Reserved Seats can be had Six Days in advance. Matin

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MATINEES WEDNESDAY AND SATURDAY,

ENCH GRAND OPERA C

From Paris, Franc

For Cast, Etc., See Next Page.

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OLUMBIA THEATRE.

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MORTON ..... MANAGER FRANK L. PERLEY .. ASSOCIATE MANAGER

COMMENCING SUNDAY EVENING, APRIL 15TH, 1888

Matinees Wednesday and Saturday.

(THE)

ench Grand Opera Co.

uesday Night, April 17

ROBERT LE DIABLE.

Opera in 5 Acts. By Meyerbeer.

bert ..... **M. Berger**

Leading Tenor Grand Opera House, Paris.

rtram ..... **M. Denoye**

fant ..... Genin

..... Rob[b]

..... **Mme. De Rinkly**

..... **Mme. Hervey**

Daily Programme

JAMES D. CARSON.....

W H. MORTON.....MANAGER FRANK L. PER

om 8 A.M. until 10 P.M. Reserved Seats can be had Six Days in advance.

mencing Sunday Evening, April

MATINEES WEDNESDAY AND SATURDAY,

RENCH GRAND OPERA

From Paris, Fran

For Cast, Etc., See Next Page.

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COLUMBIA THEATRE.

JAMES CARSON ..... PROPRIETOR

W. H. MORTON ..... MANAGER FRANK L. PERLEY .. ASSOCIATE MANAGER

WEEK COMMENCING SUNDAY EVENING, APRIL 15TH, 1888

Matinees Wednesday and Saturday.

(THE)

French Grand Opera Co.

Thursday Evening,

Halevy's Grand Opera,

THE JEWESS

(LA JUIVE.)

Grand Opera in 5 Acts. Music by Halevy.

Eleazar ..... **M. Berger**

Leading Tenor, Grand Opera House, Paris.

Cardinal Brogue ..... **M. Denoye**

Leopold ..... M. Genin

Ruggiero ..... M. Mauge

Rachel ..... **M'lle DeRinkly**

Eudofle ..... **M'lle Hervey**

Daily Programme

COLUMBIA THE

JAMES D. CARSON.....P

W H. MORTON.....MANAGER FRANK L. PERLEY.....

n 8 A.M. until 10 P.M. Reserved Seats can be had Six Days in advance. Matinee at

mencing Sunday Evening, April 8, 1

MATINEES WEDNESDAY AND SATURDAY,

RENCH GRAND OPERA C

From Paris, France

For Cast, Etc., See Next Page.

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EK COMMENCING SUNDAY EVENING, APRIL 15TH, 1888

Matinees Wednesday and Saturday.

(THE)

French Grand Opera Co.

Friday Evening,

HAMLET.

Grand Opera in Four Acts and Six Tableaux
Music by Ambrose Thomas.

HAMLET	M. CLAVERIE
LE ROI	DENOYE
LAERTE	GARAUD
HORATIO	ST. JEAN
MARCELLUS	BUTAT
POLONIUS	LAGARDE
LE SPECTRE	COSTE
LA REINE	MME. GARELLI
OPHELIE	MLLE. HERVEY

BEGINNING NEXT SUNDAY NIGHT, APRIL 22

Daily Programme

COLUMBIA TH

JAMES D. CARSON.....

W H. MORTON.....MANAGER FRANK L. PERLEY

n 8 A.M. until 10 P.M. Reserved Seats can be had Six Days in advance. Matinee

mencing Sunday Evening, April 8,

MATINEES WEDNESDAY AND SATURDAY,

RENCH GRAND OPERA C

From Paris, France

For Cast, Etc., See Next Page.

OPTICIAN

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MERRIM
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Columbia Theatre

Commencing Monday Evening, February 8, 1886

Her Majesty's Italian Opera Company.

J. H. MAPLESON, - Director

Friday Evening, February 19,

Ambroise Thomas' Opera,

MIGNON!

WILHELM	Signor DE FALCO
LOTHARIO	Signor DEL PUENTE
GIARNO	Signor VETTA
LAERTES	Signor RINALDINI
ANTONIO	Signor DE VASCHETTI
FREDERICK	Mlle. DE VIGNE
FILINA	Mlle. BARBO
—AND—	
MIGNON	Mme. MINNIE HAUK

Director of the Music and Conductor ..... Signor BIMBONI

Columbia Theatre

MR. S. G. PRATT'S

GRAND OPERA,

LUCILLE

ENLISTING THE SERVICES OF

Miss KATHERINE VAN ARNHEIM, Soprano AND Miss EFFIE STEWART, Alternate	as.....LUCILLE
Miss FANNIE MYERS, Contralto	SPERANZA
Mr. ALFRED WILKIE, Tenor	ANTONIO, MARQUIS DI CANTANIA
Mr. JOHN GARNER, Baritone	CHEVALIER D'AUVERGNE
Mr. S. A. D. LANE, Bass	COMTE D'AUVERGNE
Mr. FERRIS HARTMAN, Baritone	BATTISTE
Mr. G. ENGLAND, Bass	JUDGE
Mr. G. HUMMEL, Tenor	MESSENGER

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Acting Manager, John S. McConne

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RAND OPERA

UCILLE

(FOR CAST, ETC, SEE NEXT PAGE.)

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The plot of this most promising work is of the romantic type and presents opportunity for great dramatic effect. It is the love story of Lucille, daughter of a French nobleman, who, while traveling in Italy, meets and becomes enamored of a young Sicilian nobleman (Antonio) who is in political exile. Her return to Paris with her family parts the lovers, and an adventurer, cousin to Lucille, sets about to frustrate the lovers' hopes, in order that Lucille's fortune may become his. Lucille returns to Italy at the death of her father to seek her lover, and finds him the favorite of the King at a court ball. Through the plotting of the cousin (Chevalier D'Avergne), Antonio is cast into prison for participating in a revolt against the government, and sentenced to lifelong imprisonment. In despair at his prospects Antonio is about to die by his own hand, when a messenger from the King arrives with a pardon for Antonio and an order that the adventurer be made to suffer in his stead.

The plot offers great scenic possibilities which will be made the most of. Mr. J. M. Hill, will have all new scenery painted especially for this production, presenting each scene with every accessory that art and money can produce.

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MONDAY EVENING, FEBRUARY 8, 1886.

Her Majesty's Italian Opera Company.

J. H. MAPLESON, - Director.

OPENING NIGHT.

CARMEN.

DON JOSE..... Signor RAVELLI
ESCAMILLO—Toreador..... Signor DEL PUENTE
ZUNIGA..... Signor DE VASCHETTI
IL DANCAIRO..... Signor CARACCIOLO
IL REMENDADO..... Signor RINALDINI
MORALES..... Signor BIELETTO
MICHAELA..... Mlle. DOTTI
PAQUITA..... Mlle. BAUERMEISTER
MERCEDES..... Mme. LABLACHE

—AND—

CARMEN—A Gipsy..... Mme. MINNIE HAUK
The Incidental Diversement by..... Mme. MALVINA CAVALAZZI
and the Corps de Ballet.

Director of the Music and Conductor..... Signor ARDITI

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Commencing Monday Evening, February 8, 1886

Her Majesty's Italian Opera Company.

J. H. MAPLESON, - Director

COLUMBIA THEATRE, 4 P. M.

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MME. DOTTI

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IL TROVATORE.

MANRICO ..... Signor RAVELLI
IL CONTE DI LUNA ..... Signor DE ANNA
FERRANDO ..... Signor CHERUBINI
RUIZ ..... Signor RINALDINI
UN ZINGARO ..... Signor BIELETTO
AZUCENA ..... Mme. LABLACHE
INEZ ..... Mlle. BAUERMEISTER

—AND—

LEONORA ..... Mme. DOTTI

Mme. Malvina Cavalazzi and the Corps de Ballet will appear in the divertisement.

Conductor ..... Signor BUNBONI

Director of the Music and Conductor ..... Signor ARDI

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ANTONIO	SIGNOR DE VASCHETTI
FREDERICK	MLLE. DE VIGNE
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—AND—	
MIGNON	MME. MINNIE HAUK

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WALT DISNEY'S
MARY POPPINS

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Mary Poppins

...the author and story teller

One of literature's most beloved and delightful heroines, "Mary Poppins," at long last steps from the printed page to become an unforgettable living, breathing personality through the motion picture magic of master story-teller Walt Disney.

Almost from the day the enchanting, elusive Mary Poppins character appeared on the literary scene in 1934, straight from the pen of English authoress P. L. Travers, she seemed destined to gain additional fame through some form of the entertainment medium.

Theatrical, motion picture and television producers tried to obtain rights to the "Mary Poppins" books, but all were rejected by the authoress, for fear of what might happen to the stories, and particularly her heroine, in the dramatization.

Disney first became aware of the delightful Mary Poppins about fifteen years ago, when one of his daughters introduced him to the magical nursemaid. Her enthusiasm for the books prompted his reading them and he, too, saw their potential as material for a motion picture.

Upon learning that film rights were unobtainable, he temporarily abandoned the idea. Then, several years ago, the paths of Disney and Mrs. Travers happened to cross in London. They discussed the possibility of his bringing "Mary Poppins" to the screen and the authoress, cognizant of the producer's integrity and artistic endeavors, agreed to relinquish the film rights if his approach to the stories met with her approval.

On Disney's return to the studio, the project was set in motion and several months later, Mrs. Travers was invited to Burbank for story conferences. Elated with the treatment her beloved heroine was receiving, the authoress signed the formal contracts.

The screenplay was put into the capable hands of two of Disney's top writers, Bill Walsh and Don DaGradi. Walsh, one of Hollywood's most gifted writers and humorists, also served as Disney's co-producer.

To handle the direction of the multi-faceted production, Walt entrusted the assignment to Robert Stevenson, who in the past had directed such Disney successes as "Old Yeller," "The Absent Minded Professor," "Son of Flubber" and "In Search of the Castaways."

This mild-mannered Britisher, with a complete understanding of British humor and a genuine flair for comedy, was the perfect choice for this English-flavored musical.

With these key creative people at the helm, more than a year of pre-production planning was still necessary before "Mary Poppins" was ready to go before the cameras.

One of the brightest musical comedy stars of Broadway and the London stage is vivacious and talented Julie Andrews, who makes her screen debut in the title role of Walt Disney's musical feature, "Mary Poppins."

Julie Andrews

A professional since she was twelve, Julie astounded theatre-goers at this tender age when she stepped on stage in a revue and sang an operatic aria in her clear, young soprano voice. This impressive bow established the talented Miss Andrews as a performer with a great future in the theatre.

Other revues, concert tours, guest appearances on radio and television followed. While appearing in a pantomime at the London Palladium, Julie was offered the lead role in "The Boyfriend" on Broadway.

At the end of a year's run in this hit musical, Julie was handed the plum role of Eliza Doolittle in Lerner and Loewe's "My Fair Lady," which went on to make theatrical history.

After two years in the New York company of "My Fair Lady," Julie returned to England to play Eliza for eighteen months in the London run of the show.

Returning to Broadway in Lerner and Loewe's "Camelot," Julie scored another personal triumph.

During one of her last performances in the hit musical, she was visited backstage by Walt Disney who offered her the title role in his forthcoming production of "Mary Poppins."

Julie's inspired performance in this exciting tunefilm led to stellar roles in "The Americanization of Emily" and "The Sound of Music," firmly establishing her as one of Hollywood's most important new stars.

Riding high on a run-away merry-go-round.

A little soft shoe by Dick and Julie

David Tomlinson

A veteran of over thirty-five British films, brilliant actor-comedian David Tomlinson makes his American film bow in Walt Disney's "Mary Poppins."

Fresh from a two-year triumph in the London stage success, "Boeing-Boeing," Tomlinson was seen by Walt in the romantic comedy and signed for the important role of the harassed father, Mr. Banks.

Equally at home on screen or stage, Tomlinson made his professional debut in London's West End production of "Quiet Wedding," as understudy to the star. When the play went on tour, David took over the leading role and later re-created his role in the film version.

At the outbreak of World War II, Tomlinson joined the R.A.F. and became a flying instructor. Discharged in May, 1946, with the rank of flight-lieutenant, he immediately resumed his acting career.

He has since appeared in such noteworthy English films as "The Way to the Stars," "Miranda," "Fame is the Spur," "Carry on Admiral," "Up the Creek," and the recent Academy Award winner, "Tom Jones," to name a few.

Glynis Johns

Known to audiences around the world for her critically acclaimed work on stage, screen and television, Glynis Johns is considered one of the most versatile actresses in the entertainment field today.

The petite and attractive Miss Johns has proved conclusively she is equally adept at comedy or dramatic roles as she brings her own special and unique charm to whatever part she is portraying.

Now Glynis adds musical comedy to her long list of accomplishments playing the whimsical suffragette mother, Mrs. Banks, in Walt Disney's musical "Mary Poppins," her third film for the producer.

The fourth generation of a theatrical family, Glynis began her career as a dancing prodigy at the age of six. At twelve, she switched from dancing to acting.

Her performance in the stage hit, "The Chilren's Hour," led to her movie debut in "South Riding" and an exclusive film contract with Alexander Korda. Since then there has been no lapse in an active career that has included such memorable motion pictures as "The Promoter," "Miranda," "Encore," "The Sundowners" and "Papa's Delicate Condition," and Disney's "The Sword and the Rose" and "Rob Roy, the Highland Rogue."

Hermione Baddeley

Fresh from dramatic triumphs on Broadway in "A Taste of Honey" and "The Milk Train Doesn't Stop Here Anymore," versatile British star Hermione Baddeley returns to film comedy in the role of Ellen, a Cockney maid.

Karen Dotrice

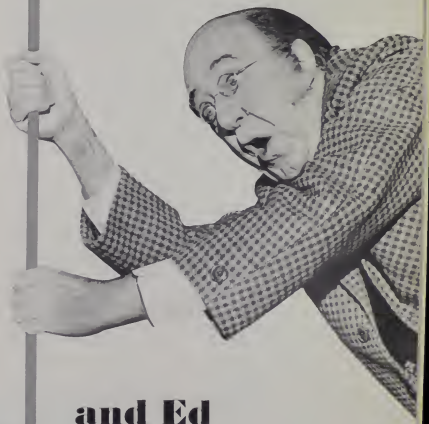
Karen Dotrice, youngest member of one of Britain's most talented acting families, makes her second screen appearance as Jane Banks. A discovery of Walt Disney, she recently made her screen bow in the producer's "The Three Lives of Thomasina."

Matthew Garber

Young Matthew Garber also makes his second screen appearance in the role of Michael Banks. Another of Disney's acting finds, this pint-sized method actor also made his movie debut in the producer's "The Three Lives of Thomasina."

Arthur Treacher

Having played more English butlers on screen than probably any other living actor, veteran British comedian Arthur Treacher enjoys a complete change of pace in the role of Constable Jones, a kind-hearted London policeman.



and Ed Wynn

Beloved by all who know him, this 77-year-young thespian is literally a living history of the entertainment world.

Now in the sixty-first year of a still flourishing career, Ed Wynn contributes another of his incomparable comedy performances in Walt Disney's "Mary Poppins." As the lovable, laugh-happy Uncle Albert, he chalks up his seventh film assignment under the Disney banner.

Ed made his acting debut at the age of sixteen appearing in vaudeville with various partners until 1914, when he was signed for the "Ziegfeld Follies" of that year. Extended runs in "The Passing Show of 1916" and "Shubert's Gaities" followed.

Subsequently he wrote, directed and produced "Ed Wynn's Carnival," "The Perfect Fool" and "The Grab Bag."

Ed made his first motion picture, a silent, in 1926, and during the thirties divided his time between the screen and radio, for which he created his ever-famous Fire Chief characterization.

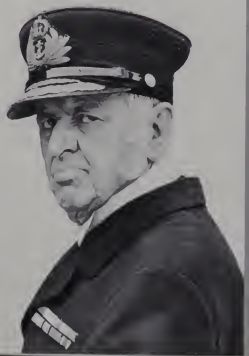
A pioneer in television, too, Ed continues to enjoy an active career here as well as in motion pictures.

Elsa Lanchester

The inimitable Elsa Lanchester, who has built a colorful career in drama, music and comedy, creates another of her whimsical characterizations as Katie Nanna, the harassed nursemaid, whose abrupt departure creates a household catastrophe.

Reginald Owen

Having portrayed everything from a French statesman to a detergent tycoon during his 35-year screen career, veteran performer Reginald Owen plays to perfection the role of the eccentric Admiral Boom, late of His Majesty's Navy.



Music

The talented song-writing team of Richard M. and Robert B. Sherman and Academy Award-winning musical director Irwin Kostal prove an unbeatable musical combination for Walt Disney's "Mary Poppins."

The brothers Sherman, who pooled their musical talents at the suggestion of their hit song-writing father, Al Sherman, have been staff composers at the Disney Studio for the past five years. During this time, they have composed hit tunes for such Disney successes as "The Parent Trap," "Bon Voyage" and "Summer Magic," plus original music for "Walt Disney's Wonderful World of Color" on the NBC-TV Network.

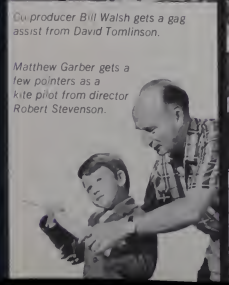
Composers Dick and Bob Sherman, musical director Irwin Kostal, Dick and Julie enjoy an impromptu songfest during rehearsal.

However, "Mary Poppins" has proved the greatest challenge and most rewarding musical assignment of their careers. For the delightful tunefilm, the Shermans composed fourteen completely original songs, including such unique titles as "Spoonful of Sugar," "Jolly Holiday," "Love to Laugh," "Chim-Chim-Cheree," "Feed the Birds" (Tuppence a Bag), "Step in Time," "Stay Awake," "Sister Suffragette," "A Man Has Dreams," "The Life I Lead" and "Supercalifragilisticexpialidocious."

This last title was a tongue twister the Shermans dreamed up as kids for a gag during summer camp doldrums. They had forgotten about it until Disney requested a superlative superlative to put over a story point. Bob and

Supercalifragilisti

Co-producer Bill Walsh gets a gag assist from David Tomlinson.



Matthew Garber gets a few pointers as a kite pilot from director Robert Stevenson.

Dick not only came up with the word but also a song that could very well become the hit tune of the show.

Kostal, who received the coveted Oscar for his scoring of "West Side Story," divides his time between motion pictures, television and Broadway.

The former musical director of "The Garry Moore Show" on television, he also wielded the baton on several of the Carol Burnett TV specials.

One of the great musical talents of our time, Kostal was musical director of the hit tune-show, "Fiorello," and is currently represented on Broadway with the musical-comedy smash, "A Funny Thing Happened on the Way to the Forum."

Upon completing the supervision, arranging and conducting of the music for "Mary Poppins," he drew the same assignment for the filmization of Rodgers and Hammerstein's "The Sound of Music."

A seventy-five piece orchestra, comprising the finest musicians in Hollywood, was used in the scoring of the Disney musical. Six weeks of pre-scoring was necessary to record the songs of stars Julie Andrews, Dick Van Dyke, David Tomlinson and Glynis Johns. The post-scoring of the background music for the production involved an additional two-month period. The entire musical score, including the songs, was recorded in full stereophonic sound, to enhance the enjoyment of this important Disney presentation in its initial engagements

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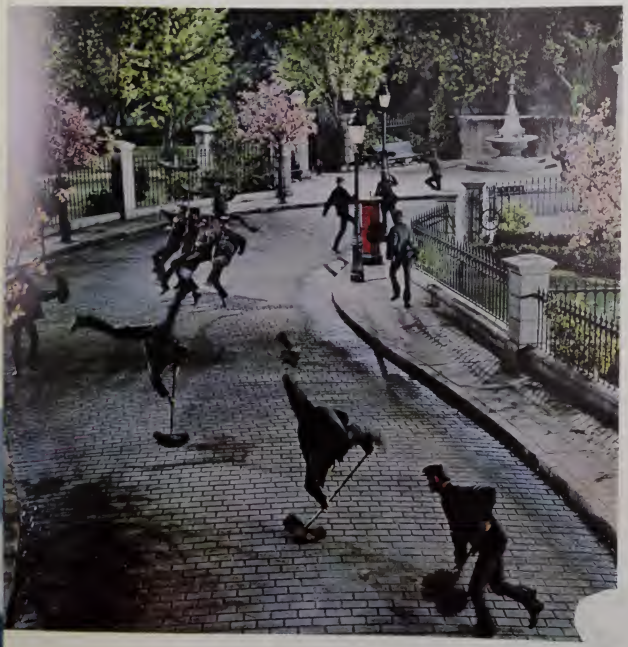


Choreography

Exciting dancing and unique staging play an important part in every stage or film musical and choreographers Marc Breaux and Dee Dee Wood have contributed both to Walt Disney's sparkling musical feature, "Mary Poppins."

This husband-and-wife team, whose work has brightened many a Broadway musical and television special, now lends its vibrant talents to a motion picture for the first time.

The lightning-paced chimney sweep ballet, one of the most rigorous film routines ever set to music, the charming and colorful "Jolly Holiday" sequence with its imaginative dances, and the tuneful airborne teaparty provide many of the show-stopping moments in the delightful musical.

Prior to the chimney sweep ballet going before the cameras, six weeks of rehearsals on an exterior mock up of the rooftop set was necessary. (Top) During a rest period, choreographers Marc Breaux and Dee Dee Wood confer with Walt and members of his production staff, Peter Ellenshaw, Dick and Bob Sherman, Bill Walsh and Nat Farber, on the staging of the intricate dance number. (Bottom) While Julie sits this one out, Dick practices a chimney sweep leap.

(Bottom left) Marc and Dee Dee put Dick and Julie through their paces for the delightful "Jolly Holiday" sequence.

Animation

The technique of combining live-action photography with the animated cartoon has long been considered one of Walt Disney's major contributions to motion pictures. First pioneered by him some forty years ago in a series called "Alice in Cartoonland," it has been developed down through the years at the Disney Studio and is used only on special occasions, when the story calls for these special effects.

Combined live-action with animation proved the highlights of such past Disney successes as "The Three Caballeros" and "Song of the South," but has never been used more effectively than in the delightful "Jolly Holiday" sequence of his "Mary Poppins."

Milt Kahl animates a feisty cartoon fox into a fanciful scene with Dick Van Dyke.

Animators Ollie Johnston and Frank Thomas suggest a version for a penquin dance in a story session with animation director Hamilton Luske and art director McLaren Stewart.

The nannies take to the air

A teaparty on the ceiling is always fun

Admiral Boom and Mr. Binnacle lower away

Production

The success of any motion picture depends upon the teamwork efforts of its production staff and "Mary Poppins" is a perfect example of such harmonious collaboration.

In addition to such key people as the film's imaginative and seasoned director, Robert Stevenson, the co-producer, Bill Walsh, who also co-wrote the screenplay with Don DaGradi, the song writers, musical director and choreographers, Walt Disney recruited some of the top creative people from Hollywood, Broadway and London to merge their individual talents into the making of perhaps his most ambitious motion picture.

The noted English designer Tony Walton, whose costumes and sets have graced many London stage successes, as well as the current Broadway and London hit, "A Funny Thing Happened on the Way to the Forum," created the colorful costumes and served as design consultant on the overall production.

The lavish sets, which include an elaborate replica of a London park adjoining colorful Cherry Tree Lane, the expansive roof tops of London, the interiors of an English bank, as well as the homes of Uncle Albert and the Banks family, Admiral Boom's ship-shape dwelling and a cross-section of London streets, filled to capacity the four enormous sound stages of the Disney Studio.

These settings were designed and created by art directors Carroll Clark and William H. Tuntke, with Emile Kuri, two-time Academy Award winner, and Hal Gausman handling the set decoration.

In a musical feature like "Mary Poppins," the special effects experts have a field day. Such innovations as a teaparty on the ceiling, the airborne travels of the flying nanny, and merry-go-round horses that break from their carousel and gallop off across the countryside, are but a few of the magical tricks they were called upon to perform. Peter Ellenshaw, Eustace Lycett and Robert A. Mattey combined their wizardry to perfect these overwhelming feats.

Edward Colman, whose cinematography has so imaginatively captured the mood and action of such Disney successes as "Babes in Toyland," "The Absent Minded Professor" and "Son of Flubber," was the director of photography.

These talents, together with many others, have produced a motion picture that might well be Walt Disney's supreme achievement in screen entertainment.

Director Robert Stevenson discusses a story point with co-producer Bill Walsh and Walsh's collaborator, Don DaGradi.

Second unit director Art Vitarelli confers with special effects experts Bob Mattey and Eustace Lycett on a flying merry-go-round horse.

Artist Peter Ellenshaw and art director Carroll Clark discuss sets and background art for the elaborate musical.

Walt Disney's

Cast

JULIE ANDREWS	Mary Poppins
DICK VAN DYKE	Bert
DAVID TOMLINSON	Mr. Banks
GLYNIS JOHNS	Mrs. Banks
ED WYNN	Uncle Albert
HERMIONE BADDELEY	Ellen
KAREN DOTRICE	Jane Banks
MATTHEW GARBER	Michael Banks
ELSA LANCHESTER	Katie Nanna
ARTHUR TREACHER	Constable Jones
REGINALD OWEN	Admiral Boom
RETA SHAW	Mrs. Brill
ARTHUR MALET	Mr. Dawes, Jr.
JANE DARWELL	The Bird Woman
CYRIL DELEVANTI	Mr. Grubbs
LESTER MATTHEWS	Mr. Tomes
CLIVE L. HALLIDAY	Mr. Mousley
DON BARCLAY	Mr. Binnacle
MARJORIE BENNETT	Miss Lark
ALMA LAWTON	Mrs. Corry
MARJORIE EATON	Miss Persimmon

Credits

Directed by	Robert Stevenson
Co-Producer	Bill Walsh
Screenplay by	Bill Walsh and Don DaGradi
Based on the "Mary Poppins" books by	P. L. Travers
Music and Lyrics by	Richard M. Sherman and Robert B. Sherman
Music Supervised, Arranged and Conducted by	Irwin Kostal
Costume and Design Consultant	Tony Walton
Director of Photography	Edward Colman, A.S.C.
Art Directors	Carroll Clark, William H. Tuntke
Film Editor	Cotton Warburton, A.C.E.
Set Decorators	Emile Kuri, Hal Gausman
Choreography by	Marc Breaux and Dee Dee Wood
Costumes Executed by	Bill Thomas
Consultant	P. L. Travers
Sound Supervisor	Robert O. Cook
Sound Mixer	Dean Thomas
Costumers	Chuck Keehne, Gertrude Casey
Make-up	Pat McNalley
Hair Stylist	La Rue Matheron
Assistant Directors	Joseph L. McEveety, Paul Feiner
Music Editor	Evelyn Kennedy
Dance Accompanist	Nat Farber
Assistant to the Conductor	James MacDonald
Live Action Second Unit Director	Arthur J. Vitarelli
Animation Director	Hamilton S. Luske
Animation Art Director	McLaren Stewart
Nursery Sequence Design	Bill Justice, Xavier Atencio
Animation	Milt Kahl, Ollie Johnston, John Lounsbery, Hal Ambro, Frank Thomas, Ward Kimball, Eric Larson, Cliff Nordberg, Jack Boyd
Background	Al Dempster, Don Griffith, Art Riley, Bill Layne
Special Effects	Peter Ellenshaw, Eustace Lycett, Robert A. Mattey

The Confessions of a Musical Journalist.

XVI.

MY FIRST PLAY.

I always speak of this event in my life as "my first play," merely because it was my first, but also, because, like all aspiring writers, I trust it may not be my last. I mention this incidentally, as a little bit of encouragement to those to whose sharp pens I know will tremble with anticipatory excitement at the mere prospect of an opportunity to "get even."

Now, the way that I came to write a play and get it produced was thus:

One morning while rushing along in a "Hansom" by the Queen's Theatre in Longacre, I was hailed by an old gentleman, known for half a century by all theatrical men in London as "Jolly John Ryder." In many ways, the old gentleman resembled our well-known and popular actor, John Oliver. In theatrical management, Mr. Ryder had travelled himself with the legitimate drama, in which he has always maintained a considerable prominence. He belonged to the old school, not only in acting, but in many other things, among them in a tendency to be hard. Money was every possible opportunity. As I got out of the cab, he seized me by the arm and exclaimed, "Where the devil do you come from?"

"I have just come up from Oxford," I replied, "where I am keeping term, to look after the next number of my magazine, the *Dark Blue*."

"I had hardly got the words out of my mouth, when the old gentleman explained to me, in intermittent phrases, interrected letters comes greeted forth on the heads of the management of his theatre, playwrights and the public in general. "The theatrical business is going to the dogs. There have we had," said he, "at the theatre four consecutive failures, and it looks very like as if we were going to have a fifth, unless the 'Eruption at Vesuvius,' which we are getting up for Oxeford—'Last Days of Pompey,' I mean—is going to be a Vesuvius eruption property, we shall be right; if it does not, it will close the house."

"The trouble with you managers," said I, "is that you never gauge the public taste, which in my experience always works in a circle. First people have a craze for the legitimate drama. That passes off into a desire to bear the old comedies. From that they get to pantomime, then to burlesque, stages to melodrama, and then by fine degrees to spectacle and the big business, which being first introduced to drama, a revulsion of feeling takes place, and the "legitimate" gets a new lease of life. Now the public taste, at the moment in which we are speaking, has arrived at that condition, wherein it will best appreciate a domestic melodrama with strong local color. A good play, introducing life at the University, for instance, would be about the thing, especially if the pictures were a true one, and not a theatrical caricature of Lincoln's." Oxeford."

"Young man," said he, "you come right over to Miss Hodgson; you are just the person we want." With that he hurried me into the theatre, where I was introduced to Miss Henrietta Hodson, the manageress. Miss Hodson is also generally conceded to be an actress of remarkable power and intelligence, received me most kindly and heard all I had to say. By some fatal misapprehension she understood me to say that I had a play ready written, and so asked me if I could come round up to the theatre and read it next Thursday. "Certainly," said I, "with the greatest pleasure." What I said that I cannot to this day understand. I suppose the ambition of writing a play and having it produced was too much for me. However, I did not realize until I had got out into the street what I had promised. It being then Monday, 3 P.M., I had just two days and a half to conceive my plot and write my play. However, being at that time at an age when I would have undertaken to run the Derby Course in forty-five minutes' notice, I made up my mind to retire to my chambers and produce that play or die.

What it cost me to accomplish it I do not like to say. But write it I did.

Thursday morning, duly at the appointed hour, I appeared before Miss Hodson, and while she fanned herself on an elegant settee, poured forth the first act. It was concocted,

I do not think it necessary to trouble my readers with any lengthened description of thepiot, especially as I trust to rewrite the play and produce it at some future day. Suffice it to say that I had two main ideas in view. First, I desired to illustrate a man's revenge that should seek the degradation of the family one of whose members had injured him, and that I also wished to present several scenes of Oxford life as truthfully as my own experience would permit.

Miss Hodson was kind enough to say that she thought the work had many points of merit, and that she would herself read it to Mr. Labouchere, who was at that time interested in the theatre. Owing, no doubt, to her kind intercession, I soon after received a notification that my play had been accepted, and would be produced without delay.

I now began to realize what I had done, and soon became aware of the fact that I had stirred up a veritable hornet's nest. I had ebentuated my play "The Undergraduate." That soon brought down upon me the jibes and sarcasm of every penny-a-liner in town. It did not seem to occur to these worthies that a man living at the university might be capable of depicting its life with some regard to truth. Furthermore, I had been guilty of writing a play when barely out of my teens, and had committed the awful crime of getting it accepted.

I had constant trouble with the stage manager and costumer, who insisted upon dressing my "Collegians" in large straw hats, with sky-blue streamers, waistcoats coats and gray trousers. As I knew that half of my audience on the first night, at least, would be composed of "Varsity men, I knew that, whatever might be the many other defects of phe representations, I would have to be said so to the right color of the ribbons. I informed the stage manager that such apparel would make gentlemen look like a cross between variety show swells and an operatic chorus. To which he returned but one reply, "We've got the things in stock, and it's cheaper to use them," and it was only by the most determined representation to Miss Hodson that I secured proper raiment for them. I assured her that if Oxford men were represented with sky-blue streamers it would be considered by the Oxford men as a libel on their university, and by the Cambridge men as a caricature on theirs, that the play would never be permitted to proceed, and was bound to break up in confusion.

The first night arrived. The house was packed, and by the row which prevailed in certain portions of the audience I soon perceived that my play was going to have a very lively time of it. Even the overture provoked a display of feeling, as at its conclusion some cheered the leader, and some hissed him. From this onward a regard of the most free and fearless sort was not a scene, so exquisitely painted and so well set, for the stage management had spared no expense in their portion of the work, that the audience burst into hearty applause and called out the scene painter. The first act was then successfully through the first and second acts, at the end of which latter a perfect storm of applause and of hostile demonstration. One half the house applauded wildly, apparently recognizing in the bad singing and the uproarious noise the truth of my picture, the other half as wildly protested equally determined to put a stop to the proceedings. A suggestion on the part of the host of the "Goose" that a more strict adherence to bel, accompanied by a cornet solo, "Sweet Spirit Hear My Prayer" (Wallace), and a farmer lover of his art, but he is also a stern disciplinarian, and it largely by the force of his personality that he is enabled to render amenable to his will all those under his musical control.

He has attained every career by sender this festival a great artistic success, and, although pecuniary considerations are not paramount, it is probable that, notwithstanding the large expenditure involved, a profit will be realized. The arrangements at the Armory are in every way excellent, and the actual difficulties have been but few, overcome that a fair hearing can be obtained in almost any part of the immense auditorium. The orchestra of 300 occupy a level platform semi-elliptical in form, and the members of the chorus are massed in tier upon tier, en steps that rise in regular gradation, completely surrounding and overshadowing the instrumentalists, a huge sounding board being thereby secured for the latter. The effect is satisfactory to the eye, and, as far as the voices are concerned, to the ear also, the danger of orchestral tone is not commensurate with the number of players engaged. This is attributable to the fact that, as it has been being placed on the same level, the tone is partially absorbed.

Much sound judgment has been displayed in the disposition of the players as far as the relative position of the instruments is concerned. The contra-basses are placed at each end of the orchestra, the remainder are extended in single lines at the back on each side, and the 'cells are massed in the centre, the whole into one double wing, their apex. As the clock struck the hour, Mr. Thomas, with exemplary punctuality, stepped on the platform, and Bach's Cantata, "A stronghold sure," was immediately commenced. The first chorus opens with a fugal subject given out by the tenors, unheralded by any preliminary orchestral matter, and probably owing to this fact they exhibited a little uncertainty of attack. However, they speedily recovered their presence of mind, although, in point of tone, this was undoubtedly the weakest portion of the choir, which on this occasion numbered 1,800. This opening number is somewhat prolix and lacks the organic strength of the other performed their task admirably, save in the matter of "attack" and rhythmic accent, and this remark applies in a greater or less degree to everything they did.

The following recitative was magnificently rendered by Mr. Whitney, his voice, a magnificent baritone, being used with dignified style, aided by a voice of exceptional excellence, serving to invest Bach's steady phrases with unusual interest. The short Arioso into which it leads afforded him an opportunity of displaying his skill in the interpretation of music of a sustained character, and he nobly vindicated his reputation as an artist, unequalled in the realm of oratorio, by his sympathetic delivery of the brief but touching sentences referred to.

The Chorale sung by the chorus in unison, with instrumental contrapuntal matter written in Bach's best manner, was deprived of its legitimate effect by the rapid pace at which it was taken.

It is marked Larghetto maestoso, and if the composer's wishes had been observed the massive breadth of the Chorale would have been preserved, but the adoption of a tempo which can only be described as allegro molto, was a serious mistake.

Mr. Candlius proved himself to be the possessor of a tenor voice of delightfully pure quality and considerable power, which he knows thoroughly well how to use. The severely classical style of the recitative allotted to him, however, is not calculated to exhibit his capabilities to advantage.

The ensuing duet was omitted owing to the unfortunate absence (from illness) of Miss Cary, and the unaccompanied chorale, with its masterly counterpoint, exceedingly well sung by the choir, concluded the work.

The Jupiter Symphony tested the quality of the band and the acoustic properties of the building more thoroughly than

The May Musical Festival

The series of performances inaugurated on Tuesday evening afford a significant proof of the real progress of the art and practice of music in our midst; for the realization of such an undertaking does not wholly depend on the professional element engaged, but also needs the practical cooperation of those who have cultivated their musical talents, from sheer love of the art, in order to carry the matter out on so gigantic a scale. When it is remembered that the choral force taking part in this concert is composed almost exclusively of amateurs, it must be admitted that America can now fairly claim to be considered a musical country.

This result is mainly due to the untiring perseverance and enthusiastic labors of Mr. Theodore Thomas, who has for so many years labored faithfully in the good cause, undaunted by the innumerable difficulties that always beset the man who, single-handed, fights the battle of intellect. The great mass of the public regard music entirely as an amusement, and practically ignore its higher functions. Therefore, the task of educating them up to a higher standard is one of extreme difficulty. Mr. Thomas is a man of keen musical sympathy, and a farmer lover of his art, but he is also a stern disciplinarian, and it largely by the force of his personality that he is enabled to render amenable to his will all those under his musical control.

He has attained every career by sender this festival a great artistic success, and, although pecuniary considerations are not paramount, it is probable that, notwithstanding the large expenditure involved, a profit will be realized. The arrangements at the Armory are in every way excellent, and the actual difficulties have been but few, overcome that a fair hearing can be obtained in almost any part of the immense auditorium. The orchestra of 300 occupy a level platform semi-elliptical in form, and the members of the chorus are massed in tier upon tier, en steps that rise in regular gradation, completely surrounding and overshadowing the instrumentalists, a huge sounding board being thereby secured for the latter. The effect is satisfactory to the eye, and, as far as the voices are concerned, to the ear also, the danger of orchestral tone is not commensurate with the number of players engaged. This is attributable to the fact that, as it has been being placed on the same level, the tone is partially absorbed.

Much sound judgment has been displayed in the disposition of the players as far as the relative position of the instruments is concerned. The contra-basses are placed at each end of the orchestra, the remainder are extended in single lines at the back on each side, and the 'cells are massed in the centre, the whole into one double wing, their apex. As the clock struck the hour, Mr. Thomas, with exemplary punctuality, stepped on the platform, and Bach's Cantata, "A stronghold sure," was immediately commenced. The first chorus opens with a fugal subject given out by the tenors, unheralded by any preliminary orchestral matter, and probably owing to this fact they exhibited a little uncertainty of attack. However, they speedily recovered their presence of mind, although, in point of tone, this was undoubtedly the weakest portion of the choir, which on this occasion numbered 1,800. This opening number is somewhat prolix and lacks the organic strength of the other performed their task admirably, save in the matter of "attack" and rhythmic accent, and this remark applies in a greater or less degree to everything they did.

The following recitative was magnificently rendered by Mr. Whitney, his voice, a magnificent baritone, being used with dignified style, aided by a voice of exceptional excellence, serving to invest Bach's steady phrases with unusual interest. The short Arioso into which it leads afforded him an opportunity of displaying his skill in the interpretation of music of a sustained character, and he nobly vindicated his reputation as an artist, unequalled in the realm of oratorio, by his sympathetic delivery of the brief but touching sentences referred to.

The Chorale sung by the chorus in unison, with instrumental contrapuntal matter written in Bach's best manner, was deprived of its legitimate effect by the rapid pace at which it was taken.

It is marked Larghetto maestoso, and if the composer's wishes had been observed the massive breadth of the Chorale would have been preserved, but the adoption of a tempo which can only be described as allegro molto, was a serious mistake.

Mr. Candlius proved himself to be the possessor of a tenor voice of delightfully pure quality and considerable power, which he knows thoroughly well how to use. The severely classical style of the recitative allotted to him, however, is not calculated to exhibit his capabilities to advantage.

The ensuing duet was omitted owing to the unfortunate absence (from illness) of Miss Cary, and the unaccompanied chorale, with its masterly counterpoint, exceedingly well sung by the choir, concluded the work.

The Jupiter Symphony tested the quality of the band and the acoustic properties of the building more thoroughly than

the preceding number, and although there was a lack of sonority and even clearness in some instances, the result was, on the whole, eminently satisfactory. The first movement was capitally given, the strings were conspicuous for energy and verve, and the wood wind was simply perfect, the delicacy and refinement of tone being something absolutely marvellous.

The Andante was also rendered in a manner that has rarely been equalled. The "reading" was unimpeachable, and it seemed as though every player was animated by the same sentiment, every nuance being observed with equal facility and precision. Mr. Mansell and Pinsuti were less satisfactory, for the simple reason that the former was played unctuous and the latter prete, whereby the one lost its playful charm, and the other became confused and inarticulate. The Finale was a model for the development of the four subjects employed in this celebrated movement render it especially necessary that the slightest unsteady tempo should not be adopted. On the other hand, decision and boldness of attack were called for in several features. The loss of effect in the case of the Menuetto was also felt by the audience, a fact proved by the absence of applause at its termination, although it is, from its timefulness and simplicity, more acceptable to the general public than any other portion of the work.

Of course the event of the evening was the appearance of Pauline Maderna, an artist known the world-wide. Her appearance on the platform was the signal for an enthusiastic ovation. She is a handsome woman, possessed of a stature and of splendid physique. She had chosen for her début here the great Recitative and Aria from "Fidelio." Before she had completed the opening phrases of the Recitative it was evident that her powers had not been overestimated. Her voice, although not apparently of very extended compass (as she sang the Scena in E flat), is of remarkable power, and is also completely under control; as her rendering of the lovely andante abundantly proved. Although not a dramatic soprano, her voice is not equally well adapted for the execution of florid passages, but in the broad declamatory style or music which is expressive of deep and intense emotion, she is superb.

Frau Materna is not merely a singer, but an intellectual artists of a kind that is but rarely encountered, but whose sphere is emphatically the stage, wherein she invests with a genius proper scope for its due development.

She was recalled amid a storm of applause that cannot be described; the whole chorus rose en masse, waving their handkerchiefs in their frantic excitement, the audience exhibiting an equal amount of enthusiasm.

When she reappeared it was the signal for fresh outbursts of cheering, and a gentleman who was in front of the orchestra an elaborately polished horseshoe, which evidently surprised and delighted her personally, and which was well worth retaining. As Frau Materna was being driven away from the rear on her arrival, she observed a man with a shoe, and observed to a gentleman who had accompanied her: "Do you see that horseshoe, it will bring me good luck." Her request was complied with. The circumstance becoming known to some members of the Festival Committee, they obtained possession of the shoe unknown to its owner, sent it to Tallary, who polished and beautified it, and presented it to the prima inscription.

The presentation of this novel souvenir was quite an interesting incident. She shook Mr. Thomas heartily by the hand—a signal for more cheering—and retired, but only to be called out again and again. At last she returned to the orchestra by repeating the final Allegro of the Aria.

After an interval of a quarter of an hour, two encores executed a Handelian "call," and shortly after Mr. Thomas proposed to commence the "Choral Symphony." The three solo vocalists did not put in an appearance till some few minutes afterwards, when they severally took their seats. Miss Wisnant undertook to sing Mise Cary's music, but as she was almost entirely inaudible, it is difficult to state in what manner she accomplished her task. She was, apparently in a state of extreme nervousness, and, therefore, due allowance must be made for her shortcomings.

Mr. Toedt's diminutive voice is utterly useless in a building of such magnitude.

Mr. Henschel also seemed somewhat vocally deficient, and although he sings skilfully, this does not compensate for the absence of voice.

The trio, "For the Lord is gracious," was consequently a most unsatisfactory performance, and was not creditable to worthy the occasion.

The choruses with which the work commence were taken at two rapid a pace, and the Handelian character was, consequently, eliminated. In the fugue the weakness of the soprano was manifested when the voices divided in accordance with the requirements of the five-part writing.

The "Hymn of Praise" was finely rendered by Miss Wisnant and Mr. Henschel, but the accompaniments were played with the utmost grace and delicacy.

The subsequent chorus, "O, tal Your Way," was characterized by lack of emphatic treatment on the part of the chorus, a want of precision in taking up fugal points.

The substitution of E flat for B natural on the third note of a soprano phrase, on the first occurrence of the word "God," was also a strange oversight, as it was not prepared the accuracy of the corresponding passage, assigned to tenors and basses respectively, in the two previous bars, but destroyed the fine effect of the unaccompanied chord of E flat which occurs in the third bar following.

The "Gloria Patri" marked allegro maestoso, was taken at double the rate of speed indicated, and the whole movement, as well as the Final Fugue, suffered in equal fugal comprehensible in consequence. The disastrous results were more apparent on account of the immense area of the building, which demanded that any tempo should be duly adopted, should be in the opposite direction.

On the whole, however, the concert was characterized by much real excellence, and it may fairly be anticipated that the subsequent concerts will reach a much higher standard.

The audience numbered 5,000, and thanks to the admirable seating arrangement, all were accommodated without delay or inconvenience.

One circumstance worthy of special note occurred. Mr. Thomas administered a well deserved rebuke to a party of well-dressed but ill-bred people, who started to leave the building in the midst of the last chorus. He immediately stopped the performance and signalled the chorus to sit down, explaining to the audience that when the disturbers of the public peace had departed, he would resume and conclude. His spirited action was highly indorsed, and it is fervently to be hoped that the lesson will have a decisive effect on other equally inconsiderate people, if not exist.

Salmi Morse's New Opera.

In spite of the preoccupations and disturbances of the May evenings and the engrossing claims and attractions of the Music Festival, the announcement that Dr. Salmi Morse, the author of "The Passion Play" and "The Doctor of Lima," had written a new opera, caused the wildest excitement throughout the city. Col. Mapleson stopped, with one foot upon the steps of his steamer, and exclaimed, "Why was I not told of this before?" Theodore Thomas' baton was arrested in mid-air, and the music that Theodore Thomas was arrested in Boston, and the great conductor, neglecting his Music Matters for a moment, expressed his surprise in a polyglot sentence, which seemed to the chorus like indignation. Sullivan, Gilbert, Carte, and Richard D'Oyly Carte, way Hall, and murmured, "And he never asked me to compose the music!" Maurice Grau stopped to James Morrisser, "That is an opera I can sing without sacrificing my religious scruples." Maurice Grau sailed for the first time in search of New York with his French troupe, and Abbey & Grau's New York hall with the French Fair. Here in New York struck him each of the Standard Theatre, "It will come high, but I must have it!"

In a word, everybody was aroused, curious and interested, and the pious Boston Ideals saw their way clear for another season.

MUSIC AND DRAMA comes, like a poulice, to soothe the popular and professional excitement by the announcement of the facts. It is true that Salmi Morse has written the libretto of an opera, or, rather, as he would have it, he has written the book of an opera. The music is by Carl Kerssen, who resides at 25 Waverley place, New York City, but, of course, he is not a New Yorker. He is a musician and a very secondary consideration. The great moral lessons, the profound philosophical deductions, the—the—in short, the Salmi of Morsisms of the libretto will be the great points of importance. These in fact will weary the cable with the news about Salmi Morse's opera to stir Europe to its depths. There it is that will speed to the biggest cities which bear the intelligence to the furthermost confines of Mexico. These it is that will make the loss of the gold beaver, which Salmi Morse wore to the esthetic Esquimaux who are engaged to paste *Herald* posters upon the North Pole.

The title of Salmi Morse's new opera is "A Pearl of a Laundress," and the book of it is in three acts, and is duly entered according to Act of Congress in the office of the Librarian at Washington. The following are the names and vocal requirements of the

CHARACTERS.	
Jeannette Lamdese	Soprano
Gertrude Landeau, her friend	Soprano
Van Kricker, a banker	Mezzo-Soprano
Van Kricker, his son	Tenor
Hans Gyppel, house and sign painter	Tenor
Van der Hirring, a merchant	Baritone
Rosebloom, fisherman (Jeannette's father)	Bass
Boozeomb, fisherman (Gertrude's father)	Bass

Fishermen and women, Marketpeople, Sailors, Washers-once, Tenants, Bankers, Merchants, Servants, Guests, &c.

In one of those philosophical prefaces which go so far to insure the success of his dramatic works, Salmi Morse boldly and broadly announces that he intends to be discover by his new opera. It is, we do not deny, a risky and hazardous thing to be discovered, and explore it safely and satisfactorily, Salmi Morse is that fortunate individual. "Columbus," he happily says, "in the palmy days" (and Salmi Morse, mind you, is as much at home in this remote period as an island native), "could have gone rise to more serious consequences. The libel upon Dinah extirpated so many nations." In a word, Salmi Morse are no nations extirpated in the new opera. Salmi Morse is simply working for its wonderful discovery to the plot of the libretto. His mighty mind always operates in this logical but long-winded manner.

"A Progressive nation," he resumes, after a paragraphs pause, "more reasonable in their ideas of justice, have healed the severest penalties for monetary basis." We do not believe that anybody but Salmi Morse would have used the word "monetary basis." "But backward people," he continues, "still cling to the retaliatory measures of passion, conception of time and space." This is nowhere more rigorously exemplified than in the antiquated communes of the solute Netherlands, where the inhabitants are so far behind the times as to that that is unconditionally carried into effect. This is called "Progressive nations" and "Dutch." Both of the immediate mass of information packed into that paragraph (in spite of some verbal inaccuracies and obscurities about "it's"), like a feather bed in a pint pot, and you will appreciate the extent and minuteness of the knowledge of the author of "The Passion Play" by which is now to come.

Here son *Kricker* (tenor), an opulent tanner, like Jay Gould, but also, unlike Jay Gould, a gay Lothario, is surprised in the arms of Jeannette Lamdese and forced to escape through a window leading to a balcony too high to risk jumping off. Salmi Morse says that the *Here* was "somewhat surprised," but, not even in an opera, are heroes surprised especially. However, *Van Kricker* climbs from balcony to balcony along a row of houses, and is at last discovered by what Salmi Morse calls "the dreaded night-watchman," and is arrested. The window of *Jeannette* (soprano), the city washerwoman. *Jeannette's* father, *Rosebloom* (bass), is the corporal of the dreaded guard, who have caught *Van Kricker*. He is arrested, condemned upon circumstantial evidence and sentenced to marry the washerwoman, according to the law previously promulgated by Salmi Morse.

Van Kricker is, of course, very much disgusted. Salmi Morse says: "He seems to conform to the union; dresses meanly at the wedding; assigns a separate domicile to his wife, and makes her subject to every means of low-conceived neglect." *Jeannette* resents this treatment and resumes her profession as a washerwoman, putting the name of Van Kricker on her name and bills. "The disgrace of such proceedings," says Salmi Morse, "is more than the irate husband can brook. He openly declares that if she would carry her threat into effect that he, in his turn, would pick up some woman in her place. She, however, refuses to relent. Cutaby stung by this new disgrace, the husband makes love to the first girl he meets," and she happens to be *Gertrude* (soprano).

Salmi Morse seems to have here quite missed an opportunity for a duet between *Van Kricker* has brought the disgrace of pointing out that by his bad conduct before reaching the balcony, second, by his scurvy conduct towards his unmount victim, and, third, by his improper letters. Look my some other woman. Perhaps these points are all covered in the full libretto; but we call Salmi Morse's attention to them in case he has overlooked them in preparing for inculcating a moral lesson.

With an ingenuity that does Salmi Morse, or the unknown French author, great credit, *Gertrude* is made the means of the punishment and conversion of *Van Kricker*. She is the female friend of *Jeannette*, although they are rival washerwomen, and under the guardianship of her uncle Rosebloom, and also in love with an itinerant *Hans Gyppel* (second tenor), "whose prospects in life may be said to appear up-hill." He is struck by the casualty of his pants being too devilish tight for him." The word "devilish" is Salmi Morse's own, and we are not responsible for it. The delicacy of the phrase, "the casualty of his pants," more than adorns the use of such an unpleasant world as "devilish," and so we let it pass as a bit of realism.

Van der Hirring's wife was the apparent object of *Van Kricker's* clandestine affections. It was through her window that he escaped. It was from her balcony that he climbed to the balcony of poor *Jeannette*. You will not find the name of *Mme. Van der Hirring* in the cast of the opera. "Because of her absence," says Salmi Morse, "she does not appear upon the stage." This is a real relief after every reader as a capital reason for her non-appearance. We are familiar with all sorts of reasons for the non-appearance of operatic ladies, such as doctors' certificates, rows with the manager, quarrels with other singers, more profitable engagements elsewhere; but for complete absence from the stage, Salmi Morse's reason takes the entire manufactory of confectionery. "Nevertheless," he says, "she is the cause of the appear upon the stage."

Nevertheless, *Mme. Van der Hirring*, although absent, exercises a very important influence upon the plot of the new opera. She is the cause of the hero's being on the ding day, by her husband, she stumbles, breaks open the casket and discovers the proofs of his wife's intrigues with the gay lothario of the bank. She is a wife scorned and demands revenge. Salmi Morse, or the unknown French author, seems to have been pressed on idea from Shakespeare's "Othello;" but note how differently he handles the incident. Salmi Morse makes *Hirring* the husband of his wife—which would, indeed, be impossible, as she is absent from the stage—and thus contrives a more subtle and natural revenge. "He would have," says Salmi Morse, "an eye for an eye and a tooth for a tooth." In other words, *Van der Hirring* is disgusted that he cannot have *Gertrude* until he has ruined poor *Jeannette*—a vile proposition, which appears to have escaped the lips of Salmi Morse with no very nice in the music. We can trust Salmi Morse to remedy this defect in the words of metrical rondeau when at rehearsal.

But see how, like a lily from the mud, a pure and virtuous denouement arises from this muddle of wickedness and incentiousness! *Jeanette* pretends to encourage *Gyppel*, *Gertrude* leads on *Kricker*—both conceive the most injurious for the same night. Then, *Jeannette* and *Gertrude* have only to change dresses for that night in the dark and in French opera, each husband climbs into the apartment of the wrong wife with their legitimate hopes very pick. A French author would have stopped here, but Salmi Morse does not forget *Madame Van der Hirring*, although she is absent from the stage, and sends her legitimate lover to her reputation by explaining that she was only "an interlocutale agent in the affair of the casket." And now, in the eloquent words of Salmi Morse, "the unexpected meeting of the several parties with their legitimate lovers brings about a universal reconciliation, and ends with the hilarity (as it should be) of double wedding."

The title, "A Pearl of a Laundress; or, Starch," is thus justified by the plot, but where does the "Tan" come in? Salmi Morse replies that he has examined into the idea of a pun upon "Pearl Starch," but we cannot follow him upon the "Tan." Nobody gets tanned, although *Van Kricker* is a tanner. Perhaps some of the music is adapted from "Tannhäuser."

To illustrate Salmi Morse's libretto, Carl Kerssen has composed or adopted an overture, "introduction chorus," one song for *Gyppel*, two songs for *Jeannette*, two songs for *Jeannette*, one song for *Gertrude*, two duets for *Jeanette* and *Van*, a chorus, song and concerted, "Persian Kings," an "*entr'acte*," a duet, a trio, a waltz song, a finale, a ballade, a cavatina for *Van der Hirrberg*, a patrol of Ouard Uhlans, a song for *Olga* (mezzo-soprano), and three finales. We have not yet had the pleasure of hearing the music, but, no doubt, it is fully equal to Salmi Morse's libretto.

The scene of Act I. is "a water-front hotel, with a public house" with a swinging sign having a beer mug painted on;" (3) a park, with a view of the North with bushes;" (3) interior of a wash-house. Thus the opera may be—as in time it doubtless will be—played as easily in every drawing-room as upon the largest stage. We sincerely hope that we may live, and all our readers likewise, until we shall see it successfully produced.

Mr. Hanchett's Occasionals.

At the third of his interesting and instructive "Occasionals," Mr Henry G. Hanchett gave to those who were present an intellectual treat. Some account of the historic development of the sonata form with an analysis of Mozart's tenth and Schubert's first sonatas in part, and of the whole of Beethoven's sonata in C, op. 53. Mr. Hanchett announced that he hoped to be able, on next Monday afternoon to illustrate more completely the enlarged sonata form by a presentation of Rubinstein's Sonata in A minor for piano and violin. The lecture was, as usual, successful, positively pronounced so by all. These "occasionals" are free to music students, and the attendance is increasing so people find out how valuable they are.

Acme Opera Company.

This company, which has had a successful tour in the provinces, appeared on Monday at the Standard in the evergreen, "The Mascotte." Miss Randall, a young lady with a very good soprano voice, was an arch *Bettina*. Miss Eisner was pretty as *Pimenta*, and Mr. Peakes displayed considerable comic talent as *Lorenzo*. The baritone, Mr. Mark Smith, was *Pippo*, and, in spite of some rather clumsy acting, was very successful. Mr. Wilkie, *Frederick*, has a good method, and sang sympathetically well.

French Opera Company.

PAOLA MARIE.

Mr. Grau's company gave "Mignon" on Thursday night. The chorus and orchestra were as bad as usual, and the conducting rather worse. But Mlle. Paola Marie atoned for almost everything. Her *Mignon* was a magnificent creation, touching, simple and tender. She sang, too, excellently, and her vocalisation was admirable. We have never seen this charming artiste to greater advantage than in M. Thomas' pretty opera. The *Philine* was the debutante, Mlle. Dalmont, who has a pleasant voice, which she manages with intelligence. The *Lothario* of M. Maugé deserves very high praise. He raised this part, which is ordinary enough, in a flat, stale and insipid role, into a very prominent position. To M. Maugé and Mlle. Marie the opera owed everything.

On Thursday, April 27th, the "Dragons de Villars" introduced another debutante, Mme. Prevat. She has a fresh, clear soprano voice, and acts brightly and with spirit. She received much applause in the duet with *Spiross*, M. Maurus, who acted with great spirit. Merly completely overdid the part of the *Lieutenant*. A decided success.

On Friday, Offenbach's pretty "La Fille du Tambour Major" was given. The orchestra was worse than ever, often overpowering the voices and rising to a deafening noise in the finale. Mlle. Marie, as *Stella*, looked sweet and sang charmingly. The part is one of her best. *Mesdames*, as the *Deux Indis Volés*, fascinated. His soft, soul-but and every point were brought out with consummate art. Taudberinger especially, *Grisot*, and Nigri was an excellent *Robert*, being highly successful in the *duo d'amore*.

"Si Jetais Roi" was produced on Saturday. It was exquisitely mounted and costumed, the chorus sang exceedingly bright and picturesque. Chorus and orchestra at their worst. Mme. Prevat, excellent as *Catherine*, sang admirably, singing the duos with *Zeyharis*, M. Maurus, with charming effect. Maugé as usual acted a great deal better than he sang.

This week opened with "Le Jour et la Nuit." This lovely work of Lecocq was given for the first time in French. Maeo was charming as *Manola*, and as usual M. Mesieres, as *Prince Pipeau* was inimitable. Taudberinger was good, as indeed this accomplished actor always is.

"Carmen" was given on Tuesday to a small, but appreciative audience. Mlle. Paola Marie played the part of the heroine with great spirit and more Southern vivacity than Miss Hauk, and sang with effect. Mme. Dalmont as *Michaela* sang and acted well, and the *Escamillo* of M. Maugé was excellent in his swagger singing, his acting being extremely vigorous and spirited. *Don José* was satisfactorily rendered by M. Maurus. The chorus was, as usual, distressing, but the orchestra went rather better. The opera was well mounted. The most successful part of the evening's performance was the finale of the third act. The thinness of the audience is to be attributed to the counter attraction of the Music Festival.

The Joseffy Concert.

On Thursday evening, April 27, a large audience heard Mr. Joseffy render at Steinway Hall several compositions which he has never before played publicly in New York. The orchestra, under Mr. Thomas, opened the program with a smooth and finished rendition of Gluck's Overture, "Iphigenia in Aulis," and the overture to Goethe Schumann's "Overture, Scherzo and Finale" were performed with that attention to detail, delicacy and finished correctness which we have learned to expect when the accomplished conductor wields the baton. The Andante and Rondo from Mozart's Concerto in A major (allegro, with cadenza, by the performer—Adagio—allegro assai), Chopin's Sonata, Op. 11b, and the Scherzo from Sonata, Op. 31, No. 3; Chopin's Nocturne in D flat major, Liszt's "Rhapsodie Hongroise," No. 12, "Chopin's Etude," Op. 25, No. 11, "Andante and Saint-Saens' Concerto No. 2, in G minor (Andante sostenuto—Allegro scherzando—Presto).

Decidedly the best playing of the evening was done in the last two movements of the Saint-Saens Concerto. The orchestra would

Music in London.

BRIDGE'S "MOUNT MORIAH"—THE "MESSIAH" GOOD FRIDAY CONCERT—MUSIC IN THE CHURCHES—CAST OF THE "MIRELLUNDEN"—CYCLUS—HUSTER—SOPHIE MENTER—VON BULOW —ROYAL COLLEGE OF MUSIC—ROYAL ITALIAN OPERA CONFANY.

LONDON, April 17, 1882.

Dr. Bridge's oratorio of "Mount Moriah" was given on Wednesday in Holy Week at Westminster Abbey. It has been given often before in the provinces since it was first heard, when the composer took his musical degree at Oxford eight years ago. As befits a musician of Dr. Bridge's training, it is remarkable for its display of contrapuntal skill. But it has more in it than this learned element; it has a good deal of dramatic character, and deserves more frequent hearing than has been given it. The airs throughout have melody, and are excellent musical illustrations of the words. It was well performed under the composer's direction, with Dr. Stainer at the organ.

The "Messiah" was, as usual, given on Good Friday. The performance took place at the Albert Hall, at 7 A. M. Misses Albani and Enriquez and Messrs. Maas and Foli were the soloists. The first named lady was in good voice, and sang in perfection. Mr. Cusins was the conductor, and stoutly refused to grant an encore of "Unto us a Child is born," although the audience nearly unanimously demanded it. The hall was crowded. The choruses and orchestra were admirable. If familiarity with the music is a source of interest, they have it. Dr. Stainer was at the organ.

On Good Friday evening, Mr. Ashdown gave a concert at St. James' Hall. The novelty was a "Meditation" of J. S. Bach, arranged by Gounod for hand, chorus and pianoforte. Marie Roze took the soprano part in Rossini's "Stabat Mater." Gounod's "Salutaris" and the "Hallelujah" choruses from the "Messiah" and "Mount of Olives" were included in the program.

Altogether the music on Good Friday and Easter day was, this year, of unusual excellence. One very notable feature was the increased tendency to revive on Good Friday the unaccompanied choral services. There is no doubt that vocal music, when heard in the full glare of daylight, and with an express solemnity in a way not to be reached by any instrumental device. The selections in most churches were highly appropriate and showed a decided progress in true ecclesiastical taste.

The following is published as the cast of the "Nibelungen" at Her Majesty's Theatre:

First night—"Das Rheingold," *Gods*—Wotan, Emil Scaria; Donner, Heinrich Wiegand; Froh, Anton Schott; Fricka, Therese Vogl; Freia, Minna Nilsthegn—Aberrich, Otto Schelper; Mime, Max Schlosser. *Giants*—Fasolt, Albert Eliers; Fafner, Robert Hilbert. *Goddesses*—Erda, Hedwig Reicher-Kindermann; Frella, Antonia Schreiber; Erda, Gerlinda Ringler. *Rhinedaughters*—Wellgunde, Augusta Krause; Wellgunde, Katharina Klafsky; Fraosilde, Bertha Schelper.

Second night—"Die Walküre." Siegmund, Albert Niemann; Hunding, Heinrich Wiegand; Wotan, Emil Scaria; Sieglinde, Therese Vogl; Hofmeister: Brünhilde, Therese Vogl; Fricka, Hedwig Reicher-Kindermann. Fulgrithe Gerhilde, Augusta Krause; Helmwige, Antonia Schreiber; Waltraute, Katharina Klafsky; Schwertleite, Maria Schuster; Helmwige, Therese Müller; Siegrune, Lina Wagner; Grunegrde, Rosalia Sailer; Rossweisse, Gisinda Bruch.

Third night—"Siegfried." Siegfried, Heinrich Vogl; Mime, Max Schlosser; Der Wanderer, Emil Scaria; Alberich, Otto Schelper; Fafner, Heinrich Wiegand; Erda, Grlenda Ringler; Brünnhilde, Therese Vogl; The Voice of a Bird, Antonia Schreiber.

Fourth night—"Götterdammerung." Siegfried, Heinrich Vogl; Gunther, Heinrich Wiegand; Hagen, Otto Schelper; Alberich, Robert Hilbert; Brünnhilde, Therese Vogl; Gutrune, Antonie Schreiber; Waltraute, Hedwig Reicher-Kindermann; Erste Norn, Orlanda Ringler; Zweite Norn, Therese Müller; Dritte Norn, Antonia Schreiber. *Rhinedaughters*—Wellgunde, Augusta Krause; Wellgunde, Katharina Klafsky; Floseilde, Marie Schuster.

Herr Richter will soon be here for his concert and opera season. Sophie Menter and the inscrible Von Bulow are announced to play. Mme. Essipoff has left the Schultz-Curtius Concert, at which the Duke and Duchess of Edinburgh will be present.

The Royal College of Music is still being vigorously worked. Not much, however, to the satisfaction of native musicians. Foreign musicians are heard here after subscribed £5[illegible] to the entire Philharmonic season of £35. Out of the £300,000 asked for, only £50,000 have been raised. It is now called the Royal German College of Music, and loud complaints are made of the international character it is made to assume. The report of the Royal Academy of Music is favorable, notwithstanding against the remarks of the Royal Dukes respecting its position towards the National Training School. It reminds the Royal censor that after a certain requirements have been met, the funds are to be balanced by the conditions offered, and that it went out of its way to show its goodwill to the rival scheme by allowing students of the professorial staff to accept situations in the Training School.

Till the Royal Italian Company (Limited) is fully constituted we do not know how Gye and Mapleson will work the enterprises. In 1869 the elder Gye and Mr. Mapleson had a temporary partnership, and made, it is said, over £60,000 in the season.

Ganz's concerts begin on the 26th and will be continued on the four following ultimate Saturdays. Five of Beethoven's symphonies and twelve by other composers will be given, including Liszt's "Dante" Symphony, Berlioz's "Symphonie Fantastique," and Raff's "Gipsy Symphony, Selim's "Erlkönig," and also a new one by Egambati. The orchestra will be led by Mr. Pollitzer.

The Crystal Palace Festival will take place on June 7. Handel, Beethoven's "Elijah," Handel's "Acis and Galatea," Sullivan's "Prodigal Son," Spohr's "Last Judgment," Bridge's "Boadicea," Haydn's "Creation," and Benedict's "Woman of Samaria" will be given.

The projected New Italian Opera Company, to which I referred in an earlier paragraph, has received all kinds of operatic anecdotes.

The great accession from Her Majesty took place in 1866, when Costa, Gruneisen and Macirone succeeded Mr. Lumley. These malcontents, after nursing Covent Garden for a while on republican principles, fell to with Mr. Delafield, the son of the banker, and the $1,500,000. His fortune was soon spent, when Mr. Gye took up the management. Lumley at Her Majesty's had meanwhile been losing money, and closed the doors in 1852. He made a brief experiment again in 1856, but finally Mapleson came to the front and made a brilliant success by producing "Faust." Then he too was lured out in 1867, as Gye had been in 1856. Then came the combination of "all the talents," its brief duration, and Gye triumphs in London with Napoleon's American campaign.

PUCK NEZ.

Music in Paris.

"FRANCOISE DE RIMINI"—THE BOOK BY M. JULES BARBIER—ITS ABSURDITY—ANALYSIS OF IT—MLLE. SALBA—M. LASSALLE —THE CAST—M. PAUL FERRY AND THE OPERA POPULAIRE—THE CHARITY BALL.

PARIS, April 28, 1882.

"Francoise de Rimini" at last. The house of course was full. All the celebrities of the high life, the *haut monde*, the artistic and journalistic world of Paris sat patiently through the long and weary work of M. Jules Barbier. The performance began at 7:30 and ended after midnight.

Doubt has many sins to answer for in throwing such a halo of poetic sensibility and pathos over that worthless young woman *Francesca*, and the still more worthless *Paolo*. His greatest sin, however, is having signed M. Barbier with this libretto. The poor coxcomb of font acts with a prologue and an epilogue.

Prologue—Set: shades of the gates of hell. Mountains and rocks, rocks and mountains. A Fourth of July celebration in the background. On one rock a long inscription in the vulgar style of the police regulations. Inscription looks like one of Hetzbold's "Bucks" struck by lightning. Enter, *Dante*, *M. Coronaut*. Dante has come to see how the land lies. He certainly has lost his voice. Then enters *Virgile*. Madame Barbier crowned with laurels. He explains that the inscription means:

"Leave hope behind, all ye who enter here."

Nevertheless *Dante* and *Virgile* enter without leaving anything behind. The sound of Virgil's voice is heard "*Dans l'espace*." Second tableau —The two poets hike a boat on the Styx. They row about while the chorus of "Damned" sing "Ah! Ah! Ah!" Enter, *Francesca*, Mlle. Salba, and *Paolo*, M. Sellier. They condole with each other over the idiotic libretto. *Virgile* enters and says:

—nunus nalcorn.

Tableau ends. Francesca recitation induces versa—

The duo-comédie one of the finest in the repertoire of "Elsinore."

Act 1. *Paolo* and *Francesca* are reusing a naughty book, a medieval romance, which tells the story of Launcelot and Guinevere. They fall, with *frisone amoureux*. A duo, "Celebrai ajeux," leaving. He kisses her. Very inconsequent. Enter husband of Paolo, Giancio. The three then sing a trio, "Italie, o Italie," very nosy and commonplace. *Guido* announces the arrival of M. Lassalle, is coming to attack the town. He urges *Paolo* to defend it.

Second tableau. The locale sounds, the people rush into the square. Much confusion. Enter *Paolo*, who sings a martial air, "Aux armes." Mlle. Richard, in black velvet jacket and blue *soulliet*, endeavors to enter the Opera Populaire. Mr. Ferry prevents her. *Paolo* then breaks into a chant de guerre, very conventional and in bad taste. Discouraged by the failure of his martial air, he sings a love song. They fly to just in time to save the opera. *Lancelotte*, M. Lassalle, enters. A strife between Lassalle and Sellier. Lassalle wins. Sellier is killed. Another orchestra strikes up, the Gothichin fashion salt. The conductor, Alles, is in a state of musical fury, as well he may, with the three orchestras. He is seen to tear out a few of his hair. Curtain.

Act II. The marriage of *Lancelotte* and *Francesca*. News is brought that Launcelot has fallen in love with Guinevere. *Lancelotte*, *Lancelot*, and *Guido*. It is very like that of *Hamlet*, *Ophelia* and *Gertrude* in "Hamlet." The couple are married, and a romance is sung—not exactly sung by Lassalle. The bridal train leave the church. A chorus of pages, forgot to sing it. Guinevere and Launcelot have had good ings, surround *Lancelo*, and insult Mlle. Richard by singing

Faire nous meilleur visage!

Paolo, however, is very much in love. He comes just in time to find his *Francesca* married. He tries to open his wounds with a dagger. Launcelot is cruel, and will not allow the prime donna to sing. She declares she will never be *Lancelotte's*, and breaks away from him. Curtain. Third tableau. Prologue one of Verdi and "Il Trovatore," hardly befitting a bride who is deliberately rejecting over a favorable chance to commit adultery.

Act III. Grand festivities given by the bridegroom, on purpose to allow Rosine Maret a chance of displaying her sukker and talents. She does so in a charming manner. Then a final duo, "Je t'adore." *Guido* announces that the Emperor has summoned *Lancelotte* to his presence at Stadt. Grand Duchess Gerolstein, Lassalle, is ardent and emotional. The ballet was very pretty, and the fair Maret never displayed more grace and charm. She was encored. Curtain. Fifth tableau.

Act IV. *Francesca*, in her husband's absence, takes to Launcelot. Unfortunately it is the thirteen armed sweetheart, the naughty book of the perfect lover. They have not time to have more libraire," with considerable feeling. Then *Arcasse*, who prays the art of *Galeazzo*, sings a serenade, commencing "Dors, dors, mon enfant." Launcelot and Guinevere shake the youthful *entertainer*. Then *Paolo* rushes in and falls into the embrace of *Francesca*. Launcelot is a fixed fact, *Arcasse* is on a sound in haut. A cloud hides the denouement.

Epilogue. Hell once more. Chorus of damned: "Amour eternant." Another encore. Curtain. Finis. *Virgile* exclaims:

"Pour sorer qui a mort, il faut valoire la vie.

Then the curtain falls on the most idiotic libretto.

The book is full of such platitudes and nonsense. The scenery was magnificent. The musical genius of the nineteenth century with scrupulous exactness and with marvellous effects. Mlle. Salba has a high school of singing. Her voice is pure, and her good qualities She gesticulates like a sewspaper. Mlle. Richard, on the contrary, with her fresh voice, avoided all the eccentricities of Mlle Salba and endeavored to give a true interpretation of the part. She is capable of all his means, and his creation of *Lancelotte* confirms his place in the front rank of lyric artistes. Sellier had a good part in *Paolo*, but succeeded in singing with a good deal of pathos. Gaillard was a conscientious *Lancelot*. Mlle. Maret and Mlle. Arnaudon very good leading soprano and prologue as *Dante* and *Virgile*.

With such a piece libretto and such a book, it is wonderful that M. Thomas' work produced any effect. It is the work of a scholar, not of a genius. Much of it is pretty nothing a grand. It will share the fate of Ambroise Thomas' other operas—oblivion.

As a matter of record, I send you the distribution: *Lancelotte Malot* (Mlle. Salba); *Francesca*, Mme. Richard; *Paolo de Palestin*, M. Gaillard; *Francesca*, Mme. Salla; *Arcasse*, Mme. Richard; *Seigneurs et Dames de la Cour*, Mlle. Arnaudon, Mme. Richard, Seigneurs Lassalle, Sellier, Bonnet, Ferry, Bonnet, Gaillard, Pont, Bonnet, Dupuy et Epilogue: *Le Dante*, M. Grimodet; *Virgile*, Mme. Barbet, (Damnes et Seraphins.) Ballet Divertissement régit par M. Mesmacq: *Les Cygales*, Mlle. Rosita Mauri.

Why are musical people so quarrelsome? Here are M Andran, composer of "Le Marechi," and M. Galet, one of the authors of "Les Cloches de Corneville," at war within the walls of the Folies Dramatiques. Why, nobody knows clearly. Report attributes to some misunderstanding about collaboration in "La Petite Fee."

M Paul Ferry, late manager of the theatre at Davre, is the only candidate who has come forward to create an opera populaire with a subvention of 300,000 francs a year offered by the city. He supposes his application for a concession by producing his piece for an insurance ball to be erected at the entrance of the boulevard Magenta; on the ground occupied by the panorama of Berlioz. Great objections were made to this arrangement by the Municipality, but the difficulty has been surmounted by buying out the Society which runs the panorama. M Ferry claims to have financial support to the extent of three millions The Municipality are determined to any case to insist that wherever he comes the manager, he must not call his house *Theatre Municipal* or *Théatre de la Ville de Paris*, or any term which would imply a semi-official character. The city wishes the enterprise to be perfectly free.

The event of the season will be the ball at the Continental Hotel on the 30th. The court-yard will be transformed to represent one of the "bals de bois," which were given in 1725, in honor of the marriage of the Dauphin, son of Louis XV., to the Infanta Marie Therese. All the actresses of the Francais will be present to represent the ladies, as well as dames of noble patronesses. The ballet is for a very deserving object. "L'Hospitalite de nuit," for the homeless poor. During the four years of its existence it has received 100,000 individuals, and found work for 12,000.

Alexandre Guilmant will continue this year at the Trocadero the organ recitals he founded in 1878. His object is to enlarge the circle of those who appreciate the beauties of the organ. He will give, in addition to selections from the old masters, Bach, Handel, Batiste, Lemmens, Alexandre Guilmant, Brahms, Rosenhoff, Fesberger, Ischirle, Rietzer, Albrechtsberger, Brahms, Rosenhoff, Fesberger, Ischirle, Rietzer, Albrechtsberger, Rinck, Kerl, G Muffat Pachelbel, Dandrieu, Balaon, André et Jean Lemmens, Schneider, Schumann, Reine Sonata, Eberwein, Schmidt, Gedi, Spohr, Rheinberger, Saint-Saens, Ecclesiastic, Rigel, Chenal, Bennett, and other novelties by modern composers

To show how they do things in France, take the instance of the *droits d'auteur* as appertaining to the cast of "Fatinitza." The year are Stappe, six per cent to the heirs of Auber and Scribe, the authors of "Le Domino Noir," two per cent to M Wilder, and two per cent to M. Lhérie.

Cluseau has closed his last concert brilliantly with Berlioz' "Prise de Troie," Gounod's "Cantique d'Esther," Diemer's "Enfance du Christ," a Gleck's "Armide," concluding with the usual "Marseillaise."

Lamoureux at his last concert gave the "March and Bridal Chorus" from "Lohengrin," the "Ride of the Valkyrie," "Francesca," the "Symphonie Rédoque," of Salvayre, a new work skillfully written, and not devoid of genuine inspiration. The "Symphonie Fantastique" closed a work of the first class, and orchestrated in a masterly manner. The concert ended with the choral air of "Lotengrin."

ACTAEUS.

Music in Rome.

THE APOLLO—GAVAZZI—BRUSCHI-CHIATTI—MAYLAS.

ROME, April 15, 1882.

The Apollo is closed. Poor Tati has not been in luck's way. His only consolation is that it has been unlucky, so have all the other theatres in Italy. The new opera of the season, Maylas, by de Lue, Cambie, "will not buy the child a frock."

The new opera at the Teatro Dora d'Alba" was a triumph for Gayazzi. He had to repeat the duet with the baritone in the first act and the Romanza in the last act. He is a wonderful *disinvolto* and *gaieste*, and was applauded to the echo. Crosses of gold and silver were flung at him by dozens, and on several occasions' allusions, ostensibly with the intention of some of his female admirers.

Signora Bruschi-Chiatti also received an ovation. The duo, with the tenor in the first act, was encored, and both received all the wreaths The lady has a fresh, clear voice, she sings with passion and true artistic sentiment, and has a fine presence, and handsome. Unfortunately this accomplished artist was indisposed towards the end of the season, and was replaced by Signora "La Jaia." She sang in which she first revealed to the Roman her talents and genius. In consequence of this unfortunate indisposition, the season will not be a success.

"Regina di Saba," and one of "La Jaia."

They speak of giving "Il Duca d'Alba" at the Costanzi, with Borgio But this is very doubtful. The new opera-seria of "Roberto Il Duvolo" have been commenced. A few representations of Donizetti's legacy may, however, be given. It cannot be represented, however, before the 30th, and the season ends on the 21th.

REWIS.

Music in Dresden.

NOVELTIES—REINTHALER'S "KATCHEN VON HEILBRONN"—MIHALOVICH'S "HAGBART UND SIGNE."

DRESDEN, April 10, 1882.

It may perhaps be interesting to you and your readers to hear some account of the two novelties which have been produced in March by the management of the Royal Court Theatre. The words of the former are Reinthaler's "Kätchen aus Heilbronn" and Mihalovich's "Hagbart und Signe." Reinthaler has taken Kleist's well-known theme of subject. Every German knows and loves the romantic and sympathetic Kätchen of Kleist. The author of the libretto has in some points altered the drama of Kleist, Kätchen, the Count Wetter von Strahl, and the Empress-Queen's real daughter; the Kaiser is not brought in as a deus-ex-machina. The Count is not the Kaiser's son, and the Count is brought about by their mutual love, not by any external influence.

The Editor has made some alterations, but not enough to spoil the connected with. *Kunigunde*, the evil genius of the piece, is not quite so repugnant as in the original. The music pleased both the critics and the public. He manages to write for the orchestra in quite a masterly, limited manner, and betrayed great refinement of feeling. His accompaniments to the solo parts are marked with great individualism, never overpowering the former and yet maintaining its own rightful place. The music is not of the highest order, but Reinthaler, like Gernsheim, but in treatment they have all the advantages of the Italian method of writing for the voice. Another great advantage of this opera over many modern ones is the fact that the libretto, which received extraordinary interest and profound knowledge. He introduces characteristic melodies, which always demands an increase of musical expression. They are this much more effective than if he had treated the subject in a more modern style.

The singing was admirably interpreted by the principal characters. Frl. Malten sang the part of Kätchen the first act, and her fine s with the greatest success. The "Nachtwandel" in the first act, at the beginning of the second act takes us into the old Rittersaal; we hear it sounding through the trembling figure, and the "Ave Maria" sweet feeling. The scene at the conclusion of this act is very touching, and the scene, in which Kätchen is tried by the Vehmgericht, is very fine. Frl. Malten knows how to interpret the part of a pathetic character perfectly without the slightest touch of the drinking song in the third act is full of humor. In the scene in the Nacht "in written quite in the style of the place middle ages, and, with the conspiracy scene and the finale, forms a remarkable piece of music.

The reception of it here was as enthusiastic as it had been at Hamburg, Berlin, Leipzig, Munich, Weimar, Carlsruhe, Prague, Vienna, Pesth, Impole, Frankfort, Wiesbaden, Cologne, Aix-la-Chapelle, Mannheim, and the rest of the cast all contributed their tasks ably. The composer was twice called before the curtain.

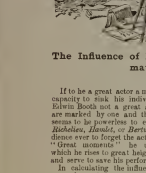
Mihalovich has, on the other hand, worked on a very unsuitable libretto, quite unfit indeed for musical treatment, and inevitably leading the composer into those exaggerations to which in all cases he has fallen a victim. The music is full of beauties, but the whole is not in the first rank. The overture and Act I. are full of power, but he knows how to produce effect by the gradual augmentation of his tone material to full effect strength and how to produce poetic effects by skillful use of the various groups and voices of his vocal instruments. Mihalovich uses the orchestra only for mere effects, thus allowing neither the various instruments nor the voices of the singers to be heard to advantage. The principal parts were sung by Frl. Malten, Frl. Schefzky, Frl. Schenks, Herr Gudehus, Degele and Rudorf did their best. But the result of the whole performance was disappointment.

FRAULEIN M.

The Influence of Edwin Booth on Dramatic Art.

If to be a great actor a man must have versatility and the capacity to risk his individuality, however strong, then is Edwin Booth not a great actor, for all his representations are marked by one and the same individuality, which he seems to be powerless to conceal. Whether he play *Iago*, *Richelieu*, *Hamlet*, or *Bertuccio*, it is impossible for the audience ever to forget the actor in the character he assumes. "Great moments" he undoubtedly has; moments in which he rises to great heights. These startle his audience and serve to save his performance.

In calculating the influence of an actor of this character upon dramatic art we must remember that Mr. Booth has for many years been considered as one of the exponents of what is known as the legitimate drama. As such he must have influenced it powerfully for good or ill. We will see in the course of a brief critical review of some of his leading characters with which of these two results he is to be accredited. In this issue we will consider but the performances of *Richelieu*, which, with many critics, we are inclined to think one of his best representations, inasmuch as it is a part where the conventional mechanism which is one of his leading characteristics is more in harmony with the part than with any other that he plays. Mr. Booth lacks spontaneity, and while sometimes he undeniably carries his audience with a display of passion, to sensitive ears it seems only simulated, and the heart fails to recognize that the actor has lost himself in his part. In *Richelieu*, where he has to feign weakness and to simulate anger and rage, he succeeds, because it is in the intention of the character that the conditions and emotions it portrays should be evidently simulated. Had it been part of the play that *Richelieu* should be really ill in some parts, and really in other parts really angry, Mr. Booth would have failed, as he conspicuously does fail, in the one or two situations which include his contest and struggle with the *King*, where his



tendency to "pose," and his efforts to catch the applause of the groundlings, are most apparent.

We are not of those who would carp at every man or woman because they have shortcomings peculiarly before the public for years. But we are of those who honestly believe that artists of great reputation deserve and can stand the severest criticism. If Mr. Booth be a worthy representative and exponent of the great masters in dramatic literature; if it be his ambition to represent their works in such guise and with such surroundings as befit them, then is he entitled, not only to such money and approbation as may be showered upon him, but more, he deserves well of his country, in that he lives to maintain a high standard in art.

But if, on the other hand, Mr. Booth be not a worthy exponent of these characters, if he do not surround himself with such other persons as enable him to present great works as they should be given, if forgetting the claims of his art he inhere but to maintain himself, then we say emphatically that he does more to destroy a taste among the rising generations for the noblest productions we have than all the variety shows put together.

Shall we expect of our youth that, accustomed to the rare and completeness with which our modern drama is placed upon the stage, they shall prefer the "legitimate," when they see, for instance, Palmer Leyton's "Richelieu" with courtiers whose dress is as tawdry and tattered as their speech, with a *Baradas*, the bowleg of the King, whose awkward gait, labored sentences, ill-fitting clothes and clumsy gestures would certainly have, with Louis XIII., been a cause for consigning him to the Bastile, when they see *Marion Delorme*, of whose beauty, grace, and political influence in her time they have read so much, personated by a coffee and cake, thin tone lance lately on the board, when *Louis XIII.* is portrayed by a gentleman who is certainly not one inch a king? When they see this, and when they add to it Mr. Booth's own defects, is it to be wondered that they smile incredulously when they think of the perverted tastes of their forefathers, who cared for the "legitimate?"

Henry Irving's great Shakespearean revivals in London have shown conclusively that whenever the actor unites to great capacity such love for his art as will prompt him to devote all the means at his command to the worthy representation of the great works of the men whom we all honor, the public will respond in such an emphatic manner as will leave his success no matter of doubt. Stipulated performances in all the world of art are enough, but they are all the more conspicuous and harmful when they deal with the highest and most noble subjects of the drama.

JOHN C. FREUND.

The Passing Show.

DEAR PATSHUN—George Darrell is a young Australian, who, having written a play, has been acquainted with Miss Eugene Legrand, determined to discover American and to bring out his piece at the Park Theatre, Brooklyn, which is one of his leading characteristics is more in harmony with the part than with any other that he plays. Mr. Booth lacks spontaneity, and while sometimes he undeniably carries his audience with a display of passion, to sensitive ears it seems only simulated, and the heart fails to recognize that the actor has lost himself in his part. In *Richelieu*, where he has to feign weakness and to simulate anger and rage, he succeeds, because it is in the intention of the character that the conditions and emotions it portrays should be evidently simulated. Had it been part of the play that *Richelieu* should be really ill in some parts, and really in other parts really angry, Mr. Booth would have failed, as he conspicuously does fail, in the one or two situations which include his contest and struggle with the *King*, where his gold perceives that Darrell is in love with *Solange* and refuses to bush any longer. So he denounces her openly in the presence of a crowd of four persons. She does not reply; she only looks at him. Words fail me, as they did her, and again I fall back upon Mr. Darrell's poetry—

"There came a rush of passions, a whirlwind of turmoil;
She rose, engulfed and shattered, amid the ruinous coil!"

The fourth and last epoch shows *Solange* engulfed in rich robes of black silk and velvet, and shattered upon a satin couch, covered with leopard skin. Amid the luxury of a first-class Union Square boudoir, with green satin walls and velvet upholstery, and in the words of some more of Mr. Darrell's poetry,

"Heart of oil save honor, a shadow of the past.
She bore its cross unflinching, sacrificed to the last."

But make no mistake, dear Patshun, Miss Gonsalez No, the *Rev. H. A. Wesner* turns up to declare that she did not poison her husband, and after Darrell has publicly proposed to her, for the third and last time, she asks him to be seated and retires from the stage.

The latter part of the romance ought to become really right away.

None of the actors and actresses in "Solange" deserve any credit except John Matthews, but this is the fault of the parts, which are all equally poor and indefinite.

Mr. Darrell may now return to Australia and report that he has discovered America, but that America declined to discover him.

* * *

The other novelties for the night of the first of May were the Hess Troupe in "The Mascot," at the Standard, and the Gran Troupe in "Le Roi de la Nuit," at the Fifth Avenue. These I turn over to your Musical critic, with my sincere commiseration.

The revivals of "The World" at Niblo's Garden, and of "Widow Bedott" at the Bijou, cannot be regarded as novelties, as being the fifth revival of "The World," and the third or fourth of the "Widow."

Poor Harry Grip, who died of pneumonia caught in the raft-scene, Clinton Hall took his place as the hero, at Niblo's. Somebody said the town with the rumor that Jimmy Morrissey was to make his first appearance on the stage as the vision of New York in "The World." Was what Tom Comyn, of the *Herald*, calls "a cunard." Morrissey might do worse. I have always thought that the actors who play the vulgar parts generally succeed. Morrissey will, sure.

Herrmann, the magician, opened at the Thalia Theatre, where Gerstner sang for the last time this season, at a concert for the benefit of the Treasurer, on Sunday. Herrmann is very clever, but he ought to take better writers and better him. Heller, who secured the most spontaneous of stage hits, actually committed the folly to imitate him at actor. Herrmann has either a bad part or a bad memory.

The Japanese Prince, with Herrmann, is a wonder well worth going down to the Thalia to see.

* * *

Your Music Festival sets up on the theatres this week like Jumbo upon the baby elephant. But by next week the managers hope to have a show.

Theo Fanny Davenport commences her farewell engagement at the Grand Opera House. She is already in town, being the origin, and with George Clarke, looking rather younger than ever, full of his invention of a new parlor car.

Then, too, Maurice Grau has his new French company at the Bijou. You have never seen Bijou to comedy, but London entranced the town that had it to ourselves that burlesque or opera bouffe. We shall see. But it seems to me that for a professional singer to play comedy is like a pugilist who tries to fight with the right arm tied behind him.

Paola Marie is going to attempt the same experiment at the Fifth Avenue next Monday in "Divorçons." Fetch 'em catching.

The last nights of "Youth" are announced at Wallack's. How many last nights there will be, nobody knows. "La Belle Russe" has been carefully rehearsed, which, at Wallack's, is always all sunny boy by contraries is a pretty sure proof that it will not be done this season.

It would be a shame to take "La Belle Russe" away from Jeffreys-Lewis, who made a great hit in it at San Francisco. But Rose Coghlan is well enough to play the part, if Wallack decides to produce the piece. Indeed, it is a part that would restore any leading actress to health and strength if she saw her rival understudying it.

"The Widow," a new American opera, is in rehearsal by the Hess troupe for the Standard. Zelda Seguin is said to have a grand part in it.

* * *

Poor, dear old Bartley Campbell, who sticks to his "White Slave:" like a man and a brother, is compelled to announce the last week of it at Haverly's, and "The Professor," from the Madison Square Theatre, is billed for next Monday.

As Bartley continues to be the leading author who "eschews Uncle Tom's Cabin" for the road, what will he say to the opposition at which cadaverous him at Philadelphia?

A manager named Smith—not our own versatile John P., but another Smith—has brought out a mammoth, double Boston "Uncle Tom's Cabin," calculated to crush my "White Slave" whom it may encounter in the provinces.

Smith has two *Topsys*, two *Marks*, three trick donkeys, ten bloodhounds, the South Carolina Jubilee Singers, headed by Nellie Bell, the famous camp meeting shouter, and a glittering transformation scene, to wind up his two *Little Evas* in a blaze of glory.

How is the single-handed "White Slave" of Bartley Campbell to stand against this revolver of an "Uncle Tom's Cabin," with everything double, except the prices, which are just half the regular rates?

Bartley has only one hope. Having adopted the theory of writing plays for the road and thrown his artistic scruples overboard, let him go the whole Ouidomah and beat Smith at his own game.

He should advertise at once "A Herd of White Slaves," instead of one, and put in eleven horses, three heroines, three villains, and assert that he has the largest, tallest and heaviest line of low comedians in the business.

Smith has sixty performers in his "Uncle Tom." Campbell should engage seventy—"Count 'em, Seventy"—and thus raise the Annie.

It is no use going on the road in a half-hearted way, Bartley, with his one "White Slave," will be swamped unless he gets up and gets his fine work in on the posters.

* * *

Almost every actor and actress I know, is going to visit England this Summer. Some are going home; some for

pleasure trips. All declare that the first thing they shall do in London, is to see Irving.

No English actor, since Macready, has had such fame in America as Irving. Your supplementary picture of him last week was welcomed by all professionals.

The talk about his visiting America has died out. I do not see why he should come here, unless he is as curious to see the country as the public are to see him. Of fame and money he has all that any man need care for in England.

During the dead season in London, from August to October, Irving might, perhaps, be induced to visit us; but we could offer him no better terms than he can secure, with no risk and much easier work, in the British provinces, and, besides, the dead season in London is also the dead season here.

So, as Mahomet will not come to the mountain, the mountaineers are sailing away by steamer-loads to see the theatrical Mahomet.

London and New York are now almost the same metropolis dramatically. Paris has fallen back to the third place. Irving has accomplished this, among his other Thespian miracles.

His appointment as an Honorary Trustee for England of the American Actors' Fund is not only a compliment to him personally, but a recognition of his unequalled services to the profession. He has put players upon a par with princes. He has restored the English stage to more than its Elizabethan glories.

To see Irving is now the Mecca of every American actor.

* * *

But there is something else in London which I wish that American actors and managers would see and study over, before it is too late.

You remember the old Strand Theatre and the programs which Mrs. Swanborough used to produce there? Well, the little theatre is to be torn down and rebuilt upon a much larger scale, and in future, as during the past few years, it is to be devoted to opera-bouffe in English, under the experienced direction of H. B. Farnie, who may not suit the American public, but who hits the English in the bull's eye every time.

The old Strand was the burlesque theatre of London. The program used to be: First, a farce to play the people in; then a short comedy, to end at 9:30; then a burlesque, with two really funny comedians and plenty of pretty girls.

This is the sort of a theatre which New York needs. It will make the fortune of any manager who organizes it. If Mrs. Swanborough has been superceded at the Strand, it will pay any manager to imitate her in inaugurate such a theatre here.

No people are more fond of burlesque than the Americans. They like it in books, such as Mark Twain's and Artemus Ward's; they like it in the pulpit, as witness Beecher, and Talmage, and Ingersoll; they like it in the papers, which are all more or less travesties of genuine journalism; they would like it at the theatres, but they don't. If they could supply it, they seek it at Tony Pastor's, the San Francisco Minstrels, and the variety shows.

Capitalists know that no kind of property pays so well upon an investment as a theatre. So, indeed, do the local authorities on this point. But a theatre with a Strand program—without the farce, which is not needed here—would pay the manager as well as the rest of them.

Fancy a house at which you could drop in and see the successes of the other theatres caricatured by clever artists, bright composers, comical comedians and lovely actresses! Why, the dollars for tickets would dance by themselves out of the pockets of the public!

Well, we are to have such a theatre next year. Whether the Harrisons or the Goodwins are to be at the head of it is an open question; but the theatre is to be built and opened.

I give this early notice so that all the managers of the press may spend the Summer in getting their burlesques ready.

Shanks has already handed in his libretto. Yours,

SERAPH.

LEWIS.—Jeffreys-Lewis will star next season in Belasco's play, "La Belle Russe."

FROHMAN.—Hazel Kirke will be produced in England next season, and Charles Froman will go to Europe in June to look after its interests.

IRVING.—The revival of "Romeo and Juliet" has had the greatest financial success ever attained by Mr. Irving.

ROBSON.—Mr. George Rignold is in Australia, with "Youth," which has made a success in Melbourne.

DAVENPORT.—Miss Fanny Davenport is at the Sturtevant House.

STANLEY.—Aimo Stanley will start in Canada this Summer, and expects to be a leading lady next season. She is big enough to touch the star standard.

JAMAICHES.—The latest dramatic actress appeared at Denver last week. The *Denver Inter-Ocean* prophecied a repetition of the Emma Abbott performances. The is rough on Jamaichek.

CUMMINGS.—Minnie Cummings has written two new plays for next season, called "A Commodore's Ward" and "An Evening's Scene." She is now looking for a manager.

ARDEN.—Ethel Arden sails on Saturday to begin a starring tour at Manchester, England. She was a success in California, but could obtain no opening in New York City.

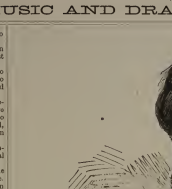
KENDAL.—It is stated that the well-known English actress, the Kendals, will come here next season under the management of Messrs. Brooks & Dickson.

BALLANTINE.—Sergeant Ballantine, whose hook of recollections and gossip has just appeared, is the original of *Sergeant Buzfuz*, in Mr. Bouricault's play of "Forbidden Fruit."

KENNEY.—Rosa Kenney, an English reader, has made a hit as *Helen* in the comedy-drama of "Forbidden Fruit," with Charles Wyndham as *Medius*, and will join the theatrical profession.

TCHAIKOFSKY.—This Russian composer has completed an overture, "1812," which will be produced at the opening of the Church of the Redeemer, which has been erected in memory of the soldiers who died in the war for liberty in 1812.

VOKES.—The Vokes family will open their Bijou Theater, in Boston, about the 8th of October, in a new play in which they will themselves appear. The "family" sail for Europe May 31, but Fred. remains behind to look after the theatre.



Ludovic Halevy.

The name of Halevy is one well known in French art and literature. The father of M. Ludovic Halevy, whose portrait we give in this number, was a *litterateur* of distinction, and brother of the illustrious Fromental Levy, the composer of the well-known opera, "La Juive."

Ludovic Halevy was born in Paris, in 1834. He commenced his career in one of the public offices of the Government, and in 1852 was in the office of the Secretary of State. In 1858 he was advanced to the post of Chief Clerk in the office, for Algeria and the Colonies. In 1861 he was clerk to the Corps Legislatif. During this period he began to write for the stage. His earliest works were undertaken in collaboration with Leon Battu, Hector Cremieux and Henry Meilhac. With the latter he has been associated in all his great works. The names of Halevy and Meilhac, on the title page of a libretto, were nearly always followed by the words "Music by Jacques Offenbach."

The success which his works attained at the theatre led Ludovic Halevy to form the resolution to abandon his official career and devote himself exclusively to literary occupations. The civil service in France, like the civil service in England, gives its best members to literature and the drama.

It is impossible to give a perfect list of all the works which bear the name of Ludovic Halevy. We shall limit ourselves to merely giving the principal productions.

His first writings for the Bouffes were some operettes which he signed "Jules Servieres." The first piece of which he acknowledged himself the author, was the "Ba-ta-clan," which had such a run in 1855. In 1860 his name appeared in one of the curiosities of literature, Ludovic Halevy and his father Leon, wrote the book of an operetta, "La Mariasse le Savoir," the music for which was written by the Duke de Morny. It was produced at the Bouffes.

In 1867 he wrote "La Chanson de Fortunio" and "La Pont des Soupirs." Although the former contains some of Jacques Offenbach's best music, neither of these pieces had the brilliant and lasting success which attended his next ventures. There were the three great successes, "Le Belle Helene," in 1865, "La Vie Parisienne," in 1866, and the immortal "Grande Duchesse de Gerolstein," in 1867. Others that followed in quick succession were equally popular. Need we name "Barbe-bleue," "Les Brigands," and the charming "La Perichole?" All these pieces the words and music are equally distinguished for brilliancy, gaiety and wit. Offenbach has been inseparable without Ludovic and Halevy, and Meilhac and Halevy almost inconceivable without Offenbach.

Halevy, however, was not content to rest his reputation on operettes or opera bouffe. He entered into competition with Eugene Labiche, and conquered his right to a portion of the domain of humorous comedy. Halevy and Meilhac were no less successful in this species of composition.

The Palais Royal produced their "Chateau a Toto," in 1868; "Tricoches et Cacolet," in 1871, a great success, which was playing last month at the same theatre; "Le Reveillon," in 1872; "Le Roi Candaule," in 1873; "Le Boule," in 1875. The Varietes have produced "Les Sonnettes," "Toto chez Tata," "La petite Marquise," "La Cigale," and "La Roussotte."

The Renaissance have given by the same authors "Le petit Duc," and "La petite Mademoiselle," with the charming music of Charles Lecocq.

The Vaudeville make a success with their first comedy, "La Clef de Metella," which was followed by "Les Bobis de Pamirge," a delicate sketch of womankind.

The Gymnase produced a comedy of manners, in five acts, "Fanny Lear," in 1868, and in the following year the well-known and ever popular "Frou-Frou," where Aimie Desclee made such an admirable creation of the heroine.

The Theatre Francais had the credit of giving "L'Etide le Saint Martin" and "Le petit Hotel."

These theatrical successes might have satisfied the literary aspirations of most men. But Halevy has been no less successful in romance. His "Invasion," "Monsieur et Madame Cardinal," "Les petites Cardinal," "Un Mariage d'Amour," and "L'Abbe Constantin,"—which last named work is being published here in the feuilleton of the *Courier des Etats Unis*, are all bright and successful. The two last-named, indeed, have attained an almost unexampled success.

In romance as well as on the stage the name of Ludovic Halevy stands in the list of masters.

Henry Crisp.

Harry Crisp, the leading man in "The World" combination, died in Chicago, last Thursday. He was of a noted theatrical family. His father being a popular favorite on the English stage. Harry was born at Edinburg, in 1847, and was christened after *Harry Hotspur*, the character his father was playing on the night he was born. The family soon afterward came to America, and, after some experience in New York and Philadelphia, settled at Nashville, Tenn., where the elder Crisp managed a very successful circuit in the Southern States. Harry Crisp served in the Confederate army, and when the crash was on over resolved to adopt his father's profession. He made his debut as *Snarley*, in "Under the Gaslight," at the Howard Athenaeum, Boston, in 1866. For the next six years Mr. Crisp was leading man at various theatres in the South, and in several companies on the road.

After a successful engagement at the Boston Museum he joined Mr. Daly's Fifth Avenue Company in 1874, playing the *Rev. Harry Duncan* in "Divorce." In 1876 he invested as the leading man in "Pique," and in 1877 accepted an engagement with Mr. Abbey at the Park, where he played *Ann Pretchard* in Bronson Howard's *Saratoga*, in "Our American Cousin." In 1878 he created the title rôle in "My Partner," and played the character in every leading city. In 1880 he created *Joe Thatcher* in "Deacon Crankett" at Baltimore, and then appeared at the Union Square in "Two Nights in Rome" with Maude Granger. He remained in her company till he joined the World troupe. In the season 1881-1882 he took the part of *Sir Vincent Huntingford* in "The World," and his performance in this character made a great success with the interpretation given by the original impersonator. It was a well-earned closing performance of this gifted actor, who died from untimely death and deprived us of a promising actor. He was buried in Boston

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Emily Mestayer.

We regret to have to record the death of this well-known actress, who died in the city last Tuesday. She was born with an instinct for the stage. Her father was a low comedian of considerable repute, and when she made her first appearance, at an early age, her sister, the Mrs. Charles H. Thorne, and her brothers, the late Louis Mestayer and the still surviving Harry Mestayer, were also on the footlights. Miss Mestayer possessed great versatility, and was a favorite at the old Bowery's museum. She made a great hit as *Lize*, which she played in Charnfau's *Mose*. For two or three seasons she played at Wallack's and the Union Square, and was an admirable *Mrs. Motigrey* in "The Rivals." The Boston Museum retained her as leading actress for several years. Her last appearance in New York was about eight years ago. Since then, with the exception of an engagement for a brief period in California, she has not appeared in public. Miss Mestayer married Dr. Charles Heap, a dentist in California, but was a widow for over twenty five years. She leaves two sons, Dr. Charles Heap, of San Francisco, and Mr. William A. Mestayer, of the "Fantastic" Company. The funeral services took place at the "Little Church Round the Corner," and the remains were placed temporarily in Greenwood.

Drama in London.

THE COURT THEATRE—"THE PARVENU"—THE PLOT—THE CAST—THE ROYALTY—"NOT REGISTERED"—THE STANDARD—"HUMANITY"—DEATH OF HENRY FROST.

JOHN TOOLE.

LONDON, April 17, 1882.

I do not profess to give up a report of everything which occurs at the Egyptian Hall. Pantomimes, burlesques, monologues—all kinds of dramas are produced. I can only be in one place at a time. I will merely give you, therefore, the novelties worth talking about.

The "Parvenu," at the Court, was a success from the rising of the curtain. There is only one new incident in it; but that is well managed. Here goes for the plot. The scene is in "Sir Mark's Land," on the borders between the estates of the Proligraves and the Ledgers. The Proligraves are a county family, their chief, *Sir Felix*, as in Bart. They are very poor and very proud.

The estate is mortgaged in *Mr. Ledger*, who has made his fortune in the Stock Exchange. *Lady Proligrave* encourages *Mr. Ledger* to hope that he may gain the love of her daughter, *Gwendoline*. So far all is commonplace, and has been done on thousands of comedy stages innumerous. The delicacy then which stared *Mr. Godfrey* in the face was how to treat this old matter in a novel way. He has succeeded remarkably well. He makes *Ledger*, the self-made man, a true admirer of genius and worship. If he has no culture himself, he keenly appreciates it in others. He is cardboard, but a good fellow amiable, generous, and good-hearted. He has succeeded in the notion that his life, hitherto commonplace, Philistine, nonsensuous, would gain charm and color if such a lofty one as *Gwendoline* were to be the mistress of his home. *Gwendoline*, who has no suspicion of her mother's suggestions, or of *Ledger's* day dreams, treats him kindly and prettily. He is just about to make an offer of himself when circumstances are opened. *Gwendoline*, while strolling about the country, had been rudely insulted by a tramp, and was rescued by *Claude Graham*, a young artist. Of course, he is introduced to *Lady Proligrave*, who makes him forcibly till she sees him in possession of a rich studio, a box with a crest and an earl's coronet on it. Lady Proligrave, if not acquainted with Tennyson, knows her Burke. She has heard how the Earl of Edinburgh won Miss Burdett. She knows that sometimes *Mr. Claude* is a nobleman in disguise playing the artist. When women jump at combinations they jump plumb. Lady Proligrave considers that *Ledger* overheard and smiles kindly on the lucky *Claude*. He duly falls in love with *Gwendoline*, and she duly falls in love with the romantic and romantic. She is just the girl to refuse to marry a wealthy cad, because she is herself poor. *Lady Proligrave* does not, therefore, confide to her her suspicions as to *Claude's* nobility, but allows him to woo her as an artist. The love scene between Mr. Forbes Robertson and Marion Terry is charming, and played with great delicacy. Then, of course, just after they have vowed eternal fidelity, is led to explain that the silver match box was given him by a friend, Lord Clydesdale. Here dismay on the part of *Lady Proligrave*. She sends poor *Claude* packing, and *Mr. Felix* tells *Gwendoline* that their estate is mortgaged to *Ledger*, and that they will be ruined unless she marries him.

But yonder to all this is another love story. *Ledger* has a daughter *Mary*, which Lottie Venne plays admirably—that is pretty enough for anything—and the *Hon. Charles Tracy* is reading for their brothers. *John Clayton* is very fine as the unsympathetic lender, who is orthodox because he is not clever, and whose real heart is devoted to horseflesh. *Mary* is very fond of *Gwendoline*, and very sorry indeed for *Claude*. Her love for *Tracy*, who, by the way, is *Gwendoline's* cousin, makes her wondrous kind. She contrives to bring matters to a generous *Ledger* hands the mortgage deeds over to *Gwendoline*, and of course the two pairs of lovers are rendered happy.

As for the representation, *place aux dames*. Miss Marion Terry in the love scene was, I must repeat, simply charming, tender and grateful I liked her better than in the more ambitious scenes. Mr. Forbes Robertson as the Parvenu, although she displayed in it great feeling and pathos. Lottie Venne was as bright as ever, sparkling with vivacity and fun. I regret to say she sang *Grandma* to a tune. But her humor was natural and her glory unbridled. I would say that *Lady Proligrave* was performed by our favorite Miss Larkin; I need add nothing.

Mr. Aiison as *Ledger* had the most difficult role. It requires very fine handling. Mr. Aiison succeeded admirably in avoiding vulgarity for the self-made man in spite of his deficiency in many of the points which polite society prides itself on. He is natural, but never coarse: you ought say, never vulgar. He is prosaic and ostentatious. But he is keen in his insight into human nature. He sees his own weakness and also sees the weakness of his aristocratic neighbor. The ostentation of birth seems to him not a bit better than the ostentation of wealth. He is warm-hearted and generous, and his generosity is shown as was Mr. Aiison's work, in perhaps exaggerated a trifle. Mr. Forbes Robertson and Mr. Clayton were both good. Mr. Bancroft was Mr. Bancroft as the old *Baronet*.

The scenery was lovely, and the effects of the fading light, the boats in the stream, and the moonlight were well managed.

La Parvenu partie pleure.

I cannot tell you of any more Easter Eve pieces. But a new edition of "Babil and Bijou" was given at the Alhambra, and "Cast Aside," at Sadler's Wells.

The Royalty produced on Monday a stupid mass of nonsense called "Not Registered." There is a country Postmaster and his daughter. She is in love with a young man who hasn't a cent. As backing horses will break the rest of the Bank of England, he tries to borrow money from the Postmaster. He knows down that a certain letter contains a hundred pounds. He resists the temptation to open it although it is "Not registered." *Carey* opens it, and gives the ten tenners to her lover. He has, however, backed an outsider and pulled off a good sum. The notes are replaced in the envelope. Nobody is sent to the penitentiary. This precious production is by Arthur Matthews.

The Standard, the same night, produced "Humanity; or, A Passage in the Life of Grace Darling." It was produced in the provinces a week or two ago. *Grace Darling* has had very little to do with stopping the character of the heroine or the actors of the piece. She puts off in a boat and rescues her lover. The rest is a bit of the Tichborne case. The sensation of the piece is the fight between the villains *Mr. Frost* and *Langley*. The fight is carefully studied after the real row that took place in Northumberland Street between Major Murray and Rebecca, the brother of Colonel Boehm. Years ago, when you were a boy, I fancy. I remember it well. The two Roberts were as big scoundrels as ever appeared in London. The room in the Strand as one rented by Roberts, but seldom used. Both of the combatants were found badly used up and Roberts died. As far as I can remember the irons and champagne bottles were the weapons.

I regret to see the announcement of the death of Mr. Henry Frost, better known to the public by his stage name, Henry Forrester. He was the original *Charles Surface* when Sidney, Colonel brought out the "Sir of Two Coins." He was the original *Paul* in Boucicault's "Streets of London." He was the *Marquis of Rivelly*, in "Charles I.," at the Lyceum, but played *Cromwell* during Irving's provincial tour in 1878 he played *Iago* to Irving's *Othello*, and in 1878 took Irving's place as *Hamlet*, for three nights, with great credit. Latterly he has not been seen much before the public. ORLANDO.

Drama in Paris.

"NADINE"—THE ODEON—" OTHELLO "—THE CAST—ITS DEFECTS—ITS WANT OF SUCCESS—THE ACTORS.

PARIS, April 20, 1882.

"Nadine," the drama of Madame Louise Michel and M Gelipps, will appear posthumously on the 30th. I cut from the *Voltaire* of the 19th the card: *Ambassade, M Bernard; Nadine, Mme. Michel; Serge, M. Fernand Conte Troupf, M. Renaud; Prébois, M. Lasnt; Mordecaïs, M. Jean bel; Tzela, M. Bernard; Ivan, M. Gelipps; Mme. Michel, M. Dolet; Hajj, M Dourville; Achmet, M. Mackett; Tzapf, M. Cavalon, Princess Nadine, Mme Marie Laurent; Mme. Lemercier, Mme. Lemercier.*

May I be there to see.

The Odeon, under the management of M. de la Rounat, has given "Othello," Shakespeare's "Othello," translated by M. de Gumont. Let us begin with a few words respecting this translation. You know that the Shakespeare plays are not to be read. You know, too, how soft, cramped, calmed and confined Racine is in the translucent of the French stage. Well, in Racine, Moliere, Lafontaine, Victor Hugo, Casimir Delavigne, Alexandre Dumas, and in fact in almost every Frenchman's work, the French Alexandrine is to die a substance around the Shakespeare's soul. Translate Shakespeare into French verse, and you run to see prose in translating verse, it is in translating Shakespeare into French. Translate Shakespeare into French prose, and you are compelled then on each an occasion. To try to translate Shakespeare into French verse is to attempt the impossible and to succeed.

The effect of M de Gramont's labors is painful to the listener. To hear the lines is like watching the performance of a night-race dancer. You, perhaps, admire the skill of the man in making his rhythm keep all right at the end of every pair of lines. You expect to see him fall and fracture his skull every moment. You are relieved when he has come long and there, how they elongate themselves, abridge themselves, puff and blow, and contract and expand. So, too, the lines in playing cup and ball, and catching the ball on the spike. Infinite patience and practice must have been spent on the work of the translator.

This verse translation has had a very disastrous effect on the acting of "Othello." It has been one of the chief causes of the inordinate length of the representation. Last night the curtain lasted till 12.30. Without rhymes it could be finished by midnight.

Now, then, for the cast and for the length of the play. Here is the announcement of the performance:

Othello, M. Mounet-Sully; Iago, M. Silvain; M. Richet; Le Duc, M. Sicard; Roderigo, M. Jolivard; Cassio, M. A Lacroix; Brabantio, M. Gemmaire; Montano, M. Dumaine; Gratiano, M. Duquesne; Lodovico, Mme. Yeuvadier; Emilia, Mme. Dethesse.

"Othello, le Maure de Venise," par M. Jules salle du Conseil. A. Lhôte Cyprus. A. Lhôte; Desdemona, Mme. Sarah Bernhardt; Une Suivante de Desdemone, J. Un carrefour de Cuypre à la citadelle d'Othello.

Observe the right tableaux. Between each was an entr'acte. You remember the entr'acte in *Hamlet*, when the players are ordered to go out and see a map, but to smoke a couple of cigarettes as well. This division into eight tableaux not only makes the representation interminable, but it destroys the unity which makes all the interest and movement one of the play. The Odeon entirely loses the contrast produced by shifting scenes. Shakespeare has announced that *each Engagement it was to lie his audience w'ot yet possible.* Without it, it seems as if the whole play were a long tableau. Now what a comparison has not divided "Othello" into eight tableaux. He only gives you breathing time with the fifth. The audience ought not to fall till he gives the signal. You must obey him if you want to feel the spell. If he chooses to pass from a "Street in Cyprus" to *Desdemona's bed*, you must do such passage in continuous interest. If you do you come back chilled, as one French critic says: "Behave in a theatre to see before a theatre." You have to make a complete change of scene between the Creed and the Elevation, and Shakespeare is as good as a mass any day."

The French, you see, are becoming profane.

The company of the Odeon deserve the highest possible praise for the efforts they made to achieve success. They struggled nobly beneath the crushing load. Talbade, as *Othello*, was got up in a most extraordinary manner. He was dressed as a Moor, before, as *Iago*, looked like Mephistopheles, and had long, waxed moustaches. He declaimed splendidly. Mme. Sarah Bernhardt was a *Proper Desdemona*.

It cannot be called a success. The public undoubtedly failed to appreciate the grandeur of the play. It was not interested in the noble sentiments of all French dramatic canons in which Shakespeare indulges. It was a mistake, I think, to commence a series of Shakespearian productions by "Othello."

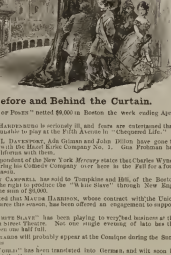
After the first night the *entr'actes* have been shortened, so that now the play is over by midnight.

Alphonse Daudet invited his friends the other day to the Avenue de Villiers-sur-Seine, to hear the reading of a new play. It is taken from his well known book, "Les Rois en exil," and contains some bold scenes Coquelin aîné read the play, which created a very favorable impression. Mlle. Judic is going to create the part of *Sidonie*, and has organized a good company.

Madame Samary, of the Francais, will soon have to take a vacation, for strictly private conjugal reasons.

The Theatre Cluny will give, on the 16th, a new piece by M. Bisson, "Ils Ror Pignle," in three acts, with the following cast: *Jarlot*, M. Gaillard; *Quiquenard*, M. Montpassier; *Bernard*, M. Mobray (debut); *Frederic*, M. Dupuy; *Chambon*, M. Lecour; *Mme. Truphu*, Mme. J. *Aubry; Mme Jarlot*, Mme. Kid; *Valentine*, Mme Jane Morel; *Hetese*, Mme. Lebrun; *Virginie*, Mme Richault.

The Union Française de la Jeunesse gave its annual matinée next Sunday. It will produce several novelties. "Narcisque," one act, in verse by M. Pallieron. "Rico," a monologue, by M. E. Morand, and for the first time in Paris, Ayrard's "Duennah," with Got in the title role. The play was first produced in London when the Comedie Française paid its visit to England. MARGUERITE.



Before and Behind the Curtain.

SAM'L OF POSEN" netted $6,000 in Boston the week ending April 22d.

FRANK HARRINGTON is seriously ill, and fears are entertained that he will be unable to play in the Fifth Avenue's "Chequered Life."

MISS E. L. DAVENPORT, Ada Gilman and John Dillon have gone to California with Dr. Hoff Alvin Company, No. 1. Gus Frohman has gone to California with them.

A correspondent of the New York *Mercury* states that Charles Wyndham will bring his Criterion Company over here in the Fall for a four months' season.

BARTLEY CAMPBELL has sold to Thompkins and Ellis, of the Boston Theatre, the right to produce the "White Slave" through New England, for the sum of $5,000.

MR. and MRS. HARRY HARRISON, whose contract with the Union Square theatre expires soon, has been offered an engagement to support Mr. Mayo.

"THE WHITE SLAVE" has been playing to crowded business at the Fourteenth Street Theatre. Not one night evening of late has the parquet been one half full.

THE LEICESTERS will probably appear at the Comique during the Summer months.

"THE WORLD" has been transferred into German, and will soon be produced at the Germania.

ADA D'ENNA LEONARD goes to Europe on the Servia, May 17th.

THE KELLYS will revive the "Black Crook," at Niblo's, early in the Autumn.

MR. M. W. HANLEY has selected a strong company with which to take Harrigan and Hart's "Squatter Sovereignty" on the road.

THE WILSON TROUPE will close in three weeks for repairs, and open about the middle of August with "The Danites."

THE account of the estate of Charles Edson Forrest will come before the Orphans Court, in Philadelphia, next month for final settlement. The balance in the hands of the surviving executor and his account state that the estate of the late tragedian, including appreciation in value and the income since Mr. Forrest's death, amounted to $25,192

OWING to the continued indisposition of Ellen Plympton, changes have been made in the cast of "Executor." Belden's part, Henry Hyde, E. A. McDowell; *Jack Desmond*, Edwin Knowles, and *George Drew*, Lewis C. Hyde.

THE AUTHOR FUND has already reached the sum of $26,000. Mary Anderson has contributed $1,000, Lawrence Barrett $500, and Joseph Jefferson $1,000. Edwin Booth added $5,000 and Lester Wallack has donated $500, his net share of the receipts of the Emmet performance for the benefit of the fund.

RUDOLPH ARONSON'S orchestra for the New Casino will include Adolph Neuendorff, Jacob Wetzler, Arthur Bergh, Schwarz, Weiner, Idler and Bronisch, in addition to members from the Philharmonic Society and Mr. Thomas' Symphony Concerts. The Casino Theatre is now progressing favorably, and as soon as the building is roofed in the work will be pushed rapidly. The opera "Pinafore" will be played by Lucy Rushton and company.

THE UNION SQUARE COMPANY are now playing a six weeks' engagement at Wood's Museum, Cincinnati, and will remain there for New York and not for three weeks. They will then have a few weeks' time previous to the Fifth Avenue's opening to better their position in the works. On the seven trip they will wear SAM LEE, Dorrer, and play a short season in Chicago. They will then return to New York, where they expect to going to San Francisco on the ground that they were not consulted when the change was made.

AUGUSTIN DALY was arrested at the St. James Hotel, Boston, last week upon the affidavit of Lawrence Barrett, a compositor on the Transcript Street. Gumbiner is a partner of Wolcott Morse in the miner's Theatre, Boston. Barrett claims that Gumbiner owes him $100 for press work. Gumbiner's counsel will move to-day in New York and in other cities. It is alleged that Daly has been very backward in the payment of printing bills, and that a writ was issued once before the action. It is also rumored that Daly, of some one representing him, returned to Boston the $1,000 which Mrs. Langtry received when she replaced Ada Rehan in the play, and that Mrs. Langtry refused the money, as certain long parts in being very small, when the fact was that the $1,000 was given to her to induce her to play parts beside Ada Rehan. Messrs. John Schoefel and Winsor Nickerson being his security. Mr. Daly does not deny that the Pinafore matter, but says he forgot the amount owed.

THE following is the record of the season at Booth's: Michael Strogoff, six weeks; Edwin Booth, Forrest Season, two weeks; Rice, one week; the Florences, one week; Stetson Patience Cooke, one week; Lotta, one week; Kate Claxton, one week; Mary Anderson, four weeks; the Boston Ideals, one week; Dion Boucicault, one week; Rice's Surprise Party, one week; Barrett, one week; Salvini's Tragedians, six weeks; Edwin Booth, two weeks. The final engagement of Edwin Booth was the most successful of the season, the receipts averaging $1,000 per night. Harry Sargent, Kate Claxton came next in attractiveness, and then Mary Anderson, Michael Strogoff, Salvini, Barrett, Lotta, Rice's Surprise Party, Michael Strogoff, Florences, Stetson Patience Cooke, Dion Tayler, and the Stetson Patience company only did fairly well. Rice, Howard and the Florences parties were by very light houses.

JUDGE LAWRENCE, in Supreme Court, Chambers, on Saturday last, rendered a decision concerning an injunction, restraining Mr. Thomas E. McDonough from performing the play, "Taken from Life," which has been running at the Bijou Opera House in Boston since last December. The case came before the Court on a motion on behalf of defendant to vacate a temporary injunction granted against him at the suit of Gustave Amberg. The plaintiff's counsel argued that since the defendant had produced the piece in Boston, he had, in effect, sought the forum of that State for it. It was claimed on the part of McDonough that Henry Pettit, the author, had offered the play to him for $5,000, and that the offer had been accepted by exchanging many weeks before the Colville purchase, and he accordingly advertised the piece for production in Boston. Judge Lawrence said: *Yesterday Judge Lawrence* decided that the law to be as stated by counsel for the defendant, I am of the opinion that the defendant should not be enjoined from the production of the piece, which under such circumstances he had placed $5,000 in the hands of a certain party in London who was to receive that amount to the author, a very different case would have been presented.

Serenade.

O listen to my gentle tale
Of love that burns for thee,
The sounds of earth are hushed and mute
(I dare not move or sigh,
The moon is floating in the sky
Confounded pale is she,
O lassie, my sweet, your lover's sigh
(I vow I'll have to "get").

The stars are gleaming, love, to-night
(Lumbago's got me, some),
The world is hushed in silent sleep
(This pain I can't endure).

O listen to your lover's lay
(I hear the old man's tread),
O yield to it's impassioned sway
(I'm going home to bed). D.

MUSIC AND DRAMA.
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Important to Subscribers.

"Music and Drama" is mailed regularly every Thursday afternoon to all subscribers. Those who do not receive their paper in time are earnestly requested to notify the Publishers at once.

New York, May 6, 1882.

OUR FESTIVAL NUMBER.

Our paper has made great strides in the four months that it has been issued. We think this will be generally admitted. The only question that can possibly be raised is as to whether our enterprise has been appreciated, and whether the paper has or has not advanced to the leading position it aspires to. We are proud to say that we have had an excellent reason to understand that Music and Drama is recognized as the leading journal of its kind in this country. In our last issue we stated that the publication of our Festival Privileges for the May Festival had cut down the complimentary assignments to thirty, and we also stated that one of these thirty had been sent to us. This recognition of our paper is most valuable. Not only do we the only musical or dramatic paper in the country so honored, but we are *the only weekly paper in the United States* so honored, with the exception of the German paper, the *Deutsches Journal*. We append the official letter of invitation:

> MUSICAL FESTIVAL ASSOCIATION,
> NEW YORK, May, 1882.
> THEODORE THOMAS, *Musical Director.*
> NEW YORK, April 26, 1882.
>
> DEAR SIR:—Please find inclosed ticket for Music and Drama, which the Committee on Press and Privileges of the Music Festival Association has allotted to you.
>
> Will you kindly acknowledge the receipt of the same, and oblige yours very truly, JAMES OTIS HOYT,
> Chairman of the Committee on Press and Privileges,
> 158 Broadway, N. Y.
>
> To the New York Music.

When it is remembered that our paper has scarcely been in existence four months, the marked recognition is highly gratifying; and when we add to this the fact that we are the only New York paper so honored outside of the six great dailies, it is all the more noticeable. It is, therefore, apparent that hard work and enterprise do tell, and tell at once.

In order to be equal to the occasion and worthy of the recognition we have obtained, we have issued the present Special Festival Number. The edition printed is 20,000 copies; of these, 900 have been sold on the news stands, 3,700 have been mailed to subscribers, 610 have been sent to foreign exchanges and subscribers, 1,200 in special agency in this country, 11,000 have been sent to the news companies and to fill special orders, and about 2,000 copies remain in stock. The paper consists of 32 pages, all on fine supply paper, entirely devoted to the Festival, and in addition we have a handsome double page lithograph engraving representing all the soloists. The entire cost of this number is $2,400, including the sum expended in advertising. The paper was specially made for us by Messrs. Miller & Flinn, of Beekman Street, for this issue alone, has cost us nearly $700. Work was only commenced on the paper at 10 o'clock Thursday morning, and at 5 P. M. on Thursday morning we commenced delivering to the news companies. During the time the production of the paper has taken up the labor of one editor-in-chief, five principal editorial writers, eleven New York contributors, fifty-seven home correspondents and six foreign, besides the constant labor of our artists, under the direction of Mr. H. A. Thomas, of Fourth Avenue. The mechanical portion of the work has been accomplished under the management of Mr. James McWilliams, of Centre Street, by twenty compositors, one foreman two proof-readers and four pressmen; assisted by three lithographic pressmen, under the management of Mr. H. A. Thomas. We must also add be force used by the Photo-Engraving Company, of Pearl Street, to whom is due the credit of preparing the excellent cuts, exclusive of the lithograph which we publish. In our own office we have had constantly at work one bookkeeper, with five assistants, two canvassers and three persons to attend to the proper distribution of the paper. The binding and mailing of the paper occupied the labor of 13 girls, uninterruptedly, for 48 hours. We publish these facts to give those unacquainted with such details some idea of the effort put forth to produce a Musical and Dramatic paper worthy of New York's great Musical Festival of the year 1882. We desire to acknowledge the enthusiastic co-operation of all engaged, and beg to render our thanks to Mr. Sanger, Mr. Mora and Mr. Fale, the photographers, for valuable aid given, especially to the last named, to whom we are specially indebted.

The influence of Music and Drama is evident from a recent incident. Two weeks ago we called attention to the very flabby and useless condition of a Mr. T. Percy in our daily contemporary, the *Star*. This week we are officially informed that the resignation of Mr. T. Percy has been required by the editor of the *Star*. This, if our information be correct, is very quick and effective work, although, of course, the result depended upon the exact justice of our censure.

It is a curious fact that the raft scene in "The World" has been fatal to Hamlet's father's ghost, two other actors employed in it. The scene gives a realistic idea of the sufferings of ship-wrecked people, and the actors are actually chilled through by the cool breeze. Mr. Crisp died from pneumonia, caught upon the raft. A stage manager explained to Music and Drama that the doors and windows about the stage are opened just before the raft scene, to permit the escape of the smoke from the calcium scene which precedes it, and that a draft is thus created which the working of the waves makes even more dangerous to the actors concerned.

The Cincinnati Dramatic Festival is meeting with some difficulties. In the first place, Booth will be in Europe for the next two years. Mr. Lawrence will be prevented from taking part by other engagements. Mr. Raymond will appear if his engagement with Mr. Abbey for Mr. McCullough fears that most actors, like himself, have other engagements. Mr. Raymond explains that not only all the actors must be free at the same time, but that the consent of managers who hold contracts must be obtained. He adds, too, that there would be no profit to the management, as the cast of plays agreeable to all concerned, and last, but not least, a competent house, could not be obtained. We are not here speaking for himself, that if a happy time far distant be secured, and generous co-operation secured, he will go as far as any of his comrades.

The gentleman whose virtuous indignation boiled over lately at the Paris Opera House, and led him to fling his torgnette at the very inoffensive head of Zola during a performance of "The Huguenots," has been pronounced sane by a mad-doctor. As the gentleman moved by the magnetrate before whom he was brought, it is difficult to understand why he should not be pronounced sane after such an examination. Naturally, M. Vaucorbeil loudly affirmed that he must be out of his mind to disapprove of anything which was done at his house. The manager on one hand is not any doubt about it. M. Damaus was known to be perfectly sane, and yet he declared that Zola's novel was foul and held his action to be quite justifiable. We suggest, however, an opera glass in future performances. It is hard to play Hag of a dead-a-cat" under these circumstances. But then a gentleman must defend himself with a dead cat when he goes to the opera. We would suggest that the florists supply the floral tributes might keep a stock of defiant feelers for the occasion. They will be sold with the liberal.

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Our English friends are making a good move. They are organizing opposition to charitable blackmail. In England, as in America, there is not a great undertaking of charitable people who have a curious notion of charity. It consists chiefly in having a number of balls for the poor. They come before the world as beneficent and benevolent persons, after getting up a concert, a fair, or something or other for the benefit of some deserving object or other. The charity comes in by their asking artists to give their services for nothing. Fine doing a performance of "The Huguenots," has been pronounced sane by a mad-doctor. As the gentleman moved by the magnetrate before whom he was brought, it is difficult to understand why he should not be pronounced sane after such an examination. Naturally, M. Vaucorbeil loudly affirmed that he must be out of his mind to disapprove of anything which was done at his house. The manager on one hand is not any doubt about it. M. Damaus was known to be perfectly sane, and yet he declared that Zola's novel was foul and held his action to be quite justifiable. We suggest, however, an opera glass in future performances. It is hard to play Hag of a dead-a-cat" under these circumstances. But then a gentleman must defend himself with a dead cat when he goes to the opera. We would suggest that the florists supply the floral tributes might keep a stock of defiant feelers for the occasion. They will be sold with the liberal.

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GIFT OF
LOUISE ST. JOHN WESTERVELT
1938

while the Thalia has not, we suspect, made a fortune for Messrs. Amberg and Hermann. The French population of this city is much smaller than the German and much less wealthy. It alone cannot support a good French company. The native population will not. Our wealthy theatre-goers know every theatre in Paris and have seen the best companies of all the best houses. The majority of our theatre-goers either do not understand French or do not want to be bothered with it out of business hours. The real managerial bonanza is English opera, or, if you like it better, opera in English. It must be given well, with as good artists, as good ensemble, as good mounting, as can be procured, and with all the care and elaboration which is displayed in the production of grand Italian opera.

A very interesting article appeared in the *Evening Post* some days ago, contrasting the Italian school, in which Signor Patti reigns supreme, and the German school, of which Mme. Materna is the high priestess. Lyric music, the writer argues, is as much out of place on the operatic stage as lyric poetry on the dramatic stage; but it keeps its place so long because it is easier to appreciate and to follow than harmony, and it has been cultivated by the Italians on account of their mental indolence. That we have outlived this stage of art development is seen by the decline of Italian opera everywhere. The Italian season this winter in Berlin was a failure; there will be no Italian opera this year in Vienna; in Paris the stage is occupied by Meyerbeer and French composers. In Italy, itself, lyric operas fail, while orchestral treasures are imported from Germany wholesale. It is very obvious to seen how a full and definite expression to our emotions can only be given by harmony with its alternation of music, of concords, and discords, of gay or sombre instrumental color. The two schools necessarily require different styles of singing. Modern dramatic and declamatory music requires a totally different vocal method, which in itself is quite as natural as the Italian style, being simply an artistic elaboration of the natural emotional cadences of the human voice in speech. In fact the difference between lyric and dramatic opera is the difference between mere virtuosity and real art. Italian arias written to exhibit an artist to display vocal technique, are mere unhealthy hot-house flowers, while the melodies of the modern school are the natural and the healthy soil in which the songs and dance rhythms of the people grew.

A quaint testimonial banquet has been tendered by fifty admiring citizens of Cincinnati to Colonel George W. Nicholls. It was given to him as the author of "Shakespeare as a public benefactor and patron of music, and expressed the gratitude of all Cincinnati in the way in which he had shaken off Signor Villa, Theodore Thomas and Carl Marzitzki. The Colonel occupied the most conspicuous seat, but like all truly great men he was modest and unassuming. The guests occupied three hours in what the *Cincinnati Enquirer* describes as a "delicious feast with the toothsome viands and sparkling wines." When the troughs were empty the evening began. Then the toast to the host was given, and that gentleman, struggling with inexpressible dignities, created audacious and spiritual desires. He remarked that "the physical wants of man were amply provided for" as long as pork grew and Cincinnati had packers. Too much cannot be said in praise of popular education, but alas we have no school of music worthy of the name. "When, by some act of Congress, temples of music of temples of music adorn our streets and lifts its graceful spires to the skies, or the people, by taxation or even by museum surmount the neighboring heights, many citizens will be proud to say: 'This edifice is not created from my hard earnings; it is a free gift we helped him to do it for the ourn; we save it, it must be guarded and perpetuated."

The grey mists of dawn were beginning to appear before the company separated; the hours having been filled up by facetious reminiscences of Shakespeare and the graceful statement that the "factories overlooking our city are supplemented by the beautiful influence of music, making this, indeed, the Queen City of the West."

THE musical season is about over. It has been upon the whole very satisfactory. The Philharmonic and Symphony Societies, as well as the Oratorio and Arion Societies, have all been well patronized. The Philharmonic has had the most prosperous season they have known for years. The fate of the Philharmonic Club have been especially successful. Colt-Mapleson will have about $20,000 on the right side of the ledger, and all the comic opera companies are very prosperous. Of the legion of miscellaneous concerts that are given by dilettanti and "all stars," we will not speak except in a financial sense, for they are not given for that purpose. We have had the usual number—about a dozen—concerts this season, and in none of them has any talent been found unpublicly been brought forward. The only new attraction that seems to be drawing steadily from the masses is light English opera, if we except Strauss' "Merry War," at the Thalia Theatre, which, we understand, is still the exceedingly clever work should be given in English, we predict for it a great success. As at last reported Strauss' opera in the vernacular is what the American public will soon demand. We feel confident that if the Germans had English opera company was established in New York, they could play nine months in the year to paying business.

No trouble of a serious nature need be apprehended in regard to the artists; they will be forthcoming. Col. Mapleson affirms that they can not be had, but there are only a few fine artists in the world. So far as those of great reputation go, Col. Mapleson is correct, but there are numbers that would come to the surface, were English opera to gain a permanent foothold here. It requires a long and brilliant career of an artist make their reputation. Sometimes circumstances, and at other times influence, do a great deal. Influence also, in some cases, makes the artist's effect, and instead of being a help, proves a detriment to the aspirant. Materna as a conspicuous example. Her success and her protection can accomplish. Pauline Lucca was brought into prominence by circumstances. She was only one of the seasons a chorus singer in Vienna, and had been twice dismissed by the chorus master, as incompetent to sing in the chorus. After her second dismissal, the chorus master remained deaf to her entreaties to be retained, and she finally went to the director, who, at the time, was closeted with the director of the opera at Olmutz. The little Pauline bounded into the room and told her story to the director, and insisted on singing a tune for him. The Olmutz director was so pleased with her that he engaged her at once, and she made her debut at the heroine in Verdi's "Ernani," in September, 1859. Her success was immediate and great. We could enumerate many instances like the above.

Individualities.

MARIE PRESCOTT.

BANDMANN.—Herr Bandmann is playing in the West Indies.

THERSBY.—Miss Thursby and Maurice Strakosch have become reconciled.

ROZE.—Marie Roze will join Carl Rosa's company after the Birmingham Festival.

LEMS.—Mme. Carolina Lems, the well-known contralto, is in London, and will probably be engaged by Mr. Gye.

TENNYSON.—Tennyson's new drama is said to be based on the story of "Robin Hood and the Merrie Men of Sherwood Forest."

COGHLAN.—Rose Coghlan will continue as leading lady at Wallack's next season. She signed a contract to that effect last week.

FRANKLIN.—Why does the Boston *Transcript* continually quote editorial paragraphs from MUSIC AND DRAMA without giving us credit?

REINSDYKE.—Anton Rubinstein will direct the music at the coronation fetes at Moscow next August. All the artists have to be Russian.

YOUNG.—Mr. William Young, the author of that fine play, "Pendragon," is now writing a play based upon one of Sir George Grove's stories.

SCHWAB.—Prof. Schwab has been in communication with MR. LANGEY, who writes that she will positively not visit America next season.

WALLACK.—Lester Wallack is in splendid spirits over his triumphant Boston engagement. This is his first great success outside of New York City.

RISTORI.—The great Italian actress has signed a contract with AUGUSTIN HAYWARD at Hyde Lane Theatre, London, July 1st, as *Lady Macbeth* in English.

ROGERS.—Katherine Rogers is in town under the doctor's care. She is threatened with consumption. Mr. Will H. Fiske's very successful play, "Clarice," in September.

WAGNER.—The state of Richard Wagner's health is such that he will be unable to go to London so as personally to conduct the Musical Festival at Her Majesty's Theatre.

LEAR.—The venerable Adele lately gave a recital to a party of English ladies. Nobody knew what he was playing, Lizzi himself could not tell. He said he had been improvising.

IRVING.—Henry Irving has accepted a new versified translation of Goethe's "Faust," by Mr. W. G. Wills. He will open his next season with that or "Much Ado About Nothing."

OSGOOD.—Has been engaged by Mart Hanley for Tony Hart's part, the *Widow Nolan*, during the provincial tour of "Widow Sovereignty." But the real star will be "Billy," the goat.

BOOTH.—Edwin Booth is said to have made $85,000, and his manager, Mr. Abbey, $15,000 out of his last season. The week in St. Louis netted $14,000. Mr. Booth sails for Europe on the 13th.

STETSON.—It is definitely stated that Mr. John Stetson has secured the lease of Booth's Theatre for another year, and that he will open it on the first of August with a spectacular melodrama.

BRIGNOL.—The *Chicago Sunday Herald* says that "the youthful Brignoli has dedicated an "Ave Maria" to Patti, who has pronounced it "perfectly lovely," and her maid has sent it to a relative in the country.

BARTON.—Carrie Burton is to remain the prima donna of the Standard Opera Company the next season, at the Standard. The season will open with Gilbert and Sullivan's new opera, if it be ready by October.

RENGADE.—Mme. Marie Renegade (Mlle. Rene Reignard), of Nahu's Opera Company, is to be married in June to Mr. Sargent, of New York, an American partner of the Messrs. Cook, the English excursion managers.

ODETTE.—Modjeska's failure in "Odette," at the London Haymarket, completes the cycle. "Odette" has now failed in Paris, New York and London, and we hope to hear no more of this very unpleasant play.

BACKUS.—Charles Backus, the well-known minstrel, leaves for Europe June 7, on the Catalonia. He returns early in the Fall. During his stay in London he will appear at St. James' Hall with the Moore & Burgess Minstrels.

NILSON.—MME. NILSSON has resumed her own name, and when visitors ask for MME. ROSEBAND the servant says, "You mean Mme. Nilsson, do you not?" She says she determined on this course shortly after her husband's death.

PRESCOTT.—Miss Marie Prescott, whose portrait we present in this issue, is a very rising actress, who has been engaged to support Salvini next season. She goes in June to England, where she will support Salvini and Ristori in tragic drama.

WARD.—Genevieve Ward has closed her season, and sailed for Europe on the Calabonia on Wednesday. She will play throughout the British Provinces up to Christmas. After that she may return to this country.

MANSERS.—Miss Minnie Maddern will act during two weeks at the Park Theatre, beginning on May 15th. She will appear in "Up a Ferry," and will have, or her manager, John Hanlon, states, the assistance of a good company.

MILWARD.—Miss Milward, the daughter of Charles Milward, of the Liverpool *Porcupine*, has become the favorite actress, next to Miss Litton, at St. James' Theatre, London, and intends coming to New York next year.

MARTIN.—Henri Martin, the first and greatest of the lion tamers and animal trainers, died at Paris. Martin Duchez Nodier said of him that, "at the head of an army, he would have been a Napoleon." He was the Napoleon of the menagerie.

WHEELER.—Andrew C. Wheeler (*Nym Crinkle*) is continuing his fight against Sothern with the English newspapers. His latest effort is the composition of "off color" advertisements for Grundy's play, "After the Opera," now running at the Park.

THOMPSON.—Mr. F. H. Torrington has secured the right of first performance in Canada of Gounod's "Redemption" for the Toronto Philharmonic Society, and it will be presented as soon as possible after its production at Birmingham, England.

RAYMOND.—John T. Raymond's agent, Mr. Frank Farrell, says that during the thirty-five weeks of his present season Mr. Fresh has cleared nearly $40,000. Next season Mr. Raymond will be supported by Frank A. Bates, who intend to present him in two new comedies.

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LOUDON.—Charles Loudon has astonished everybody, including his manager, by making money with "A Member for Slocum." He has been personally handling the day-clearing for months that there was no money for theatricals in San Francisco, and that "A Member for Slocum" did not draw.

BERNHARDT.—When Thirne, the well-known actor of the Theatre Français, played the rôle of Sarah Bernhardt's marriage to M. Damoie, he is said to have writhy exclaimed: "Ah! mon Dieu! mon Dieu! Enfin, donc, Sarah; s'est attaken de Grace" (*grosse*).

LEGRAND.—Eugene Legrand is stated to be the wife of Kyle Bellew, and it will be a great comfort to everybody else to understand; for Mr. Bellew is not known here, and consequently he can be pointed out a juvenile stock actor, while Miss Legrand is a star.

BLAKE.—A young lady from the Southern States, Miss Blakely, made a great hit in London as Sarah Bernhardt in the last of Rooney's Ballad Concerts. She has a fine soprano voice and sang Balfe's "The Dearest Heart" to the approval of a very critical audience.

CARY.—Annie Louise Cary has been seriously ill for a fortnight, and will be kept quiet for a week or two more, and she rarely speaks above a whisper. Her last engagement is that of Lucia at Chicago, and she was unable to appear at the opening night of the festival.

DAVENPORT.—Fanny Davenport announces her farewell appearance at the Grand Opera House next year to a professional tour of England; but our English contemporaries entertain serious doubts of her English appearance, and her name appears in no provincial programme. Is it at the Crystal Palace that she is to make her London debut?

KENDAL.—Mrs. kendal (Madge Robertson) has invented a new dramatic facial expression in "Far from the Madding Crowd," which Percy Fitzgerald, the London critic, calls "a smiling grief." In the last act of the play, when she is overwhelmed with sorrow, "her despairs show her face to break into a series of almost ecstatic smiles." This is singularly like it at Booth's.

THOMAS.—Theodore Thomas will not go to San Francisco, as it has been decided to turn the "Crystal Palace" into a Horticultural Hall and abandon the musical season. After his various festivals Mr. Thomas will go to Bayreuth, but his orchestra will be kept together for a short season, and under the leadership of Mr. Dietrich will give a short series of concerts in New York.

SALVINI.—The great Italian actor will begin his American tour in October, and as he is under contract to play with John Stetson in Booth's Theatre, and Booth, we will probably appear at Booth's, as Mr. Stetson has secured a new lease of that house. Mr. Chizzola has gone to London to select a juvenile woman to support Salvini, who is now in St. Petersburg. It is said that Mr. Chizzola has no ample capital, and will run the tour on his own responsibility.

GRUNDEL.—Mr. Amberg, of the Thalia, has engaged the excellent singer Grundel for the season in this city. Fall. During Mr. Amberg's absence in Europe all business relating to the tour will be transacted by Mr. Hermann, who will be remembered as one of Mr. Josefi's aids. Judging from a photograph we have seen, Mr. Grundel is a very handsome man. No arrangements have as yet been made with any piano house.

ABBEY.—Mr. Abbey leaves for Europe next Thursday. He goes to see Nilsson in person. In a recent interview with a reporter he declared that he knew nothing to the effect that she would come over this Fall. His failure to obtain Patti is ascribed to the fact that Mapleson had overbid him, having promised $400 more per night than he did. It is very certain that when Mr. Abbey ignored Mr. Pisanchi, Patti's manager, he was very angry with indifference to the issues of "mistake."

CAMPANINI.—At the performance of "Lucia" on Saturday last at the Academy of Music, Campanini, though advertised to appear, did not do so. He should never have been advertised. The fact is he is utterly overworked and needs rest. This has been painfully apparent of late. He has sung ninety times this season in operas and concerts, not counting rehearsals. After the May Festival it is probable that he will take a rest of a year in Italy, during which he will retire from public life entirely. He has signed no contract with Mapleson for next season. He sails on the steamer D'Amerique, May 31-4. Before he leaves he will get up an entertainment for the benefit of the Italian poor of this city.

Individualities.

Montrunfino.—Mr. A. Daly has engaged this gentleman for next season.

Cowpenn.—Mr. Edward Compton directs the Stratford-upon-Avon performances this year.

Berg.—A funeral march by this composer was heard for the first time at late a Pasdeloup Concert in Paris.

Gounod.—A duet for female voices was given for the first time at a late Odeonne concert.

Sophie Menter.—This "queen of pianists," as Liszt calls her, played in London, May 1.

Jurgenson.—The well-known Moscow publisher has a train to "Paris, Vienn and Chicago," by Tchaikoffsky.

Ryley.—Mr. and Mrs. J. H. Ryley (Madeline Lucette) sail for England on Saturday. Both are engaged by D'Oyly Carte for this country next season.

Mirallopian.—An opera by this composer, "Wieland der Schmidt," is said to be accepted at Dresden, owing to the success of his "Hagbart und Signi."

Henderson.—Mr. Ettie Henderson has returned from Europe, and has not disposed of her play, "Almost a Life," as was reported, although it is well worth the attention of London managers.

Lewis.—Miss Catherine Lewis, now that the injunction restraining her has been dissolved, has been playing in Cincinnati, and is this week at the Arch Theatre, Philadelphia.

Stephens and Solomon.—A new comic opera by these gentlemen, "Lord Balcomen," was produced, April 29th, at the London Gaiety. It is to be hoped it will be better than "Claude Duval."

Szosun. Zelda Segnis will create the part of the *Widow* in Lavallée's new opera, which the Bass Company, now playing at the Standard, have in rehearsal.

Sims.—"The Romany Rye," by Sims, to be produced this month at the London Princess', has been secured by Brooke & Dickson for this country.

Rosini.—Mlle. Rosini, with Campanini, Galassi and Mme. Lablache, will sing in the "Trovatore" performance at the Academy next week.

Jozeff.—Rafael Joseffy will remain another season in America, and will again be under the management of Henry Wolfsohn. He will principally play in New York, Boston, Philadelphia, Chicago and Cincinnati, giving in each of these cities four grand concerts with orchestra. He intends making his debut in London in May, 1883.

Wallack.—Lester Wallack's reception during the Boston Museum closed on Saturday night. It was one of the most prosperous of the season. Mr. Wallack's reception during his stay in Boston was of a very flattering character, and his appearances at the Museum were attended by most fashionable audiences.

Elsler.—Miss Effie Elsler, who has been playing *Hazel Kirke* in "Hazel Kirke" for three years, having originally created the part, left for San Francisco, where the other of the company's engagement at Noble's last Saturday. The constant strain seems to be telling on her, for her acting is becoming "forced."

Colville.—Sam Colville has legally demonstrated his American rights in Henry Bellair's new melodrama, "Taken from Life." Tom McDonough contested these rights; but the decision of Judge Lawrence leaves him on equal grounds. The contest may, however, be renewed in Philadelphia, where McDonough compromised a similar controversy in regard to "The World."

Gilbert and Sullivan.—It is rumored that in Gilbert and Sullivan's new piece the principal character is that of Chancellor, who is in love with the ward of his own wards, and is obliged, therefore, to obtain his own consent to the union, and satisfy himself that he is all that can be desired. Finally he overcomes all scruples.

Gerstinger.—Marie Geistinger sails for Europe Saturday May 6th. She will carry with her nearly $40,000, the net proceeds in this country having been uniformly successful. Her Miss Praecox engagement proved very remunerative, and so did the last one at the Thalia Theatre here, where her terms were $500 a night guaranteed and a clear third of the excess over $800.

Dolaro.—Mme. Sellina Dolaro's season begins at the Bijou, on the 8th, with "Cups and Saucers," and "Not a Night." The leading man is Mr. Harry St. Maur; the eccentric, Mr. F. M. Holland; the "old woman" is Miss Zelie Mortimer, and Mr. Clinton Stuart the juvenile.

Wertheimber.—Henri Wertheimber, who, it was falsely reported, had committed suicide in Egypt, has returned to America next season, under Brooks & Dickson's management. She is to sing in English the repertoire of fifteen operas.

Levy.—Mr. Levy, the cornetist, has returned to New York, and will delight them with his playing at the Academy of Coney Island. His wife remains in Paris studying for the operatic stage.

Norcross.—Mr. Norcross Jr., has taken possession of the Germania Theatre. His opera company company open next Monday with "The Mascotte," with Mr. Carleton as *Pippo*. An English version of "Der Lustige Krieg" is promised. The chorus of the Standard is engaged.

Mose.—By an unfortunate printer's error, in our opening article on the editorial page, we gave the credit of the production of our cuts in the paper—not the lithographic—to the Photo-Engraving Company. It should have been to the Moss Engraving Company, who have always done all our work in the most creditable manner.

A Sympathetic Word.

DEDICATED TO CERTAIN CRITICS ON THE DAILY PRESS.

O, ye critics, how ye're worried
With your spiteful daily work,
For indeed you're sorely hurried,
And whene'er you try to shirk
You are full of apprehension
Lest some prying eye may find
In your critical brief mension
Grave mistakes of facts kind
That the public, though so lenient,
Must censure, for you see
That you fellows find convenient
When you don't know whom to praise.

Such a multitude of singers,
And of pianists such stacks,
That you wonder where the stingers,
Most find concerts quite a tax.
For you must fault your invoice
To retain your little knack,
And the paper's first edition
Must contain your positive sayings.

So you take a fuse of action
That a certainly quite neat,
And if say Lehmann
Need be made, your safe retreat
Most afford you shelter
When you sit together next
At the feast of Apollo
(To say nothing of worse host,
You can give a word to praise,
You can nod, and grin and sneer,
As you fix the fine position
Of the terms you have tried
To succeed in their ambition
In the field of more than note-role.
But, alas, that deed is morrow.
When your reviews will begin,
And you'll find out to your sorrow
That your article's too thin.
For Miss Howler wasn't present,
And Herr Stonkang don't play.
Which, of course, makes your unpleasant,
And you don't know what to say.
So, I'm sure that our profession
And our sympathy you enter
If you're bothered for your column,
You will find an early grave.

C. F. D.

The Mozart Musical Union.

On last Wednesday evening occurred the concert of the Mozart Musical Union, in the Lexington Avenue Opera House, in Fifty-eighth street. The house was crowded in every part almost sixty-five months here, with a number of associates. The conductor is Mr. F. Panzetti, the concert-master, Mr. Carl Bergmann, and the accompanist the assistant vocalist was Signor Carlo Orlandini. The concert was a good one, and carried out an excellent programme. The large hall is a very complimentary fact, considering the very disagreeable weather. The orchestra played the overture to "Der Freischutz" and "Le Siege de Corinthe" (Rossini); the Andante from Mozart's Ninth Symphony; a Notturno, "Grieux Dance," composed by the conductor, and Gounod's Marche Funebre d'une Marionette. Besides these numbers, the string band gave the "Serenata Notturna" of Mozart, and the well-known "Minuet de" Boccherini.

The playing was reasonably good for amateur work. Of course there was a certain amount of unsteadiness, and the entire body of instruments where you quoted rhythms and catchy double runs are abundant, and false intonation is to be expected in the violin concerto on the part of the drum players were occasionally noticeable, but generally the shading and attack were highly commendable. The Mozart Andante was the most successful number from the point of view standpoint. The fantasie, by Mr. Fanciulli, showed appreciative practice, and was well rendered. The piece is pleasing and not difficult to play, and depends for its effect largely upon unexpected pauses and changes of time. It is light and pleasing, and for a drawing room minor fellows a most major chord without any apparent occasion. Mr. Fanciulli proved himself a most respectable violinist, and his concerto and drill manner He might, perhaps, have secured a more perfect ensemble by placing his desk a little to one side in order to prevent its concealing so many movements of the leader, but this is a matter of no large portion of the orchestra. The Gounod March lost seriously in effect by the slowness of the tempo taken.

Signor Orlandini contributed two numbers to an encore His singing of Mattei's "Si e scritto" and Tosti's "Ideale" were telling in taste. The recall was not exactly unanimous or emphatic, but it was well for the singer that he responded, for his rendition of the "Largo al Factotum" was certainly the most enjoyable. The voice is powerful, but throaty, and lacks variety of expression, particularly in shading; but such fire was shown in the "Largo" that the result was admirable. The "Non Piu Andrai," from "Nozze de Figaro," was still better done, and was received with the most unbounded demand of the audience. The concert did not begin till nine o'clock, but was very creditable to the society and enjoyable to the audience.

The Jersey City Philharmonic Society in "Elijah."

The performance of "Elijah" Tuesday two weeks ago, by the Jersey City Philharmonic Society, at the Academy of Music, was a very creditable to the chorus and to conductor, Mr. Louis C. Jacoby. The first part was sung entire, and the last part "cuts" of minor importance were made in the interest of time, the numbers most noticeable by their absence being the choruses, "He That Shall Endure to the End," and "But the Lord From the North Did Stir Up One."

The chorus distinguished itself throughout by promptness of attack and careful attention to shading, and by vigor and accuracy also. In the "Thanks be to God," the tempo seemed a little slow, resulting in a sluggishness which was particularly objectionable in this number, marked by Mendelssohn, "con fuoco." The chorus, "Behold! God the Lord passed by," was the finest thing of the evening and should have been encored. Occasional lack of the unaccompanied measures had not been sufficient to allow the voices to drop noticeably from the pitch. In the unaccompanied choruses, a failure to make the pianos and pianissimos soft enough was noticeable, and there was frequently apparent a sort of feeling after the pitch on the part of a portion of the voices in each group, which seemed to indicate the presence of new material in the choir that had not been thoroughly assimilated.

Mrs. F. J. Grant sang the soprano solos very beautifully. Her voice is smooth and clear, rather strong, but of not very great compass. The lower notes were often lost, and the lady has the fault of striking below and gliding up to the pitch when she has a high note to attack. Her singing of "Hear ye, Israel," was especia lly good. Miss E. Duff sang the soprano parts in the concerted music for solo voices very acceptably. Mr. Miss Lena Little was the contralto, and sang all the parts allotted to that voice except, of course, in the double quartet, where Miss H. Bixby was heard. Miss Little has many pleasing qualities Miss H. Bixby was heard. Miss Little has many pleasing qualities Miss H. Bixby was heard. Miss Little has many pleasing qualities

Important Notice to Correspondents.

New sets of credentials for MUSIC AND DRAMA *have been mailed to correspondents this week. Corresponding secretaries not yet supplied to send their letters to reach the editor by Tuesday at latest, and whenever possible by Monday.*

Boston.

MAY 1.—I can say, as the needy knife-grinder, "Story, God bless you, I've none to tell, sir." The serious half-hour, one of the musical fish, and nothing is left, save the remnants of a once fair and majestic programme.

The chief musical event (according to Fate) of the past week has been the Emma Abbott Opera Season. Various works have been given with cases which have been "marvelous," superb," "marvelous, yet true." I can speak of the singing, as a noted French general did of one of the charges of the Light Brigade, "It is magnificent, but it is not war." It was far below the thought of it, and shrewdly replied, "Success we have never seen before," and both the inquirer and his own answer have been seconded. "Such a prima donna I have never heard before." The distance between her claims and her attainments is insurmountable.

Miss Abbott has a voice of considerable compass through a lot are, counting for nothing when her peculiar manner of advertising are taken into consideration. The best work of the season has been done by the chorus, and to imitate at least a good model, but with a diligence which will one day give a very slow tempo to the "mad scene," and gave a series of gestures that suggested to Yorick the famous dancing bear. Her first effort was the "Bohemian Girl," the difference between the notes. It might be called the "Bohemian Girl" and the "Bohemian Girl," and no one would notice the other. Her staccato work is not bad point, and she can also efficiently in the upper register.

Lucy is the best singer in the troupe. How I pity the bass who's cast for *Simmonds* in "Lucia." He is continually invoking heaven, and the gallery gods, and the stage hands, and the prompter, and the stage military. There is but one other part in Italian opera which equally distressing. It is the patriarchal *Isaiahs* in no means a "and Jeremiah" in "Athalie." Let us pass on to Aida.

Castle is one of the strongholds of this peculiar troupe. He does not sing, but he has a voice, and he can act, and he proved it in the part of *Don Cesar de Bazan*. Farlow is good and bad by turns; possibly he is in a transition state and under some influence, for he is not up to the level of his associates.

And now, to speak of musical matters. The Apollo Club gave a fine concert in Music Hall on Wednesday evening. The programme was the subject, but the selection of the programs, which contained some important numbers, was the fault. Let us not be too severe on the musical concerns of the club.

It began with Brosch's "Salamis" (given with orchestral accompaniment and ended with the "Hallelujah" chorus from Handel's great composer. I think the former work is by far the most natural and effective. It is a fine piece of writing, and was well rendered. Those which the "Song of Triumph" was given, and the "Hallelujah" chorus the brutal hilarity of the Roman Grand Triumph, or even the more sensible. The hero rises of cymbals and a clash, or something equally enough. The soldiers of Caius went before the clarinet singing might be the Salvation Army, and the "Hallelujah" was the Amen. Perhaps wish of the words interpreted would, however, help it.

A fine part song, by Mr. Parker, was rendered by the club in the second number. It is a fine combination of harmony and melody, and, if I am not mistaken, is the first time that the composer has appeared on a programme.

Following this Mr. Hay sang a baritone solo with good tone. Storch's "Serenade" was the only selection of importance.

Now followed the chief work of all on interest, "The Summons to Battle," by Mr. Parker. The composer has written a fine work in the orchestral parts, though I believe, from the manuscript, a confuse shade of disappointment. The chorus work is not up to that of last work, almost fitful for good work, and "Gideon" is not to be taught, the resemblance between the two is striking. Not, to be sure, in tones or phrases, but in general effect. Rosebuds and half-blown pansies only remove the resemblance temporarily. In the "Summons" the orchestration is more varied, and the instrumentation of Professor Paine to have inserted his name in the list of authors of the peerless, but to open such a noble vein of work to such a low poem as this is a blessing. *Anthony* on a kitchen, or "Cleopatra" compared with a Kreppy cracker. The work was not as well executed as some of the previous numbers, but it is quite difficult to say why it was not good.

The second part of the programme consisted of works which have received in previous letters the highest praise which I can bestow upon them.

The Apollo sing as no other club in America, or (to my knowledge) anywhere else can sing. I wish that some of your Knickerbocker acquaintance could imagine the glory of their perfect attack and finish. New York. I assure you it would be a needful treat beyond anything that could be given you. Not that the work was perfect, but that the light was refined and recognized in the performance of a perfect *Aria*, but the voices seem somewhat jaded and worn.

One more concert and I am done.

Professor Carl Baermann has given his first piano recital here this week. He is a pianist of many excellent qualities, and a musician to his fingers' ends. He is not in any sense a player who thrusts his individuality upon the composer, but he is not lacking in individuality. His performance is somewhat cold, but it is that of a musical worth. In the *Sonata Appassionata* he gave a reading which I would commend as a model in many respects, and which was unsurpassed by one this week. He was broad and noble, and delicate and graceful when the work called for these qualities. His technique is of the highest order. Indeed in working up his climaxes, and in the use of the pedal, he seems to do in the first movement, of which the supposed stretto at the close, and the second movement, are the most beautiful.

His performance of the "Carneval Scenes" (Schumann), was very fine and highly enjoyable. He took the work at a good pace, and generally found it, inserting filling into prominence the general hilarity of the piece. His rendering of the Chopin numbers was also very good, except that he did not add to the delicacy of the work by a proper use of his displays of pure technique and virtuosity, such as Liszt's arrangement of Jean Paul, or of the Hungarian Rhapsody.

The recital of the concert was Mrs. Poznanski, who sang with full appreciation of the work which she undertook, and with a voice of a lacked something of richness and power. Her selection was a good one for such a showman's "All Night I Lie Dreaming."

The week promises to be busy one, from a musical point of view. But after this we are to have our Operatic Festival. Opera. In Mechanics' Building is a fact for which we cannot be too grateful. It is a hard task for the horse, and the singers will have to strain their voices to fill the space.

I see that your fulminations against the Symphony Concerts of Wachtes are fruitless, and says that they are "only evasive." Well, a poor excuse is better than none. Can you not find a better one for him, or are?" I believe that sentiment is strong enough to save me.

DRAMATIC.

MAY 1.—We have just been visited by Mr. Augustin Daly's "Passing Regiment." It was sent through the New York Academy of Music in its metrical audience. The piece is a well known one, so light and thin as the boy balloon that sways as the end of a string. Like it, however, it is very showy. Without scenery, then, but it possesses childish melody. Plot it has none, and its characters are suggested, rather than clearly described.

There is just a shade of humor in the dialogue, but it leaves no lasting impression. It has nevertheless plenty of picturesque incident loosely strung together, and it has the "military." The cast would carry it if it had no other merit. All the actors suddenly go to see it, with their sisters, their sweethearts and their wives, to say nothing of the irrepressible boys who always follow the same bands. Of the people in the cast, Miss Ada Rehan was the best known here. She made a favorable impression, though she is far from being a cultivated act ress; she is, however, graceful, and has a certain girlish grace that does not smell entirely of the footlights.

With the exception of Mrs. Gilbert and Mr. Henry M. Pitt, the company was not particularly strong, though, perhaps, good enough for the piece. Mr. Daly's wife was one of the dramatic lions of Byron Hall's house last Winter, but her adaptation of the name of Mongel the Bletchley ability which she showed in the part of *Lady Gay Spanker* in her mother's entertainment is not apparent in her. She has not the manner. Mr. Lester Wallack concluded his three weeks' engagement at the Grand Opera House on Saturday night. With the exception of the last three nights of his stay, he played *Kint* here in Brooklyn, the hero who is the hero of the piece, and who is the hero of the piece, and who is by does he not write another play in which the hero will be a man who has experienced the brass and colds of six decades. He might have a touch in Lord. Wrong, however, of the city, and an old bachelor of sixty, who is about to marry Clara Kellogg Clement, whose voice is not what it was when she was a young woman.

The evergreen Lester would have appeared well in "My Awful Dad," in which the limbs of his art were painfully apparent. In this unfortunate farce of three acts he is merely absurd from the cover, and the sources of the well-known dramatic tricks-and of his monotonous elocution. The piece is not worth discussing, and Mr. Wallack will be fortified as far as he goes, but he has not the power to cut an old hat as a concert does." His resources, though, fit him superbly. Neil Burgess came back to Daly's Theater last week with the "Widow Bedott," in which he gives a funny performance that accords of the *Dancing Academy*. Nothing more need be said, and he tries to excite an interest in the piece.

Tony Pastor was at the Howard Athenæum with his topical songs and his variety troupe. He came out in his own three curtain box through his a pair of aniseeny eyeballs. We leaned poor Barry Craig was not with him. He is dead, and we have yet to perform a similar office for John Jackson, a black-face man, who was there as well as one, and the last named was a native of this city. He sang "Uncle Daniel Retired" at Canterbury Hall, Lambeth Company at the Park this week, with Mr. De Bellecille in place of Mr. Farnie. The latter is ill, and has been for some time. Let us hope that he will be better soon and the drama saved.

Miss Rhea will be at the Boston Museum, and we hope to say before the conclusion of the engagement something about her handsome face. She will appear in two new parts at Hooley's, *Bedouin*, in Much Ado About Nothing, and *Pauline* in the Lady of Lyons, and she is to be tried. The prospects seem not merry, and, of course, it does not apply to the Boston Museum, which is always good. Miss Rhea's engagement is for one week only. Mr. Lotta has left the Park. Mr. Lotte has the "Black Crook" boldly, the dairy "Pinfore," and the Harrisons the "Mikado" and "Pinafore" at the Boston Museum. Nothing very exciting fresh, you see, but then the Spring has been rather backward.

Chicago.

MAY 1.—The musical events of the past week have been numerous, rather than important. The Boston blacks have made a splendid "hoax run" at the Grand. Their repertoire—"Pinafore," "Mikado's" "Pirates of Penzance," four times, and "Gilberto" once. Whitney left for New York on Saturday, and Mr. Hamilton, the Boston manager, will remain here for a week or two. Mr. Whitney has been very successful, and, for details, that I have ever seen here. There are still too many excuses granted, and there is a lack of system in the general exercising. My position at the performances has been at the very rear of the parquette, and I have been unable to hear the singers with any degree of satisfaction. Mr. Whitney has been very courteous to the Press, and Mr. Hamilton was not with doing by his company. "Olivette" will be the next, and "Pinafore" will be given a week's run during the season.

On Monday evening there was a concert for the benefit of the Foundling Asylum, at Hooley's Theater, under the direction of Mr. Hooley and Mr. Herbert Gould, the organist. The chief features of the evening were Signor Brocolini and Miss Hinman.

On Tuesday afternoon the Chicago Orchestra gave its fourth symphony series cause to an end. The programme rendered the Andante from Beethoven's Symphony in C minor, the Overture to Mozart's Magic Flute, Raff's first symphony, an arrangement of Rossini's "Cheriffi" for piano, organ, and string orchestra, and the Overture to Weber's "Der Freischutz." Mr. Hamerik conducted the "Magic Flute," and the Andante and Adagio from Raff's piano quintet, Op. 107. As you will see, the programme was unusually strong, and was well rendered. This is for the case of variety. On the present occasion I was fortunately prevented from hearing more than a few bars of the "Der Freischutz" overture, owing to the crowded condition of the house. The song quartet went very well.

The soloists were Leach, Pellegra, Allen and Erdman. The latter was Miss Hopekirk. The Raff quintet I did not hear. The arrangement of the Rossini overture for piano, organ, and string orchestra was by Mr. Gould, and was well received. The piano part was rendered by Mr. Gould himself. Axe Marie, the chief composition was rendered by Miss Hopekirk, and was received with great applause. Miss Hopekirk showed in itself a ample testimony to the value of this work of Mr. Leeb's and of her ability.

On Thursday evening there was a concert given in Central Music Hall by the Apollo Club, assisted by Miss Emma Thursby and Mr. Whitney, and this has been the most successful concert of the season. The club sang Sir Arthur Sullivan's "The Martyr of Antioch," and Mendelssohn's "Lauda Sion." All three in place and origin accompaniment, the papers being rendered by Mr. Gilbert. The singing was very good, but not the critic's best work.

Miss Thursby took appeared in Rieck's "Echo Song" and two songs by Mr. Gilbert. She was making a very good voice and, to tell the truth, sang better than she looked. Her appearance is not in her favor, and her dress was not calculated to improve matters. Her singular features of the greatest of your numerous eyes too near. she will not do on concert stages. Mr. Whitney sang Rubinstein's "Asra" and Gilbert's "Asra," both are played her vocals and accompanied herself in two little songs. Mr. Whitney's voice is a fine one, and he sang very well. P. J.

The pianist of the occasion was Mr. Constantine Sternberg, who played Chopin's Polonaise in A flat, Op. 53, and Liszt's "Rhapsodie Espagnole," for piano, by Scharp, by Schumann, and something else. I've forgotten it. I have had occasion to speak of Mr. Sternberg as a good, and, under a pressing supervision, as that I would be glad to hear him as selections from his repertoire. He is a pianist of the first class, and has a fine technique. His playing is brilliant, and he will soon, in my estimation, be a musician of the first rank. The program was of minimum length, played in the Auditorium, and the hall was not arranged so as to seem comfortable.

On Thursday evening there was a concert at Central Music Hall by the "Mozart Society of Bethlehem," under the direction of Mr. Sullivan Brown and Mr. "Samuel Society Longmore." No preliminary announcement was made of the programme, and I was unable to be present in the evening.

The operators were all Sprig with curiosity to know what these curious old pastoral tunes were. Mr. Longmore explained that they were at once that it was a German singing society of forty-five active members, and that they had been in existence for forty-three years. Not the late Saengerfest. Mr. Schmidt was formed, I understand, at Bethlehem, Pa., and the music was rendered in a manner which showed careful study. The first number was Mendelssohn's "Hymn of Praise." In the first passages they did very well, but the fourth passages were not sung with the proper expression. The work of "Calliope's mediocre" is an allowable term. But if this is to be said of the chorus work, what shall be said of the soloists? I refer to the tenor soloist. It was I admit that the term is extreme—it was simply a disgrace to the society that such a singer should be allowed to sing in public. The tenor was not only unmusical, but only unfortunate sing in which it stops playing.

Mr. Schmidt appeared as a solo pianist, and played Mendelssohn's G minor concerto, with orchestral accompaniment. He played with fair technique, but was unintelligent and mechanical. He is not a virtuoso, but there is probably ground pedestal to be. If he could direct as well as he can play, he would be a valuable man. The vocal selections were by Mr. Schmidt himself, Mr. Broderick and Mrs. Rebecca Baker, which, in comparison with the society work, sounded prosaic.

On Wednesday evening there was a violin concert at the First M. E. Church, but as the tickets furnished the press required an "aisle" of the church, and as the audience was of the superior kind, as exemplified by the door-to-door man, who had no ticket, and I haven't since sent for and about it.

On Thursday evening Mrs. Arnold-Cobb gave a very pleasant entertainment of readings in English, German and French; appropriate, and musical numbers were furnished by Mr. George R. Carpenter and Mr. Liebling. Mr. Liebling played with his usual ease and taste, but he is plainly out of practice. Mrs. Carpenter sang two songs, by Rubinstein, and Schumann's "Spring Night." Mrs. Carpenter is one of our most cultivated amateurs, and I am glad to say that I have heard her often, and has learnt a rich pleasure from her a vibrato, but she has also a fine voice and much musical feeling.

I believe this exhausts the list for the present. FIDE CHORUS.

MAY 1.—Dramatically, the week was very barren. At Hooley's there has been no alleged "comic opera" raised. "The Jolly Backers," which is prescribed by everybody the very worst yet. Musically and dramatically it is a miserable production, and it is a wonder that it was ever produced. Its name should be rescinded, the script run in the flames and never a letter to the paper, in which he demands "fair play," and says that the affair is only an "amusement" anyway. The playing of the voices and orchestra nearly a century containing the comedic pranks of all the poor performances that I have ever heard. The "Jolly Backers" is a disgrace to the dramatic criticism of the country, and the sooner it is withdrawn the more we see it, but couldn't understand it. Probably I am one of those persons who cannot take a joke without a club.

At Haverly's "My Partner" has been running to a good business for the week, and will be succeeded next week by "Our Boys."

The "World" has been at McVicker's all the week.

Next week I will try and behave myself. FOTAN.

Chelsea, Mass.

MAY 1.—Hagen's British Minstrels appeared at the Academy, April 24th, to a small house.

Thursday evening, April 27th, John T. Raymond (personal "Fresh," in "Colonel Sellers," with a good company, played to a fine night, and but very much entertained audience.

Saturday evening, April 29th, Miss Helen P. Hood, a promising young organist of this city, and a pupil of H. J. Lang, gave a very creditable organ concert at Tremont Temple. *Boston*, conducted by Mr. Lang and Miss E. Hungerford Allen, organist.

Next Monday evening, Mr. J. B. Field, the Manager of the Academy, will give a benefit benefit, when the talented Tourbadours will perform on the Brook.

Brooklyn.

MAY 5.—The only important musical attraction the past week was the Philharmonic Society's concert on Wednesday evening, together with the soloists a company appeared in "I Barbiere" at the Academy, before a fairly large audience. The performance was not up to the standard of the Philharmonic Society's concerts, and was not given with much spirit. Mme. Gerster, who was heartily received, gave a splendid performance, while the tenor (whose name I forget) was a good share of well received. The balance of the company was only fair.

The Philharmonic Society's concert, with the exception of a few new numbers, was a repetition of the concert given in New York some until next Fall. The Kennedy Family will give a concert of Songs of Scotland on the evening of May 15th. This will be their first appearance in Brooklyn.

The Tabernacle Episcopal Church, in the Eastern District, is without's organist, and the position is open to competition for the next three months. The facts are brief, Mr. W. S. Bates, a wealthy merchant of Brooklyn, has presented the church organ to the church, and placed in charge some of money out of the interest being the engagement of a first-class organist. Mr. Bates has also given the church a chime of bells, which will be placed in the tower of the church. Several other prominent members, has withdrawn from the church that he with Mr. Bates's gift to the church. The affair has caused considerable local excitement.

The Park, Mme. Fay Templeton and her opera company are doing a fine business this week, and will no doubt make a rousing benefit. displays good vocal ability and shows a fair share of histrionic talent. Mr. Scott's company at the Novelty Theater is not doing well, and one of the best seen in this city while the other members of the company are not worthy of praise. Next week the Vokes Family in Fun in a Fog and Mr. Scott's company in Pinafore.

The Brooklyn Institute of Arts and Sciences at Historical Hall they appeared Monday in "Cinderella at School," much to the amusement of a large audience. Entertainments of this character will be given here in the week. Mrs. Mac Lillian Olcott, her first appearance Rehearsal, Tuesday night, Fanny Davenport to follow.

Next week will be a busy one for the theatrical and operating situations, writers by Mr. Bartley Campbell, with a burning play, "The Galley Slave," Miss Fanny Davenport in Fedora, and Mr. Lester Wallack in Rosedale. Mr. Lester Wallack in Rosedale. Mr. Lester Wallack in Rosedale.

in the usual quiet manner for an audience, who roared with laughter at the interpretation of the versatile Yankee from the rural districts. The support was good, but the orchestra were as weak in their accompaniments as they were in number few.

Many of our people are going to Gotham next week, to the Festival, and I know, too, that a glance at the program awakens a sigh of envy in the soul of your devoted servant. HOUSE.

Hartford, Conn.

MAY 1. A mere trifle, and that a gem, to mention in regard to music during the past week. This was the exceedingly fine concert, for the benefit of Mrs. Bartlett, at the Asylum Hill Congregational Church, on last Friday night. The program was of a very high character, and the artist to meet the different needs of all present; in fact, the different numbers were so well chosen that it would be unfair to single out any one but to be received. Mrs. Bartlett's voice is a rare one, regarded as one of the best lady violinists in the country, gave an exceedingly fine rendition of the salon piece by Wieniawski, and Mr. Bartlett's delicious, which called forth professional applause. Miss Bartlett gave a solo on the harp, and was encored. Mr. Bartlett's solo on the violin, and by Mme. L. Lehr, Mrs. Martin and Mr. Bassett were also of the highest order.

The past week in the dramatic line has been made memorable by the debut of Miss Lillian Grant, a young lady of Brooklyn, N. Y. She appeared at the Opera House in the role of Pauline, in the play of the Lady of Lyons. Naturally, she was very much embarrassed on making the first night, but she showed herself to be an opponent of the highest dramatic talent, and bound to win favor and praise by her conscientious skill. Her pronunciation is very clear and distinct, and her subdued tones are very pleasing to the ear. Her support in the play of the Lady of Lyons" is a good one, and all deserve credit for their presentations of dramatic art, but Miss Grant is the star, and the audience knows it. Not so with Mr. Sothern, who appeared here on Monday; afterwards, she was never inclined to rant and never stagey as those parts where any exhibition would be natural. Mr. Sothern made his first appearance as Dartbrook in "Bigamy," with even better results than in the character of Lord Dundreary. He was received with unbounded applause at the close of the play, and was recalled before the curtain.

Anthony and Ellis' "Uncle Tom's Cabin" Company played to full houses on Saturday afternoon and evening.

MR. T. F. Seward, of New York, will give a free lecture upon the Tonic Sol-fa system at Unity Hall, on the evening of May 4th.

Maggie Mitchell plays "Little Savage" at the Opera House on Thursday night. Minnie Hauk as *Marguerite* in "Faust," with Signor Campanini as Mephistopheles, and the Emma Thursby Company, "Wotto" on Saturday afternoon and evening. AMOS.

Watertown.

MAY 1.—City Hall, Jean Jacques, manager. Buffalo Bill, in "Prairie Waif," played to a large and appreciative audience, April 26, despite the fact that a circus was here the same night.

Maggie Mitchell in "Little Savage," April 27, and although the night was quite stormy, played to a good house and gave general satisfaction.

Anna Dickinson closed her course here, 28, playing "Hamlet" to a small house. Any comment is out of question, as the lady is not on the American stage." Any attempt at criticism on her work in this line is no act were a waste of effort, and we can only regret that a woman of brains and genius, capable of doing such good work in her own work in her own field, should preside in the fatal imitate of attempting to play Shakespeare. ARGUS.

Coming: The Parlocas, May 1; Lotta, Albert, May 4; "The Chimes of Normandy," instead of "Mantana." MONTE CRISTO.

Winsted, Conn.

APRIL 29.—Frank Mordaunt played in "Faded Edelweiss" to a fair-sized audience at the Opera House the 11th. Sol. Smith Russell in "Edgewood Folks" on the 13th.

Coming attractions: George Holland in "The Colonel," May 1st; Prof. Wizard to present "Patience," in character, the latter part of May. Mrs. Barry Howe, the best soprano in town, is to receive the benefit. ORPHEUS.

Woonsocket, R. I.

APRIL 22.—Music Hall—Concerts by Mr. Lunt, 20th, in "Forget Me-Not," to large house. Kinsley Brothers' "Black Crook," 21st, to crowded house. Sidney Kinsley's Comedy Company, 24th, in "Among the Breakers." Mr. Kinsley is a native of Woonsocket, and has many friends here this season, 28th, in "Fresh, the American," to good business. Mr. and Mrs. Mayo, of Providence, Albany, N. Y.

Albany, N. Y.

MAY 1.—The "Colonel" drew a large house at the Leland, Monday and last night, employing the entire company in the presentation of the comedy of an old man of fashion who has the largest house of the season—standing room only.

If R. Rhin's Opera Company had been in existence in the days of Rameau, "Zaïre," and "Bonne Maman," at Music Hall Tuesday and Wednesday evenings, they would have been received with open arms. As it was, the audiences of Tuesday and Wednesday evenings at Music Hall say that they enjoyed the performances of the Rhin Company, but knowing ones imagine that her sudden cool hail something to do with her cold reception. The Albany public is very conservative, and will not fall fancies from by their nests.

The Rhin Company has had a poor performance in your business on Tuesday Hall on Friday. Miss Rhin's voice is not suited to the same place the following night. She played *Ophelia*.

To-day, Saturday Matinee, "Pinafore" at the Leland; also Tuesday and Wednesday. Seats are not to be had. "Sort of Posse."

Grand Opera House, Lotta in "Musette."

Gerard Tom Thumb and troupe are to be here next week.

The San Francisco Minstrels are booked for Tuesday last, Thursday night, and Barry & Fay's Company for Saturday night.

After a long progression of unruly seven weeks, partly under the management of A. S. Barker, of Troy, and partly under the new and trouge proceed "Patience" at the Leland on the 1st to an exceedingly large and select audience. The opera has been presented by a very fine opera company, and none present more than the assistant conductor, Mr. Barnum, who has been the life and soul of the company who succeeded in getting into the hall. Mr. Barnum is a better man than cane. *Patience*, as created by Mme Rita Sosman, fully justified the line of admiration and buttons, and was received with enthusiastic outbreaking its success. She sang remarkably well, and was cheered to the echo. Mr. Barnum's *Bunthorne* was excellent, and he was received here, and he

ebi concert, which was attended by 600 people, some of the local talent took part and gave a good program very creditably.

The Zither concert at Lesbini's Theatre closed April 30 with Paul's Opera Company, who gave a week in good audiences.

T. J.

Chattanooga, Tenn.

APRIL 28.—A company styling themselves the "Madison Square Company," gave a performance of "Hazel Kirke" at Armer Hall on April 24, which was marred by screaming a large audience. Very few knew who were in the cast, if characters until after they were seated in the theatre. Miss Bella Pateman, who appeared as Hazel, and Mr. Salisbury, as *Dolly Dutton*, proved themselves clever actresses. Mr. Alexander, as *Arthur Carringford*, was a failure; *Philemon Green* was excellently represented by Leonard Lawrence. The rest of the company was so-so. It is a wonder that the old mill withstood the terrific rending of *Dunstable's Mill*, Mr. F. B. Hughes, who lent the company the use of it.

ARGUS.

Cincinnati, Ohio.

APRIL 22.—An interesting testimonial concert was given Prof. Charles Fradel last Tuesday evening at College Hall. The work presented an audience composed of the best appreciators of good music in the city, and the program was a fine one. It consisted of a few of his own compositions, viz: a duo for violin and piano, a violin solo and a quartet for strings. The latter was the work which recently gained the Professor the $300 prize offered by the Musical Club. The composition displayed an easy familiarity on the part of the composer, with the various instruments for which he had written, and the use of strong, and considerable original effects. The performance by each of the artists, Professor Fradel, Messrs. Schmidt, Heindl and Hahn, of their respective works was the best kind of discriminating testimonial that could be accorded to the merits of the deserving Professor. Kopp, who is fresh from her studies in Europe. This young lady will be heard in a piano recital at Pike's Opera House, and in her singing at the concert Tuesday night, she showed that she possessed a voice distinguished by sympathetic quality, and a style that was artistic, but not stiff, for an encore and a full, rich and flexible one. Her selections much character expression. I think Miss Kopp will be heard one of our most popular singers. Mr. Tom Sullivan, Miss Daniel and Mr. Meyers, Schneider, Burck, Jacobsohn and Brand assisted at the concert.

A number of prominent gentlemen of this city, friends of Lieutenant Ward Nichols, gave him a complimentary dinner at the St. Nicholas last Wednesday evening, in order to show their appreciation of the work he has accomplished in the cause of art in our city. The occasion was a very pleasant one.

The Valeri Family began an engagement at Pike's Opera House on Opera House last Monday night. They have played their old repertoire of "Battle of the Kilkenny," "Swiss Bell Ringers," "Fun in a Village," "Wrong Man in the Right Place," to good houses all the week. On Wednesday night, April 26, the Valeri Family presented a new piece, extravaganza entitled, "Ten Thousand Francs," which is their own property, and which they say has never been performed anywhere. The piece was written by their manager, Mr. Tom Sullivan, who played all their characters. The play has but one scene, and represents a ruined castle in the mountains of Switzerland. The performance was opened by Mr. Wright of this city, who sang a number consisting of forty minutes, and there are quite a number of verses to the song. The audience seemed to give the piece a fair chance, and the Valeri Family have since played to solid very nightly.

Haverly's Opera Co appeared at Haverly's Monday, Tuesday, Wednesday, and Thursday nights in "The Snake Charmer," and to very good houses. The company is a good one, and will be welcomed when it honors us for Monday, did not play on account of the illness of Miss Kopp, owing to an improvisation sick. But the pieced beverly a big cast when she did present herself on the Piano. Miss Kopp will appear in concert this evening, and at to-day's matinee.

Barlow's Minstrels, at Pike's Opera House, has played all this week at the Grand Opera House to good houses and fair performances. The newspapers on the morning after its first performance, signalized it as one of the mediocre productions of the season. The press is a powerful public, and this verdict was reiterated throughout the week. The company and the play advertised to appear at the Grand next week, which find something to do with the hostility shown them.

The Lyceum Bureau of Music, of Cincinnati, Ohio, on Wednesday night, last gave a fine concert at Pike's Opera House for the little child. Her physician stated that she had lost one child two years ago, by neglecting for the one to be saved. The following artists: Miss Mary Drake took Miss Clarissa's place in "The Two Orphans."

Miss Drake is a pupil of Professor Fradel.

Charles L. Davis appears at Buckeye Grand, week, in "An Accident," and Gabriel Ahearn will play "Humpty Dumpty" at the Grand next week.

Jacksonville, Ill.

APRIL 26.—If I believed there was another Rural School orderly of having no glee club, I would not write this letter. But there is a live seven purpose of giving Gospel songs and Sacred music, nothing about the one here. The idea is good, if not original with Grace Church, and the recital concert given in the church last evening was enough to deserve a repeat in Music. Its name, Grace S S Orchestra, and its members, the Sunday School of Grace Church, organized to support children's music in the singing, praising and thanksgiving we have learned it up to the plane of worship. Having the required compass and tone, they set to work to study the principles of music, and accomplish something worthy the name of music. Under the direction of this excellent Society, the children have learned to sing in a way quite from infancy to manhood. Their concert on Tuesday evening was a most delightful entertainment. Having the required number, intelligence of the business managers, and the proper conductor, the result was excellently filled. The orchestra includes several good pieces: E. G. Beecher, violin, leader 1st Violin; Miss Lizzie C. Jeffries, concert soloist; Otto Kriech, violinist, and the Sanderson Bros. It is hoped and expected that the next concert will be given in the new church edifice when a church.

OTTO ZANG.

Springfield, Ill.

APRIL 28.—The amusements offered to Springfield theatre-goers this week were "Virginius" and "The Colleen Bawn." The former on Tuesday and Wednesday nights, and a variety show Friday night. McCullough's manager asked more for the former than it was worth, and the result was slim audiences. "The Stranglers" come May 4th, and "The Two Orphans" May 5th. Both companies will undoubtedly play to full houses. Ben Hur" will appear here about the middle of May, under the auspices of the Y. M. C. A. Lieut. Wallace is expected to be present.

Miss Ethel Lynton, violinist pupil of Professor Fradel, closed a course of Holmes's concerts, "Beethoven Symphonies," "Mendelssohn" "Musical Humoresque" and Kontski's "Awakening of the Lion." Mr. W. H. Sherwood was the soloist and played the Beethoven concerto in E minor, from Kullak, and a Nocturne by Chopin. In the latter he displayed a delicacy of touch and a sympathetic quality of tone which Dionysius was the superior.

Also, to begin at the beginning, the overture, "Tannhäuser," was handily played. The tempos at the opening were a little too slow, and from beginning to end it was a struggle. The leader, Mr. Waldauer, would like Theodore Thomas's baton for a week, or a drum-stick or a brass-horn, and it was altogether by the conductor's baton that the orchestra was kept together. The overture was correctly rendered, and it could hardly be believed that it was the same orchestra that the Symphonie was most artistically given, and the loud applause accorded was fully deserved. In the Symphonie Mr. Sherwood's work was of the most passably well done, of the Humoresque and the "Awakening of the Lion," the majority of the new people in the city. Mr. W. H. Sherwood, who came all the way from Boston to play for us, is a pianist of the first rank, although his selections from Kullak did not call forth great excitement. The Symphonie and Mr. Sherwood's work divided himself and he, aside on the grotesque order, while the nocturne is very nice and altogether a selection of a pianist who can play well. Vocal Course to it and arrange a quartet as a sort of chorus for my Lord Bishop to sing to.

The Quartet was the most difficult of the three, and here a whole the admirable select and finger-action of Mr. Sherwood's came in. Before and after the concert the gentleman was quite favored by the leading musicians of the city, a thing which is rarely done. I can assure you, as but few artists are ever treated decently. If four or five local musicians are ever polite that is all that can be expected. In Mr Sherwood's case he was the guest of honor, and was the lion of the occasion in the city. Mr. A. Beck, the musical critic of the *Illinois State Register*, obtained a tribute of respect to the late Theodore Kullak, the eminent teacher and composer, from the pen of Mr. W. H. Sherwood, which was published in yesterday's Sunday's *Republican*.

"La Zingara," soprano solo (Bohemia), was Miss Lizzie Sanderson's selection. This lady, I admit, is an accomplished musician and at one time had a fine voice, but in its present state it is unsatisfactory. Whether she knows how to avoid the breaks and did well enough, but was unsatisfactory nevertheless to the audience. The applause was weak and came altogether from friends. Taken as a whole the Union has done nobly, and if efforts were successful. Next season they will be in a position to secure artists and be able to stand it too.

The Philharmonic Society will give the second monthly of twenty pages. Mr Goldbeck is a positive writer, and much of it is very good. The work in typographic appearance is not handsome, there being too much display type on all its pages, and looks more like a newspaper circular, with so many lines of big type all over the reader and hardly a page of solid matter. The publication office is in Steinway Hall. The music, and is good enough to be worth the price—a dollar and a half a year.

The *Globe-Democrat*, a big daily, came out of its Police Court report, ren to the Musical Union's concert, and this is what heard of the concert: "The Musical Union gave a concert last night, assisted by a limited number, a piano solo by Miss Kate Chittenden, consisting of 'Barcarolle' in G minor, 'Nocturne' Grand Octave Etude in E flat, and 'Polonaise' in A flat, all by Chopin. Miss Chittenden played the music well."

Last Saturday evening, the third grand musical soirée of the Beethoven Conservatory of Music, at Conservatory Square, will take place at Memorial Art Hall. A fine program has been arranged, and the following artists will participate: Professor Carl Faelten, Mr. Carl Sentz, M. E. Church will take place. The best singers and musicians in the city will be present. The Beethoven Conservatory of Music is the only of a local character. Nevertheless, some of them deserve especial mention.

Mr. Jerome Zeller and company played a Quintette Cour in four because the poet week at Pope's Theatre. This is Mr. O'Neill's first appearance in this city, and his performance of the part was a pleasant one. The company is very good, and all deserve encouragement for what they do.

At the Academy of Music last week Haverly's Opera Company held the boards in the play of "The Colonel." It is a "get off" on soldiers' home, but it is not a bad one, and is well supported, although some nights the house was crowded.

The bill at Pope's will be as follows: Grand Opera Quartet Tuesday night; Miss Kate Forsyth, Irish comedy. We shall see Pope's Theatre second week of the O'Neill Company, and will play the Fashion. Haverly's Academy of Music second week, "Lost Arden." People's Theatre, Hyde and Behman's Specialty Company, in a week of variety.

RAYTHER.

Minneapolis, Minn.

APRIL 23.—The closing concert of the Philharmonic Club was given here last week, with one concert in St. Paul, and one also in Stillwater on the following days. The concert in Minneapolis was somewhat late in the Fall, consequently they drew crowded houses at two concerts in this city, and one in St. Paul. The Club has been organized for two years, and has given a concert every month in the Philharmonic Concert Course of the four concerts in question those the Club has given in this city, and the concert in St. Paul, the Philharmonic Concert Course has, and so the club was to give an enthusiastic welcome she is very entertaining, and has a voice of much power, but is not yet trained to control her tremors. Of the club there is very little new to say, as since leaving the city they have been heard here so often that their merits are well known. Their concert was a most delightful one, a great variety and tone, which it might and ought to be with the material constituting it. Let that one of Mr. Schultz's compositions be the last one they play, their ability willing to support them, that they are ambitious, and contrive to find new and better music than they have yet presented to the people of New York or Boston.

The fourth concert given during the week by the same talent, assisted by Miss Kopp, was given in Stillwater on Friday night. Mr. Hahn, director of the Mendelssohn Club, who departs for Europe in July of this year, to complete his musical studies, is a most enthusiastic, and deserved recognition of his earnest efforts to give the people of Minneapolis the opportunity to hear good music. He has done much for the musical interests of this city, and his departure will be a loss to many places, who play with an equal or large worthy of New York music. Mr. Hahn will be missed by the people of New York.

Robson & Crane have just closed a three nights' engagement here, and left every one laughing heartily.

Burlington, Iowa.

APRIL 29.—For the past year the interests in musical art have been widened in this city by the formation of a club which is to be a permanent feature. My little paragraph about voice-teaching in a recent letter to the *Courier* has called forth a host of letters, and I am glad to say that the subject is not dead, and so be it as a man of some emergence, as well as an excellent musician, I am in hopes he will give us a few more concerts before he leaves us. Among the talented arrangements with Prof. Clark for the production of the "Naiad Queen" by the Cecilian Society, which is to be given in May. Other composers are Mr. Hamilton S. Mathews, who will appear on Thursday evening. Lena Fell, of Chicago, was the organist. The other music was furnished by the Burlington Orchestra, Prof. Clark.

APRIL 28.—Barlow, Wilson, Primrose and West, the champions minstrels, played to a crowded house at the Grand Opera house last Monday night. The performance considerably above the average. Barlow, Wilson, Primrose and West, the champion minstrels, played to a crowded house at the Grand Opera house last Monday night. The performance considerably above the average. Barlow, Wilson, Primrose and West, the champion minstrels, played to a crowded house at the Grand Opera house last Monday night. The performance considerably above the average.

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Lincoln, Neb.

APRIL 29.—The Governor's Guard, Company E, Aiken Troupe, have closed a week's entertainments, giving "Ticket-of-Leave Man," "Maud Muller," and "Ten Nights in a Bar-Room" to good houses.

The great exponent of modern melodies, Oscar Wilde, drew quite a large audience last Wednesday night. He has been too thoroughly reviled already to call for any expression at the time.

The Lincoln Dramatic Club, in a local comedy, was greeted by a large and enthusiastic audience last night.

There has lately come among us a Mr Carroll, from Buffalo, which has delivered several lectures on "Physical Culture," "Heroics," "American Americans" and a "Red-clad Issues," which is smacked as a "Red-clad Issues," which is smacked as a "Red-clad Issues," which is smacked as

Detroit, Mich.

Last week was eminently brilliant in musical circles. Tuesday evening the Detroit Musical Society gave the third grand concert of the season, under the direction of Prof. Fred. A. Stock, assisted by Mr. Bischoff, pianist, but the chief part of the program, given in the Detroit Opera House, with orchestra, Mr. Jedenson's "Rondo Brillante," Op. 126, was the best rendered number on the program.

Wednesday evening Mr. J. C. Batchelder gave the second in his series of five organ recitals. Mr. Batchelder's playing is what might be expected from a fine, able, unremitting work in natural talent and scholarly instincts. He returns to Europe this Summer for further study.

Thursday evening the Harmonic Society gave an unusually good concert, and Friday evening Miss Nellie Stanley, pupil of Prof. J. H. Hahn, gave an enjoyable piano recital. Now Cole's playing is strong and delightful.

Saturday evening Mr. William H. Sherwood of Boston, gave a piano recital, which attracted the musical element of the city, as the recital had not been in Detroit for two years, and during the interval we seem to have improved in taste, and in the love for brilliancy, and while the fine technique showed to advantage, still the music had no need for the technique. The audience, naturally, were highly delighted. The program was made up of the Beethoven sonata, Op. 2, No. 3; Liszt's "Love-Death," from the opera of "Tristan and Isolde;" Scarlatti's "Capriccio;" Chopin's Nocturne, Op. 27, No. 2; Liszt's "Rhapsodie Espagnole;" the closing number a Mozart-Kullak pastiche and Mr. Sherwood's own "Concert-Caprice a Mozart." Thursday, May 4, Mr. F. A. Apel gives a pupils' recital. X. Y.

Atlanta, Ga.

April 28.—Charles E. Ford's English Opera Company occupied the Lucy this week, Bellamy Storer's "Peep o' Day" being the opening bonne. The performance on Monday night was fine, and the principals were applauded to the echo. Miss Ford's singing of "Kathleen Mavourneen" was especially tender and pathetic. Miss Mancelle." E. F. R. bestowed. They proceeded to the opera "Mancelle."

Keokuk, Iowa.

May 1.—The ever popular Mitchell's Pleasure Party played "Our Gladiators" last evening at the Keokuk. The company is a good one, with but one exception, and the piece is highly mirth-provoking.

The celebrated magician, Thos. W. Keene, was greeted by a large audience at the Keokuk, Saturday evening. Macbeth" was the bill.

Coming: Miss Jane Coombs, Coffree Morgansen and Pastor's Gigantean Minstrels.

Murfreesboro, Tenn.

May 1.—The Madison Square Hazel Kirke Company No. 5, under the management of Mr. W. G. Hunter, Jr., appeared at the Opera House, the 28th, to one of the largest audiences of the season. They come the season at Rosseville, Ky., the 4th.

A grand concert will be given by the Murfreesboro Female Musical Club, the 9th. Will report in my next a full account of its progress.

J. T.

Omaha, Neb.

April 29.—I have not a word to say in reference to the season that there has been very little interesting in our music circles. There or four weeks ago I sent you a letter with several important items but for some reason it failed to appear in print. I trust that the success of the benefit concert tendered to Miss Lizzie Hutchinson by some of our most prominent musicians will be sufficient to atone for the evil of her disappointment. Quartette and solo numbers, and of the first of the second part the Philharmonic club concerts

The next concert of the Philharmonic Club is arranged for the first week in May.

The Harmonic Society, under the direction of Prof. George P. Mayer, is rehearsing several fine choruses, which they will render during next month.

John A. Stewart's musical sensation of "The Jolly Bachelors," was played here last week, to good business. It received the censure of the press, as did his concert.

To-night, Willie Edouin's Sparks Company play the "reconstructed musical comedy," "Dreams; or, Blind Philosophy" at the Boyd's Opera House.

Next week Rendel, of the Stadt Theatre, has just closed an engagement with two accomplished German comedians, Edward Schultz and Otto Puls, for the Summer season.

It is stated that the old Academy of Music, which has been closed almost the entire season, will be opened next Fall by the manager of an Eastern troupe.

The following companies are booked at the Boyd: Aldrich and Parsloe's "Mr. Parsee;" May 1st; Mitchell's Pleasure Party, in "Gobbler," May 5th and 6th; Lawrence Barrett, May 11th, 12th and 13th; Jeannicke, May 16th and 17th. D. W. H.

He Has No Friends.

(From the Herald, Chicago, Ill., of March, 1882.)

Is earned in the debuts of its musicology as a bouquet of musical consciences.

(From the Banner, Nashville, Tenn., of March 8, 1882.)

Is one of the spotlighted published.

(From the N. Y. Cor. of Press, Albany, N. Y., of March 14, 1882.)

Is accepted as an authority in musical circles and is a great success.

(From Every Saturday, Detroit, Mich., of March 11, 1882.)

Is critical. Success assured assured.

(From the Round Table, Springfield, Ill., of March 11, 1882.)

Is the best publication of the kind in this country. It is authority on all matters pertaining to music.

(From the Reporter, Lynn, Mass., of March 17, 1882.)

Should be subscribed to by every one interested in musical matters.

(From the Observer, Greenwich, Conn., of March 18, 1882.)

Its fearless and independent criticisms and valuable record of musical news make it almost indispensable to all wishing to keep themselves posted in such matters.

(From the N. Y. Correspondence of State Journal, Madison, Wis., of March 20, 1882.)

Is accepted as authority in musical circles.

(From the Spectator, Hamilton, Ont., of March 23, 1882.)

Has gained a very large circulation on its merits.

(From the New Age, Augusta, Ga., of March 24, 1882.)

Is filled with matters of interest to the musical world.

(From the Journal, Syracuse, N. Y., of March 24, 1882.)

Is a decidedly meritorious publication, one which the musical portion of the public is delighted with. Has never seen its equal for completeness.

(From the Herald and Globe, Rutland, Vt., of March 27, 1882.)

Is well gotten up, ably conducted, and contains weekly a summary of musical events, both in this country and in Europe, etc.

(From the Illustrated Sporting and Dramatic News, London, England, of March 28, 1882.)

The articles are frankly written. It contains large stores of varied musical intelligence from all parts of the world

(From the Daily Mercury, New Bedford, Mass., of March 29, 1882.)

Is altogether quaint and full of bright reading

(From the Advocate, Stamford, Conn., of March 31, 1882.)

Easily goes to the front for its fearless criticism and its very full record of current musical events throughout the country. Looks as though a new star were rising.

(From the Tribune, South Bend, Ind., of March 25, 1882.)

The "Conference" are most interesting. An excellent journal.

(From the Stationer and Printer, Chicago, Ill., of March, 1882.)

The "Conference" are making a demand for the paper

(From the American, Waterbury, Conn., of March 25, 1882.)

Its success is assured. It is the only purely musical independent and first critical journal on the Continent, its honesty and fearlessness, added to its general interesting contents, making a welcome and honored visitor to musical and dramatic circles

(From the Evening Journal, Chicago, Ill., of March, 1882.)

Is a decidedly meritorious publication.

(From the Daily Patriot, Jackson, Mich., of March 30, 1882.)

Is ably edited. Its criticisms are fearless and fearless.

(From the Oregonian, Portland, Oregon, of March 26, 1882.)

A high class chronicle of musical events in Europe and at home. The criticisms are fearless.

(From Sunday Herald, Washington, D. C., of March 26, 1882.)

Is increasing in popularity and success. Is widely commended and quoted.

(From the Herald, Providence, R. I., April 8th, 1882.)

Pleased to learn of the prosperity of Brainard Journal's enterprise.

(From the Herald and Free Press, Pa., April 10th, 1882.)

The best and most fearless musical journal in the country

(From the Daily Telegraph, Alton, Ill., April 6th, 1882.)

Is an able paper

(From Sunday Playtime, Alexandria, Va., April 9th, 1882.)

Is a welcome and influential exponent in the progress of the profession ought to read.

(From the Sentinel, Milwaukee, Wis., of April 9, 1882.)

Success has been so great that the paper will be enlarged

(From the Daily Gazette, Davenport, Iowa, of April 8, 1882.)

New York correspondence signs its name and is well talked about by musical people everywhere.

(From the Sunday Mirror, Philadelphia, Pa., of April 7, 1882.)

It has made a thorough and deserved triumph. Mr John C. Freund is a bright, able and wonderfully well journalist.

(From the Tribune, Cambridge, Mass., of April 2, 1882.)

It is one of the most reliable, one of the best edited, best arranged and readiest journals that we have on our table. It has the snap and energy about it that makes it popular and widely sought after.

(From the Daily Union, Lockport, N. Y., of April 28, 1882.)

Is a phenomenal success. Is honestly and ably edited. Everything is crisp, correct and to the point.

(From the Rubenstein, Columbus, O., of April 1, 1882.)

Is the brightest musical journal the country has ever seen.

(From the Express of Buffalo, N. Y., of April 1, 1882.)

It is now the best of its class in the country, and gives every promise of continued excellence.

(From the Daily British Whig, Kingston, Canada, of April, 1882.)

Is a sterling critic. Its criticisms are always worth something.

(From the Journal, Providence, R. I., April 5, 1882.)

Is an able and notable journal.

(From the American, Waterbury, Conn., of April 6, 1882.)

Has been so successful that a dramatic department will be added.

(From the Newsdealers' Bulletin, New York, of April, 1882.)

Mr. J. C. Freund may justly feel entitled at the success he has met with in the establishment of a purely critical journal.

(From the News Letter, Chicago, Ill., of April 8, 1882.)

A dramatic department will be added and the paper known as MUSIC AND DRAMA.

(From Every Saturday, Richmond, Va., of April 8, 1882.)

Will be illustrated, and known as MUSIC AND DRAMA.

(From the Daily Mercury, New Bedford, Mass., of April 5, 1882.)

Is lively enough to be thoroughly successful.

(From the Daily Herald, Dubuque, Iowa, of April 4, 1882.)

Is a pronounced success; more entertaining and interesting than ever.

(From the Reporter, Lynn, Mass., of April 21, 1882.)

Mr. Freund has been congratulated on the success of his new venture. He has a lively, well-edited, and deserving sheet. It will be increased, and will be known as "MUSIC AND DRAMA." There is a field for a new dramatic paper in New York.

PALACE ORGANS

THE BEST IN THE WORLD.

Elegant and Original in Design, Strictly First-Class in Tone, Action, Material and Workmanship,

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Eight Highest Silver Medals

WITHIN THREE YEARS.

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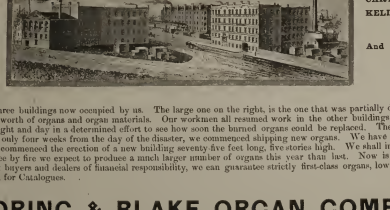

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REMENYI, STRAKOSCH,
LITTA, BULL,
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KELLOGG, NILSSON,
TAGLIAPIETRA,

And a Host of other Artists and connoisseurs.

The above cut represents the three buildings now occupied by us. The large one on the right, is the one that was partially destroyed by fire and with it nearly twenty-five thousand dollars worth of organs and organ materials. Our workmen all resumed work in the other buildings the next day after the fire, and this work has been continued night and day in a determined effort to see how soon the burned organs could be replaced. The fire occurred on the 8th of February, and on the 8th of March, only four weeks from the day of the disaster, we commenced shipping new organs. We have already completed the repairs upon the burned building and have commenced the erection of a new building seventy five feet long, five stories high. We shall increase our force of workmen largely, and in spite of the hindrance by fire we expect to produce a much larger number of organs this year than last. Now is a good time to secure the Agency for those Organs. To cash buyers and dealers of financial responsibility, we can guarantee strictly first-class organs, low prices, honest protection of territory and square dealing. Send for Catalogues.

THE LORING & BLAKE ORGAN COMPANY,

WORCESTER, MASS., or TOLEDO, OHIO.

The Music Trade

NEW YORK, MAY 6, 1882.

Messrs. Decker Bros.

From all parts of the country we learn of the growing popularity of the instruments of this house. Many of their agents have recently visited New York, and all speak enthusiastically of the great stride in public favor which the Decker piano has made during the last two years. Mr. Fiscus, of Philadelphia; Mr. De Zouche, of Montreal; Mr. Baldwin, of Cincinnati; Mr. Hamilton, of Pittsburgh; Messrs. Sprague & Carr, of Chicago, Messrs. Sherman & Hyde, of San Francisco, have all one and the same story to tell—that they cannot get pianos enough with which to fill their orders. As the firm are now turning out thirty-five to forty pianos a week and seem to be but in the infancy of their prosperity, it is very evident that they will soon be forced materially to increase their facilities, although they already have one of the largest and best appointed factories in the country.

The remarkable prosperity of the house is due as much as anything to the fact that its founder, Mr. John Jacob Decker, is a practical pianomaker and devotes his attention absolutely to the management of his factory, where not the slightest detail escapes him. If to-day the Decker piano has a reputation second to none, it is nothing but the simple result of twenty years of unremitting and conscientious labor.

The Mason and Hamlin Organ Company and the Centennial.

In a recent issue we referred to a circular issued by the Mason & Hamlin Organ Company, in which they spoke of the statement made by our editor, regarding the corruption prevalent at the Centennial, and we stated that we did not consider their answer to the point, inasmuch as our editor had in his Conclusions referred to the "Appeal Jury" and not to the original judges of award at all, and consequently a disclaimer, as regards the judges, would not by any means relieve publish this Appeal Jury, which was formed long after the judges had separated. Since the publication of our article Messrs. Mason & Hamlin have sent us a copy of their circular, from which we find that the paragraph we quoted was only an excerpt that had found its way into one of our exchanges. In order that our readers may understand Messrs. Mason & Hamlin's position, we reproduce from our Editor's original statement:

"The parties who stood behind this 'Appeal Jury,' having tasted blood, thirsted for more, and began to turn their hungry eyes upon the fat purses of the manufacturers who had obtained reports and medals from the original jury. They were not long in wanting a pretext for action. It naturally occurred to them that the duties and purposes of an 'Appeal Jury' should be extended, so that it should undertake a general work of revision. This soon became known to the manufacturers, who at once tumbled into a great state of excitement. The workies who were 'working' the trade did not stop at hints and innuendos. By no means. They threatened up and down, that unless a certain sum was paid, the reports of leading and influential would be materially altered.

"As an instance of this, no less a house than Messrs. Mason & Hamlin was threatened. Mr. George Cook, a relative of Dr. C. P. Kimball, Chairman of the Executive Committee, was then, as well as now, connected with the B. Shoninger Organ Co., appeared to Mr. Thielberg, the representative of Messrs. Mason & Hamlin at Philadelphia, and told him that unless Messrs. Mason & Hamlin paid $1,000 down, and at once, the work of the Appeal Jury was stricken out of their report.

Whether Messrs. Mason & Hamlin paid this amount I cannot say, but as the words were not stricken out, it is to be presumed they did."

We now quote Messrs. Mason & Hamlin's reply:

"But we avail ourselves of the opportunity to say publicly, and very emphatically, that we do not give the Commissioners, *or the Jury, or any one else*, one thousand dollars, or any other sum, to influence the verdict in any way; either to make it favorable to our interests or to injure it; we add that we have never, on any occasion, resorted to bribery, or the use of any dishonorable means to influence the verdict at any competitive exposition. We wish to make this statement as explicit as we can.

"We repeat that we do not believe that there has been a jury of one of these great international competitions for many years which has been, or could have been, influenced by pecuniary considerations. Observe that we allude now to the great world's fairs, which have been occasions of such importance that the jurymen have been recognized experts in high position, collected from different countries, whose appointment was watched with so much jealousy by the numerous competitors that it would not do to select inferior or untrustworthy men.

"That there were about the jury and commissioners of the U. S. Centennial Exhibition a set of harpies, who freely bid certain piano and organ makers for services real or pretended in reference to the awards, we neither assert nor deny; but that the jury on musical instruments were both competent and honorable, and discharged their duties thoroughly and faithfully, we unhesitatingly express acquainted with the facts can question. The chairman of this jury was even so morbidly honorable (if we may use the expression), that it was a misfortune to an exhibitor to have had any previous acquaintance with him! He was so fearful of being partial to friends, that it actually brought him into danger of not doing justice to them.

"We repeat once more, then, that the Mason & Hamlin Organ Company never did, and never will, so long as it is under its present management, do anything, or authorize anything, or use it else to do so on its behalf to influence any judges, or pay award at any exposition of its organs."

We may as well say at once that our Editor never, in any shape, way, or form, intended to accuse Messrs. Mason & Hamlin of having used improper means to obtain an award at the Centennial. On the contrary, our Editor showed that *Messrs. Mason & Hamlin, after they had obtained the highest honors, were threatened with the loss of their position unless they paid a certain sum.*

If Messrs. Mason & Hamlin wish to meet the real issue let them state over their signature whether or not Mr. Thielberg, their representative, was approached by Mr. Cook as charged by our Editor.

The whole point made by our Editor was against the persons at the back of the appeal jury and not against Messrs. Mason & Hamlin at all.

However, as they have taken up the defence of the judges, let us ask them the following:

"Are they or are they not aware that positive proof exists that two at least of the Centennial judges were corrupt, and that awards were obtained from the Appeal Jury by several manufacturers who paid large sums therefor?"

We await their reply.

The Trade in Philadelphia.

The agency for the sale of the Kranich & Bach pianos is at 908 Arch Street, and under the fostering guidance of Mr. G. Hetzanzr, whose eloquence on the merits of the K. & B. piano is of the most persuasive character, Mr. Hetzberg has been in the piano business since '56, the last nine years of which he has devoted to the sale of the K. & B. pianos. His trade is not so good as last year at this time, Mr. Hetzberg said; and he, too, spoke of the bright years to come, and would like to have some one explain their cause; he had endeavored to figure it out himself, but could not. His sales averaged about 130 to 150 pianos per annum. For Last December, up to the 15th, he had sold but two pianos, but during the balance of the month sold thirty-two, the holidays accounted for that, of course. He wished the firm would devote more money to making their pianos known; the name was unfamiliar and rather difficult to pronounce for an American tongue, and for that very reason they should blazon it in every newspaper until Kranich & Bach became as much a household word as Jumbo. "People come in here almost every week," he said, "and seem to think because they can't pronounce it right, the piano can't be a good one, then the more I speak of it the better they make out." concluded he in an animated, whole-souled, fatherland laugh.

Albrecht & Co. are on the look out for a good stand in Upper Kew York, having given up and sold 910 Arch Street until they find it. Their trade was not so good as last year, but they are doing their share. With them the square piano has the lead, but they are making more uprights than formerly. They are opening up new places with the new scale which they created about six months ago, and with which they are immensely pleased; it stands better in tune, is more durable, and has more vibrature in it; yet more excellent than the old scale. Their trade, they were glad to say, was extending well and with gratifying speed, and they were in want of a good, reliable man in St. Louis, Chicago, or Cincinnati to handle their line. They want an agent in each of the four named cities; second-rate men need not trouble themselves to apply. They handle the Behr Bros. organ, and have sold a few of late, that in times years they have not heard one single complaint. Comprising the sale of pianos and organs, the gentleman said that last year the organ trade was galloping ahead, but in this year the piano trade was doing the same.

Up-stairs "yours truly" tramped and plunged into the sanctum of W. F. Shaw, the music publisher, where I was informed business was at least forty per cent. better than last year. Mr. Shaw has purchased old "St. Peter's Church," on Vine Street, near Eighth, and expects to occupy it some time this Summer. They issue about fifteen pieces per week, and control the music of W. F. Sodds and G. D. Wilson, two of the most popular writers of the day. They have just issued "The National School for the Piano," by the former writer, a splendidly printed work of over 300 pages, with some entirely new and commendable features. They expect to make a boom along the line with this work. Mr. A'Becker, the well-known Philadelphia musician, is leader for the house. In a conversation with Mr. Shaw, a man of modest man and most amiable manner, I learned he commenced business in December, 1872, with plates for six pieces only; his catalogue to-day represents over 4,000, exclusive of books. Kunkel, Wumer, Magruder and Mack divided the honors of these six pieces. Previous to this venture, Mr. Shaw had issued several numbers of the "Golden Music Monthly," a publication devoted to the compositions of American authors only. He was a first-class music plate printer himself, and when he debouched upon the new idea was generally laughed at by the trade. He was given three months in which to expire decently, but to-day it seems his business is the only limited one of the corps of music. He has no complaint to make of the cheap five-cent mitsic which has been flooding the stands; cannot see that it hurts the regular trade at all.

Trade Correspondence.

The Musical Instrument Trade of the United States.

Office of John F Stratton & Co.
No. 49 Maiden Lane, New York, April 26, 1882.

Dear Mr. Peet sir:—To write a truthful history of the musical instrument trade of this country is not necessarily the growth of mammoth houses, and the general narrative of trade which each succeeding year brings forth, but rather the individual efforts of those who, in a quiet manner, find progress in the direction of their interest, to a liberal patronage of the house of John F. Stratton & Co—as I find, a task greater than I had supposed.

However, as you so rightly insist that these columns shall not be made the vehicle for personal interests, I will endeavor to do so. I will suppress the glowing tribute which my pen would urge me to pay to that enterprising firm, and call attention to the great and radical changes which have occurred during the last half century.

BAND INSTRUMENTS.

About fifty-five years ago there was organized in the City of New York the first ever permanent band.

There were many musicians in the United States at that time, but this was the first organization which was composed entirely of professional musicians, who owned their own instruments, and who were selected from whom they pleased.

This band was called "The Independent Band," and had for its leader Ui omas Haines, the father, I think, of our present Capt. Dikes, of the police force.

The Dodworth family were actively engaged in this organization.

Some five years later disagreements arose, a split took place, and the Dodworths organized the "National Band," which was formerly known as Dodworth's Band, to distinguish it from the old organization, which was known as the "Independent."

This band was composed of eighteen men, and the instruments consisted of clarionets, flutes, serpents, trombones, bassoons, French horns and pipes tuned to the key of F and B flat.

Of these the "serpent," which was a wooden instrument with an ophicleide mouth-piece, was the only one that could be found in a band of twenty-four of the day's "serpents" can be found in the city of New York, and if it could be procured would be a curiosity to the present age.

It is said to have possessed considerable compass and capabilities, and an anecdote is told of a player at the old Metropolitan who could so closely imitate with the instrument the roaring of a lion as to set all the animals in a fever of excitement.

The "bassoon" and "French horn" seem comparatively fresh from their native origin. In later years, when they had become accustomed to the brass band which used to play on the balcony of Barnum's Museum every afternoon from 3 to 4 o'clock, it was found that nothing short of a red hot poker could rouse them from their melancholy.

The trumpets and French horns were of course used entirely without valves, the notes being varied by the insertion of the hand in the bell of the instrument. The trombones were also without slides, and were furnished with those of our present valved instruments, but it would seem as if some of our players took to see the brilliant quickstep which were accurately played, turn for turn, upon these instruments, without using valves or keys. The rest of the instruments are still in common use, although the "key bugle" has long since been added, and even the modern French horn with its valves. The only brass instrument which has retained its original character through all these changes is the valved or keyed brass instrument, viz: the cornet-a-piston.

Of the ancient organ of the trombone there can be no possible question, as it is almost impossible to improve the grand old thing as the hand of nature, showing that the ancients understood the principle of lengthening the tube by the slide, and that the modern has only improved upon the "crooked" instrument by adding a revolving cut-off, which was the "sackbut" referred to in Holy Writ.

The "cornet-a-piston" is a very recent acquisition. The Germans adopted valves referred to, for the truth of which I possibly will not vouch.

It would take from here to Kingdom Come to find the tenor in the bell, but the musical cyclopedia would could only decipher the single word "Ophicleide."

The "serpent" was a curious instrument in those wonderful times perhaps were afraid to invest in a sackbut unless it was enthusiastically endorsed by the eminent person, and it was indeed a rare occasion for such number to publish "a testimonial," signed "Levy," setting forth that "Levy" was the greatest player in the world, and that he obtained his wonderful effects upon a "sackbut."

"So he, of course, it appears did, and that the same testimonial given to half a dozen different players, and they have been considered valuable; but the ancients were not so side awake as we are—not by a long shot.

In speaking of the early bands, I must not pass over the organization of Patrick S. Gilmore, who, as a leader of grand, fine and popular music plays higher than any.

The music was so arranged that the drums and fifes played a strain of which the cornets were not supposed to do more than accompany the air, the latter, of course, in unison.

The Independent Band, as a corps, under the leadership of Fred Boehler, is well remembered to this day.

Many of the members of this organization began to come into more general use, and the old "serpent" disappears from sight.

Mr. Thos. Dodworth (the father of the present leader of Dodworth's Band) and his son Allen composed the "Key Bugle Corps," which so long interpreted the "New York Hymn." These instruments were made of copper and German silver with three piston valves, and the father and son created quite a sensation with their duets upon these novel instruments. Mr. Allen Dodworth, the son, now Harvey B. Dodworth, then barely more than a boy, per force Prof. Allen Dodworth almost the first born in this country—and assembled with a number of the best performers of "A low voice" and similar difficult artists at public entertainments.

From this time the use of the valve instruments of sackbuts shape became general, and continued until about 1842, when the Dodworths were again responsible for radical change in band instruments, the particulars of which I will give you when I have more time.

F.

The Installment Plan.

The following is the text of the bill to regulate the sale of Musical Instruments on the Installment plan recently introduced in the Albany Legislature by Mr. Claflin:

SECTION 1.—No person, firm, or corporation who sells or deal in, or in any manner disposes of, furniture, bedding, sewing machines, organs, pianos, and other musical instruments, or any household utensils of any kind whatsoever, upon a plan providing that payments or payments in installments, shall make any contract of any kind covering the sale or disposition of any of the articles above mentioned, by which any note or document of whatever nature shall be signed, until fifty per cent. of all sums paid shall be returned to such person if he or she fails in the full performance of such contract. And it shall not be lawful to remove or recover any furniture, bedding, sewing machines, organs, pianos, or other musical instruments, or any household utensils, in the case of any purchaser who has failed to keep her contract until the said fifty per cent. of all sums paid has been returned or tendered to such purchaser.

SECTION 2.—Any contract or document for the purchase or sale of any furniture, bedding, sewing machines, organs, pianos, or other musical instruments, or household utensils upon the installment plan, or a plan providing for or stating payments in installments, which shall be in default and void.

In our next issue we shall speak of this matter further and treat of its bearings on the piano and organ trades. There can be no doubt but that, sooner or later, laws will be enacted all over the country to regulate the sale by installment of furniture and musical instruments. It is not unlikely that Congress will take some action in the matter, and it is therefore of importance that the whole question be thoroughly discussed.

The Pianoforte Trade in Australia.

The bogus piano trade appears to flourish in Australia, if we are to credit the statements recently made by Mr. Moonen in a letter to a foreign contemporary. We subjoin his letter, or rather the major part of it:

To the Editor of *The London Music Trade Review*:—It may be interesting to you to know that German makers have no chance because of the pianoforte markets here that the English and French makers are in danger of finding themselves crowded out.

Blüthner, Schiedmayer, Rönisch, Bechstein, Ibach-schoss, Lipp and Kaps are the names of the pianos that are in demand, and not only the semi-famed instruments being in much more in the taste of the public than the title, woody tone of the "old-fashioned" instrument.

Then German makers should for a time leave the country as it is not much to complain of so long as they trade legitimately.

Unfortunately, however, this is not the case, and complaints as to their manner of trading, and we find some having a fair reputation for their pianos, intelligent, leading themselves to highly reprehensible practice. The makers of "high-class" instruments supply and put up a piano, the value of which varies from £12 to £35, and they will put a nephews' name on it, and run the pace until the name is worn out, then put another one, and so forth.

Of late I have had to deal with the many Roscoe-Rosedale, Hermanns, Wagners, Richards, Bergerins, Normanns, Herring, Rosedale, Pohl, Polonia, Hickens, Schiedmayer, Blumenfeldts, Rapp, Schallers, Newmalls, and others, that are sent out to the farmers and to the bush storekeepers and wholesale importers, who do not hesitate to sell rogue pianos, in the name of the above well-known makers.

The result would not be so much cause for complaint were it not for the so called "cheap" pianos—that are often sold at highly exorbitant prices by country retailers—being of the most objectionable and worthless nature; but where their practices are highly reprehensible is when they use the names of the above well-known makers, and are guaranteed for the eighteen months' period, which is usual in the trade. Of course, the unsuspecting colonist desires to exit under false pretenses a piano having the name, for example, of Blüthner, Bechstein, or Ibach, and all know that the firm is the well-known French one, and that it has factory factory are close-cousin to Rosedale, Pohl, Richards, of Dresden, has often been transformed into *Cut Prices*, and sent on several occasions to the Melbourne Exhibition, and returned to Europe in due time. Bechstein pianos are sometimes asked for, and a *Rosedale* or *Bergerin* or *Rönisch* shown in its place, and the purchaser assured that it is "all the same."

Equal pianos from the celebrated Parisian firm are often supposed to be of sufficient make because *Erard* appears on the name-board in the front.

Steve, again, a good maker, is jeopardized by *Risort*, Schiedmayer by *Schiedmayer*; and pianos may be supplied as a moment's notice, for the "bogus" makers keep in stock a regular supply of address plates all ready to be screwed on the instruments as wanted.

L. MOONEN.

MELBOURNE, FEBRUARY 8, 1882.

Trade Chat.

CHALLEN & SON is very rapidly superseding ivory in the piano and organ trade.

GEORGE RICH, organ builder, has removed from Topeka, Kan., April 5th. They handle both the Weber and Steinway as leading instruments.

RICE & FOX, of Topeka, Kansas, have dissolved partnership. The business will be continued by Mr. Fox.

MR. STORY, of Story & Camp, Mr. WILSON, of D. H. Baldwin & Co., and Mr. GORDON, of Rochester, have been among the dealers in town lately.

F. A. NORTH has joined Mr. George Lenz, piano and organ dealer of Cleveland, Ohio, as partner.

J. P. HALE re-opened a house this week.

The CHASE PIANO CO., Cincinnati, O., have forwarded as a curiosity of their new cabinet grand upright. It seems to be a very handsome instrument.

The ITHACA ORGAN COMPANY have made large additions to their factory.

The firm of DUNHAM, EDSONS & CO have started in Baltimore, as dealers in pianos and organs.

The STERLING ORGAN COMPANY are shipping at the rate of twelve instruments a day.

Mr. WM. P. THEBAUD, the travelling representative of the northern-tier Organistic Company, is in town.

The NEW ENGLAND PIANO COMPANY are becoming a terrible thorn in the side of the Emersons and other Boston makers. Last month they shipped one hundred instruments.

The FORT WAYNE ORGAN COMPANY are turning out about eighty organs a week.

A. HOWARD SIER & CO have just issued a new illustrated catalogue and price list of pianoforte hardware and tools.

H. HERRING, SR., of Herring & Son, has been sick with a severe attack of inflammatory rheumatism.

STEERE & TURNER, Springfield, Mass., are setting up a large two manual organ in the Trinity Methodist Church at Dayton, Ohio; a three manual one for the Westminster Presbyterian Church at Minneapolis, Minn.; two-manuals one for St. Michael's Roman Catholic Church, Springfield, Vt.; and one for the Central Congregational Church at Brattleboro, Vt.; and have received a large order for the St. Francis Roman Catholic Church, Troy, N. Y.

There has been a rumor during the past few days that a strike is impending among the piano makers of this city for an advance of 10 per cent. in their wages. A reporter interviewed several manufacturers in relation to the matter, and all of them declared that they would suffer actions before they will yield to such a demand.

The Messrs. Steinway have had a fine Egyptian revival upright piano. This was the first shipment made by the firm to South America.

The decided improvement of Mr. Hugh Cottard, of the well-known pianoforte firm in London, in his seventy-sixth year, and of Pettit Bethelem, the organ manufacturer of Rochester, N. Y., in his eighty-fifth.

SPEAKING of the "age" of firms in the piano trade in England, the London *Music Trade Review* says: "Kirkman's firm is a record of a century and a half old, and Broadwood's house nearly the same age. Erard's and Collard's, Tomkinson's and Wornum's were all founded in the last century. Challen's dates back to 1804, and Chappell's to 1811."

CLAYPOOL is correct that the proposed International Exhibition at Boston in 1883 will not, afterall, be held.

H. N. SQUIRE is making for Decker & Son a number of upright cases, all of which are of the finest material and best workmanship.

Mr. J. W. CUMMINGS, head salesman of Mason & Hamlin's New York warerooms, has visited London, accompanied by Mr. Edward Mason, son of Henry Mason. It is their purpose to be abroad for five months, visiting London, Paris, Munich, Milan, Rome, Vienna, Berlin, the Mason Chrisiania, St. Petersburg, Moscow, etc., in the interest of the Mason & Hamlin Organ Company.

FREDERICK BECK, of Grand Rapids, Mich., has taken the agency of the "Packard Organ," manufactured by the Fort Wayne Organ Company.

MESSRS. JARDINE & SON have recently built a large organ for the Presbyterian Church at Jersey City Heights. The great organ has 61 notes in CCC to A, and pedal 30 notes, or an 32 octave, including couplers and pedal movements. The swell organ has 61 notes in CCC to A, and the solo 61 notes in CCC to A. The organ has two bellows of unusual pressure, and blown by a Otto gas engine and Sellers's governor. The tubular system is used for the great and pedal organs, thus adjusting thereby with quickness and action.

The list of works published in France during last quarter, issued by the Chamber Syndicate du Commerce de Musique, includes the following: M. Bourgault, a string quartet and three sonatas, for 'cello and piano, an orchestral suite, three Messes Concertantes, Hexaphone Quartet, Concertino for bassoon, Andante et Scherzo, Clarinet, Bird-call Quartet, Concertino for bassoon, Andante et Scherzo, Clarinette, Bird-call Quartet, Concertino" Deux d'Enfants" and Guiraud's "Galante Aventure." Durand: Lalo's "Andante" and "Scherzo" "Thème et Pièce." Michaelis, Leccocq's "Le Jour et la Nuit." Brandus: And'ane Thème" "Projection du Temps." Heugel: Bizet's "Jeux d'Enfants," Delibes' "Le Roi l'a dit," Delod, Lalande's "Fantaisie" Lemoine: Lecocq's "Le Petit Duc," Lemoine and Schlesin's "Fantaisie" Hector Berlioz," Chansons.

That following are the principal works published in Germany during the last quarter: Breitkopf & Hartel: Bargiel's "Symphony in B Flat;" Ehrlich's "Die Musik Geschichte;" Lenthardt, E. F. Richter's "Practical Studies in the Theory of Music." J. J. Hartel: Hugo Riemann's "Musik Lexikon" Bahnar "Klaus." Peters: Reinecke's new Concerto, piano part; Rubinstein's "Ocean" Symphony, new edition in seven movements; Bach's "Wohl temperirte Clavier," Rubinstein's "Dramatic Duets;" Bernard Scholz's "Concerto and strings;" Goltermann's "Violoncello Concerto in D. Op. 105, Scholz; F. Kuntsch's "String Quartet, Scholz; Emil's Violin Concerto in A, Grutmann; Masses by A. Bailoff Böhm, and Sachse, Schmid; Raff's "Sonata in the Form of a Suite, B. & Hartel; and Franz Schubp's "Stabat Mater," Böhm.

The MASON AND HAMLIN ORGAN COMPANY has just introduced a new three-bank and pedal organ. It has a resonant case, with polished, recessed panels, and presents a handsome appearance. The pedal board is concave, accordance with the latest improvements, who have a radius of 8 feet 6 inches, length, 30 notes, and with rest, heard, 1,000 pounds. This organ can be taken apart and moved through a space 2 feet 8 inches wide. Directions for taking apart are seen with each piano. It has four sets of reeds of three octaves each and three sets of two octaves each. The first set of reeds is of brass, the second of German silver, and in middle octave. Here are of three octaves each, and three sets of two octaves each in the upper manual, and three sets of thirty notes each in pedals. The action is tracker and lever. The tone is full, pure, and in the performer can himself supply wind.

A NEW ORGAN has been erected in England by Baillie Hamilton. The *Pall Mall Gazette* gives the following description of it: "The organ, which is the work of Mr. Hamilton, has been built in the Independent Hall before the visit of the Prince who visited it a fortnight last week, and above all, those who have heard it played on with greater freedom in the Prince's absence than they have been able to mention which provides greater variety of effect and greater volume and power of sound, than an ordinary organ of twice its size. In this case as in it appears, an equal comparative reduction in cost. Consequently it is hoped that the instrument will be found to be within the reach of many churches which might otherwise be unprovided with it, and to form an further public trial to fulfil the apparently justified anticipations of its inventor. It was noticed that the Prince's procedure distinctness and pleasing character of sounds which recall to the hearer, with the full power of the instrument. The tone is that of the pure quality of the softer wind instruments, and even of the human voice itself. The sound is produced, we believe, by wind that produces the Rotian character by the vibration of "free" reeds, connected together in triplets and compactly balanced by wire spirals. The human the character of the tone is the absence of a sounding-board of small dimensions, which produces wiry vibrations pure; and which performs, and performs successfully, the corresponding functions of the thoracic cavities in the human body."

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We specially call the attention of dealers to our TRANSPOSING KEY BOARD, *Patented, March 20, 1877.*

W. J. MOFFATT,
—PROGRAMME PUBLISHER—
21-23 BARCLAY STREET, NEW YORK.

BROOKLYN, FEBRUARY 17, 1892.

DRAMATIC NOTES.

Matinees this week **Wednesday** and **Saturday.**
Matinees **next week** Monday, Washington's Birthday, Wednesday and Saturday.

Mr. Nat C. Goodwin and his companion players in **The Nominee,** will succeed Miss Wainwright at this house, beginning with an afternoon performance on next Monday. Each evening and each afternoon there will be a "curtain raiser," in one act, called **Art and Nature.**

Mr. Goodwin is undoubtedly one of the greatest comedians America has ever produced. A brilliant, spontaneous talent, high up in dramatic record, and every new achievement is one more graceful triumph to native genius. He is above art, natural. He is inexhaustibly versatile, but never loses his own distinguishing identity. He is not quite like anybody else, but he can imitate everybody. He is deliciously volatile, magnetic and original. Outside of a most unique inherent humor, he has the happiest, most unerring intuition regarding the limitations and anticipations of an audience. He sizes the people up with a psychological acuteness that is electric, and colors his comedy accordingly. His keen sense of humor, vigorous character appreciation and dramatic intelligence are inborn, not cultivated. Goodwin is a delightful wonder, and his real talents speed is yet a matter of conjecture. He breaks the record in **The Nominee,** without half trying, the three act translation of which comes from the French. The adaptors did clever work in localizing the comedy. It is terse, epigrammatic, and beautiful English, full of the most wry, positive action and character shade. A host other plain woman never appears in any of Goodwin's casts, and **The Nominee** not only upholds but accentuates this thoughtfulness. Every member in the entire company deserves unstinted praise.

Another American, gifted and well liked, is **Sol Smith Russell,** and he will fill a week's engagement at the Park Theatre, beginning February 29th. The play will be **Peaceful Valley,** the successful American comedy of New England life, written by E. E. Kidder for Mr. Russell. In it the latter has a character, "Hosea Howe," which is as intensely American as Mulberry Sellers, as quaint and lovable as Caleb Plummer, as intensely yankee as Joshua Whitcomb, and as rich in unstudied drollery as Artemus Ward. Hosea Howe lives with his widowed mother on a summer hotel in the mountains of upper New England. To earn some money for his college expenses, he hires out as a waiter at the hotel, but gives up the job when a crusty landlord and rude guests insist on "hurting his feelings." At the hotel he meets Virgie Rand, a New York girl, who to help out the play, discovers his noble character, and seeks his company in preference to that of the rather fast young men from the city. Hosea adores Virgie, secretly and overwhelmingly, but does not discover until the last act that she cares for him. A villain who has enticed Hosea's sister to the city under promise of marriage, figures in the story. The villain, as usual, has Virgie's father in his "clutches," but of course he is foiled at every turn, and the story ends happily for all but him.

March 7th **E. H. Sothern** in the **Dancing Girl.**

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Do not ruin your Fine Shoes with Shoe Dressing. You can avoid it by using **Glycerole.**
TESTIMONIAL. We recommend GLYCEROLE above all Shoe Dressings; its beneficial effect upon leather has been fully established.
WICHELER & ABRAHAM.

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Between the Acts Call and See
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All the Celebrated Brands of LAGER BEER on Draught.

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Gent's Patent Leather Shoes Of All Kinds.
Foot Wear for Ladies, Misses and Children of Every Variety
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Rubber Shoes and Rubber Goods of Every Description.
COME ONE! COME ALL!
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[illegible] Stage Director
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[illegible] Properties
[illegible] Assistant Agent
[illegible] Secretary
[illegible] Door Keeper
[illegible] Ticket Seller

[illegible] for [illegible] the [illegible] management of [illegible]
[illegible] Nov. 1 N.Y.

WEEK OF FEBRUARY 22, '92.

SIX NIGHTS,

Matinees Wednesday and Saturday.

EXTRA Matinee Monday, Washington's Birthday.

GALA WEEK OF THE SEASON.

THE UNIVERSAL FAVORITE

NAT C. GOODWIN

[illegible] engagement [illegible] this year.

THE NOMINEE

Week of February 29th.

SOL SMITH RUSSELL

IN

Peaceful Valley

HEAD THE LIST OF ATTRACTIONS ENGAGED TO APPEAR AT THIS THEATRE DURING THE SEASON.

FANNY DAVENPORT.
E. H. SOTHERN.
LILLIAN RUSSELL OPERA CO. IN "LA CIGALE."
WM. H. CRANE.
ROSINA VOKES.
ROSE COGHLAN.
MARGARET MATHER.
CHARLES H. HOYT'S FARCE COMEDY, "A TRIP TO CHINATOWN."
AUGUSTUS PITOU'S STOCK COMPANY.
"MR. POTTER OF TEXAS."
DR. BILL.
PAULINE HALL OPERA CO.
THE GREAT HERRMANN.

Note.—All of the above attractions will positively appear at this theatre during the season, but not in the order named.

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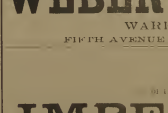

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Col. W. E. SINN, Mr. WALTER L. SINN, Managers.
LONDON REPRESENTATIVE: MARCUS R. MAYER, 48 STRAND.
EIGHTEENTH SEASON UNDER THE PRESENT MANAGEMENT IN BROOKLYN.
SEASON 1892
THE LITE THEATRE OF BROOKLYN.
EVENING OVERTURE AT 8:00 P. M. MATINEES, 2 P. M.
TICKETS PURCHASED OF SPECULATORS WILL BE REFUSED AT THE DOOR.

Week Commencing Monday February 15, 1892.
MATINEES, WEDNESDAY and SATURDAY.

MARIE WAINWRIGHT
ASSISTED BY
Mr. Henry Miller.
IN THE ROMANTIC HISTORICAL DRAMA,
AMY ROBSART
UNDER THE DIRECTION OF JULIAN MAGNUS

CAST OF CHARACTERS.

EARL of LEICESTER ..... HENRY MILLER
RICHARD VARNEY ..... BARTON HILL
FRESSELTAN ..... WILLIAM INGERSOL
SIR JOSEPH MEDLICOTE ..... ALFRED DARNELL
TOWYER ..... WALLACE BRUCE
HIRELTME-HERNE ..... SYDNEY BOOTH
SAYLAND SMITH ..... EDWARD ELSNER
TONY FOSTER ..... E. W. BACKUS
LORD SUSSEX ..... FREDERICK GUEST
GILES GOSLING ..... HERBERT SMEDLEY
LAWRENCE GOLDTHREAD ..... R. G. ARMSBURY
QUEEN ELIZABETH ..... BLANCHE WALSH
JANET FOSTER ..... KATE BLANCKE
AND
AMY ROBSART ..... Miss WAINWRIGHT
Lords, Ladies, Courtiers, Retainers, Guards, Peasants, Musicians, etc., etc.

SYNOPSIS OF SCENERY.
ACT I. Scene 1. The Hall in Cumnor Place. Scene 2. Exterior of Cumnor Place, Maiden Lane. Scene 3. Cumnor Hall in Queen Elizabeth's Palace Yeomen. Scene 4. Eastern Gate Maiden Lane. Scene 5. Cumnor Hall.
ACT II. Chamber in Cumnor Hall.
ACT III. Scene 1. Forest Retreat in Kenilworth Castle. Scene 2. Wood near Kenilworth Castle. Scene 3. Interior of Cumnor Place in Maiden Lane.
Entire Production Designed by Edward Hamilton Bell. Play Staged by Barton Hill.
Scenery by Richard Marston and J. H. Young.
Incidental Music by Hermann Bruhn.
Properties by Edward Stelle.
Costumes Drawn and Cut by Mr. H.

Queen's Music ..... Emil Mosh
Mr. Wainwright ..... H. V. Young
Miss Wainwright ..... Walter Bruce

MUSICAL SELECTIONS. F. W. PETERSCHEN, Director.
OVERTURE ..... Tony Pastor ..... Rosey
MEDLEY ..... Down on the Farm ..... Le Kaiser
OLD ENGLISH DANCE ..... Jolly Baby ..... Smith
DANCE ..... The Strategy ..... Bach
WALTZ ..... Dorothy ..... Eilenberg
MARCH ..... Cornet Concerto ..... Bertha M. D. Taylor
FINALE ..... Star Spangled Banner ..... Gilbert
"The Star Spangled Banner."

CONTINUED ON FOURTH PAGE.

The Scenery Used in this Production Painted by Curtains from the H. W. JOHNS MFG CO., Maiden Lane, New York.

After the performance go to DIETER'S RESTAURANT to hear the Imperial Parlor Orchestra Entertainment
Main Entrance, ARBUCKLE BUILDING.
371 FULTON STREET.
SOHMER PIANOS Used Exclusively in this Theatre.

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Laid-of Riding and Walking Hats,
AND
THE DUNLAP KNOX UMBRELLA,
178 and 180 La Salle St., 253 and 255 Nassau St., and 261 Broadway, corner Murray St., New York. Palmer House, Chicago, and agencies in all Principal Cities.
Or Agencies in all Principal Cities.
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OYSTER HOUSE,
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Branch of Silsbe & Son, N. Y.

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This Label is on the Best Ribbon Made.

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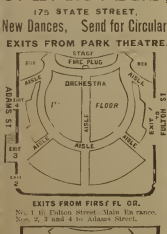
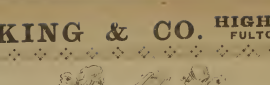


EXITS FROM FIRST FL OR.

No. 1 to Fulton Street—Main Entrance.
Nos. 2, 3 and 4 to Adams Street.

EXITS FROM SECOND FLOOR.

No. 5 to Fulton Street—Main Entrance.
Nos. 6 and 7 to Adams Street.



Next Week—Six Nights, commencing with Washington's Birthday Matinee, Monday, Feb. 22nd, 1892, regular Matinees Wednesday and Saturday.

MR NAT C. GOODWIN

AND HIS COMPANION PLAYERS, IN

THE NOMINEE

For the convenience of patrons this theatre always reserved seats can be secured at the offices of the American District Telegraph Company, 78 Montague Street, 320 Court Street, 359 and 1169 Fulton Street, 108 Seventh Avenue, 7 Brooklyn Avenue, and 335 Jay & DeKalb Avenue, and at the Postal Telegraph Offices, Howard House, Fast N. Y., Ivy's Drug Store, Ralph Avenue and Broadway, East N. Y., 98 Broadway, Brooklyn, E. D., and 203 Manhattan Avenue, Greenpoint, at a slight advance over box office rates.

Balcony and Orchestra Seats can be secured at the Box Office six days in advance without extra charge, or Evening and Matinee. Box Office open from 9 a.m. to 5 p.m. & 7:30 to 10 P.M.

The best "Lorgnette" opera glass may be obtained from the box holder by inserting 10 cents in the slot at the top and turning the knob to the right.

HAT AND UMBRELLA RACKS AND COAT HOLDER TO EACH SEAT.

Seats Reserved by Telephone No. 711. Children in Arms not Admitted.

The Furniture, Carpets, etc., used in this Theatre are from the old-established house of Cowperthwait Company, 609, 611 and 613 Fulton Street, cor. Ashland Place.

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The "North American Review" says of the Celebrated Sohmer Pianos:

"No one can fail to notice in them every good quality which can in reason be entitled to expect from a good instrument; durability, elasticity as a responsive instrument, and any extent of power which never fails, added to which a perfect equality of tone, besides them as near perfection as has been time for attained. There both unites with an elastic pressure of the key and pliability, and a most happy responsive quality. Their touch

W. J. MOFFATT,
PROGRAMME PUBLISHER
21-23 BARCLAY STREET, NEW YORK.

BROOKLYN, FEBRUARY 17, 1892.

DRAMATIC NOTES.

Matinees this week **Wednesday** and **Saturday.**
Matinees **next week** Monday (Washington's Birthday), Wednesday and Saturday.

Mr. Nat C. Goodwin and his companion pieces in "**The Nominee,**" will succeed Miss Wainwright at this house, beginning with an afternoon performance on next Monday. Each evening and each afternoon there will be a "curtain raiser," in one act, called "**Art and Nature.**"

Mr. Goodwin is undoubtedly one of the greatest comedians America has ever produced. A bright, spontaneous talent lights up his dramatic record, and every new achievement is one more graceful triumph to native genius. He is above art, natural. He is inexhaustibly versatile, but never loses his own distinguishing identity. He is not quite like anybody else, but he can imitate everybody. He is deliciously volatile, magnetic and original. Outside of a most unique inherent humor, he has the happiest most unerring intuition regarding the limitations and anticipations of an audience. He sizes the people up with a psychological acuteness that is electric, and colors his comedy accordingly. His keen sense of humor, vigorous character appreciation and dramatic intelligence are inborn, not cultivated. Goodwin is a delightful wonder, and his real dramatic speed is yet a matter of conjecture. He breaks the record in **The Nominee,** without half trying, the three act translation of which comes from the French. The adaptors did clever work in localizing the comedy. It is terse, epigrammatic and beautiful English, full of the most airy, positive action and character shade. A bad actor or plain woman never appears in any of Goodwin's casts, and **The Nominee** not only upholds but accentuates this thoughtfulness. Every member in the entire company deserves unstinted praise.

Another American, gifted and well liked, is **Sol Smith Russell,** and he will fill a week's engagement at the **Park Theatre,** beginning February 29th. The play will be **Peaceful Valley,** the successful American comedy of New England life, written by E. E. Rudder for Mr. Russell. In it the latter has a character, "Hosea Howe," which is as intensely American as Mulberry Sellers, as quaint and lovable as Caleb Plummer, as intensely yankee as Joshua Whitcomb, and as rich in unstudied drollery as Artemus Ward. Hosea Howe lives with his widowed mother near a summer hotel in the mountains of upper New England. To earn some money for his college expenses, he hires out as a waiter at the hotel, but gives up the job when a crusty landlord and rude guests insist on "hurrying his feelings." At the hotel he meets Virgie Rand, a New York girl, who to help out the play discovers his nobility of character, and seeks his company in preference to that of the rather fast young men from the city. Hosea adores Virgie, secretly and overwhelmingly, but does not discover until the last act that she cares for him. A villain who has enticed Hosea's sister to the city under promise of marriage, figures in the story. The villain, as usual, has Virgie's father in his "clutches," but of course he is foiled at every turn, and the story ends happily for all but him.

March 7th **E. H. Sothern** in the **Dancing Girl.**

THE ONLY OIL PREPARATION AND PRESERVATIVE OF LEATHER IN EXISTENCE.

Do not ruin your Fine Shoes with Shoe Dressing. Get one bottle of it by using Glycerole.
THOUSANDS who recommend. GLYCEROL above all Shoe Dressing. Its beneficial effect upon leather has been fully established.
WECHSLER & ABRAHAM.

PLENTY OF TIME.
Between the Acts Call and See
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All the Celebrated Brands of LAGER BEER on Draught.

SANDS,
287 FULTON STREET, BROOKLYN.
Gent's Patent Leather Shoes Of All Kinds.
Foot Wear for Ladies, Misses and Children of Every Variety
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Rubber Shoes and Rubber Goods of Every Description.
COME ONE! COME ALL!
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Also everything in the musical line. Piano and organs on easy payments

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MANAGERS

[illegible]th Season of Management in Brooklyn.

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WILL C. RICHARDSON . . . . Treasurer
[illegible] Assistant Treasurer
[illegible] Musical Director
[illegible] Scenic Artist
[illegible] Stage Director
[illegible] Electrician
[illegible] Property
[illegible] Advertising Agent
[illegible] Secretary
[illegible] Head Usher
[illegible] Head Usher

[illegible] the patronage [illegible] the public [illegible] the management [illegible] the [illegible] [illegible] [illegible]

WILSON'S Oyster and Lunch Rooms,

308 FULTON STREET, OPPOSITE JOHN[illegible]
AN ATTRACTIVE SUPPER BILL OF FARE FOR THEATRE PARTIES
This establishment is one of the leading and most elegantly appointed in this city.
Banquet Hall, also other rooms for large or small oyster, lunch or dinner parties.

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BALTIMORE, 22 & 24 E. Baltimore St. | WASHINGTON, 817 Market Space, Penn. A.

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FAMILY SEWING MACHINES
ARE
Light Running and Noiseless.
SEE THE
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THEY DO !!
929 BROADWAY, N. Y.
The Singer Manufacturing Co.

SILSBE & CO.'S
OYSTER HOUSE,
460 & 462 Fulton St., Near Elm Place.
Large and Elegant Ladies' Parlor
SUITABLE FOR THEATRE PARTIES
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RUNKEL BROS.
IS SUPERIOR IN FLAVOR TO
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FINEST DRY WINE IMPORTED.
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MANUFACTURER and RETAILER.
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Full Dress Suits $20 to $35.
New attractions in Double-breasted suits for all ages. Reduced prices on all winter goods.
People going South supplied with light-weight goods of every description. Prices moderate as usual.

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1891 SEASON 1892
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RICHARD VARNEY ..... BARTON HILL
TRESSILIAN ..... WILLIAM INGERSOL
GARLOT OSSESSEN ..... ALFRED BURNHAM
LOWYER ..... WALLACE BRUCE
MIKE LAMBOURNE ..... SYDNEY BOOTH
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TONY FOSTER ..... E. Y. BACKUS
LORD SHREWSBURY ..... FREDERICK GUEST
GILES GOSLING ..... HERBERT SMEDLEY
LAWRENCE GOLDTHREAD ..... R. H. AMSBURY
JOHN BLIZARDEN ..... BLANCHE WALSH
JANET FOSTER ..... KATE BLANCKE
AND
AMY ROBSART ..... Miss WAINWRIGHT
Ladies of the Court, Courtiers, Retainers, Guards, Peasants, Mummers, etc., etc.

SYNOPSIS OF SCENERY.
Act I.—Scene 1.—The Black Bear Inn at Maidenhead. Scene 2.—Eastern gate of Cumnor Place. Marston
Scene 3.—Court Yard at Cumnor Place Marston
Act II.—Scene 1.—Queen's Hall in Greenwich Palace. Young. Scene 2.—Eastern Gate (Marston) Scene 3.—Main Building (Young)
Act III.—Scene 1.—Queen's Apartments in Kenilworth Castle Marston
Act IV.—Scene 1.—Tower in Kenilworth (Young) —Scene 2.—Wood near Kenilworth (Young)
Scene 3.—The Ancestral Tombs at Cumnor Place Marston.
Time: Production Designed by Howard Hamilton Bell. Play Staged by Barton Hill.
Scenery ... Richard Marston and J. H. Young.
Incidental Music by Hermann Bendix.
Properties by Edward Sheffle.
Costumes by Dunlap and O'Neill.

Business Manager ..... Fred Mosh
Stage Manager ..... } Miss Wainwright } R. V. Powell
Treasurer ..... } Wallace Bruce

MUSICAL SELECTIONS. F. W. PETERSCHEN, Director.
OVERTURE ..... "Lucy Deveraux" ..... BRUNO
MORCEAU ..... "Le Coq D'or" ..... DE KOVEN
OLD ENGLISH DANCE ..... "A Lady Fair" ..... SMITH
2 DANCE ESSOUPAISSE ..... "The Shrubberry" ..... BAKER
ENTRANCE ..... "Rose Sonata" ..... BOWEN
MARCH ..... "Victory Forever" ..... BERTRA M. B. TAYLOR
VALSE ..... "Sweetheart" ..... GIEBEL

"The Star Spangled Banner."
CONTINUED ON FOURTH PAGE.

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EXIT
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EXIT

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All Want FERRIS'
GOOD SENSE
Corset Waists.
THOUSANDS NOW IN USE.
BEWT for HEALTH, Economy and Beauty.
BUTTONS at front Invention of Clasps.
Hug Buckle at Hip Invention of Tape-fastened Hose supporters all of Corset-Edge Button Holes in front.
—FIT ALL AGES—
Ladies & Misses.
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A beautiful set of GUM TEETH $10, extracting and teeth on basket. Partial sets $5 00, $2 00 and $1 00 per tooth. Filling teeth $1.00. Headquarters for the painless extraction of teeth when laughing gas. All work warranted. Call on this old-established dentist.

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SHOE SALE
LADIES' DONGOLA WAUKENPHAST,
$1.98 VALUE $3.00.
GENTS' CALF HAND WELT SHOES,
$2.50 VALUE $4.00.
ALL GOODS TO BE CLOSED OUT AT HALF PRICE,
JOHN SANDS,
887 FULTON STREET,
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PLENTY OF TIME.
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DAVID T. ROCHE,
LONG ISLAND SHADES,
No. 385 Fulton Street,
(Just below the Theatre.)
All the Celebrated Brands of LAGER BEER on Draught.

DRAMATIC NOTES.

Matinees this week **Wednesday** and **Saturday**.

A Texas Steer, Charles H. Hoyt's most successful skit, will be played at the Park next week, and will succeed with effervescent merriment the thoroughly enjoyable performances of "Paul Jones" and Miss Huntington. It was presented in New York nearly 300 times, and throughout the country its reception has been so enthusiastic that the author is very well justified in considering it the most popular of his works. A "Texas Steer" was first produced during the latter part of last season in New York, and scored such an emphatic hit that it was pronounced, unquestionably, the best effort of this prolific playwright, who announces the piece as "a collection of scenes and instances supposed to bear more or less upon the extraordinary possibilities of American politics, and the development of statesmanship," and very modestly says that he "does not claim that his treatment of the subject is exhaustive and profound; he will not insist that it is absolutely truthful, but he hopes that, as far as it goes, it will be found amusing." Enough, the moment of fun to be gotten out of the portrayal by a first-class company, of the transplanting of a Texas ranchman and his untutored wife and daughter into Washington society, the former as the representative of his district in Congress, and you will have some idea of what to expect in "A Texas Steer," which will be presented at this house with the finest cast Mr. Hoyt ever got together for one of its farce-comedies. Tim Murphy, who was the bright particular star of the famous "Razzle Dazzle" trio, and Miss Flora Walsh, who is probably remembered as the most charming soubrette ever seen in farce comedy, are in the company. Beside them there are several excellent comedians, capital singers, and two or three of the prettiest girls on the stage, and all of them filling parts indispensable to the full development of the story, which is nearer pure comedy than anything else Mr. Hoyt ever wrote.

The **Lyceum Theatre Stock Company** will follow week of May 18th, in two of their most notable successes thus season, "Old Heads and Young Hearts," and "The Idler." The first named comedy is familiar to theatre-goers, but it is safe to say that the manner of its representation by Mr. Frohman's company will be a revelation to many. The old comedy never fared better at the hands of actors, not even in the palmy days of Wallack's theatre, than it does in the care of the Lyceum players. "The Idler" is not so well known, but its success is equal to that of "The Wife," or "Charity Ball." It was written by C. Haddon Chambers, the wrote "Captain Swift," and in his limited even better in the new that he did in the old. As in "Captain Swift," a reformed and reputable aventurer is menaced by the exposure of a dissolute one in his reckless past, but this time the young man does not deserve the impending disgrace, and he finally escapes it. While under the torture of prosecution, his complications have love affairs more or less connected with misfortune, some grave and some comical, but all well dovetailed into the dramatization, so that the play is a clever combination of laughable and beautiful things. "Old Heads and Young Hearts" will be presented on Monday and Tuesday evenings and Wednesday matinee, and "The Idler" on Wednesday, Thursday, Friday and Saturday evenings and Saturday matinee.

W. H. Crane will play an engagement here week of may 25, in "The Senator." Col. Sinn's New Park Theatre in Brooklyn has the whole of next season booked, with the exception of three or six weeks, and shows a list of attractions the strongest that popular theatre has ever had, comprising the following: Mme. Modjeska, Fanny Davenport,

CONTINUED ON SECOND PAGE.

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Manufacturers of RIBBON
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New Park Theatre.
Col. WM. E. SINN and Mr. WALTER L. SINN, MANAGERS.
17th Season of Management in Brooklyn.
The Leading Theatre of Brooklyn

NEXT WEEK, MAY 11, 1891.
SIX NIGHTS, WITH
WEDNESDAY AND SATURDAY
MATINEES
FIRST TIME IN THIS CITY OF
HOYT'S
A TEXAS STEER
A Satire on American Politics. A Nuclear Laughfest for Everybody. Auspiciously produced at the Bijou Theatre, New York
Mr. Jim Warren, Mr. Wash Hardman, Mr. Neal Burgess, Mr. Will H. Bray, Mr. James Murdock, Mr. Dave Stamper, Mr. Wm. Gillingham, Mr. C. E. Verner, Mr. John Dondy, Miss Flora Wash, Miss Wicky, Miss Anna Hadley, Miss Georgie Lake, Miss Agnes Maxwell, Mr. Richard Hyde, Mr. Joe Grismer, Mr. Wm. Gudinger, Mr. Oliver Griffin
WEEK OF MAY 18TH.
The Lyceum Theatre Stock Company
Monday, Tuesday Nights and Wednesday Matinee,
OLD HEADS and YOUNG HEARTS
Wednesday, Thursday, Friday and Saturday Nights and Saturday Matinee.
FIRST TIME IN BROOKLYN OF
THE IDLER
WEEK OF MAY 25TH.
MR. WM. H. CRANE
In his Great Success,
THE SENATOR.
WITH ORIGINAL COMPANY AND SCENERY
WEEK OF JUNE 1ST.
LYDIA THOMPSON
AND HER
COMEDY COMPANY

Julia Marlowe, Cora Tanner, Mr. and Mrs. Kendal, Richard Mansfield, New York Casino Opera Companies, Wm. H. Crane, Minna Gale, Rose Coghlan, Kosina Vokes, Nat C. Goodwin, J. H. Sothern, Mr. Frank Sanger's attraction "Mr. Potts of Texas," "A Trip to Chinatown," Marcus Mayer's attractions, Reed and Collier, George Barrett, Lavigne Batchelor's minstrel-burlesque company, Alliance, Charles E. Evans's Stock Company in "Men and Women," New York Lyceum Theatre Stock Company, Hoyt's "Texas Steer," "Mr. Wu," Gus Hill's "Widows," Hoyt's "Midnight Bell," "Shenandoah," James T. Powers in "A Straight Tip," "All the Comforts of Home," Sol Smith Russell, Annie Pixley, "Blue Jeans," Mrs. Carter, Margaret Mather, Henry E. Dixey, "9 to 5," and T. H. French's attractions, including Lillian Russell's Opera Company, Stuart Robson. All of these attractions have contracted to appear in Brooklyn first at the Park Theatre.—*Brooklyn Citizen.*

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THOUGHTS AT SEA.
The first day early in general train that made me
merrymakers and
The next day called up memories of friends from
whom I'd parted.
The third I dozed, thinking of land where one
needeth naught.
The fourth day called my every thing I'd often since
I started.

In order to deserve a true friend you must first learn to be one.

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Every year the present warerooms production of the firm, which is the high figure of forty pieces per week, it is just month has averaged the entire demand, the firm being to-day to in advance of its orders.

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New Opera Comique, in Three Acts, after Chivot and Duru, by H. B. Farnie.
The Music by Planquette, composer of "Les Cloches de Corneville," "Rip Van Winkle," &c.

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The celebrated nautical Hero.

Performed by her 246 consecutive times at the Prince of Wales Theatre, London, England.

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Continued on Fourth Page.

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TAMAGNO (FRANCESCO)

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175 STATE STREET.
New Dances, Send for Circular.

NEXT WEEK.—Monday, May 11, 1891, Six Nights, with Wednesday and Saturday Matinees.

FIRST TIME IN BROOKLYN OF HOYT'S

A TEXAS STEER

A Satire on American Politics.

Presented by the same company that appeared during its long run at the Bijou Theatre New York City.

THE MOST AMUSING OF HOYT'S PLAYS.

SPECIAL SCENERY. ORIGINAL CAST.

For full list of the attractions engaged to appear at this theatre during the season of 1890-91 see the second page of this programme.

For the conveniences of persons at this theatre choice reserved seats can be secured at the office of the American District Telegraph Company, 106 Montague street, 349 Court Street, 458 and 1178 Fulton Street, 108 Seventh Avenue, Brooklyn Avenue, and 433 Sixth Avenue, and at the Postal Telegraph Offices, Howard House, East N. Y., Day's Drug Store, Ralph Avenue and Broadway, East N. Y., 26 Broadway, Brooklyn, E. D., and 218 Manhattan Ave., Greenpoint, at a slight advance over box office rates.

Balcony and Orchestra seats can be secured at the Box Office six days in advance without extra charge, for Evening and Matinee. Box Office open from 9 A.M. till 5 P.M., and from 7:30 to 10 P.M.

HAT AND UMBRELLA RACKS AND COAT HOLDER TO EACH SEAT.

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Ladies' Toilet on the Balcony Lobby.

THE CELEBRATED

PIANOS SOHMER PIANOS

ARE THE BEST

And are preferred by the conscientious Musical Instructors and Musicians.

SOHMER & CO., WAREROOMS, 149-155 E. 14th St., NEW YORK

SCHOOLMISTRESS—Edward, give me the definition of excavate. EDWARD—Excavate, to hollow out. S. M.—Give me a sentence containing the word. ED.—I hit Bill and he excavated.

AT THE SUNDAY SCHOOL.—"And now, children," said the superintendent, benignantly, "are there any questions you would like to ask before we leave this lesson?" "How long did it take you to cut all the pigs in the pen the first time you tried?" inquired the sweet little girl on the front seat.

A correspondent sends us the following, which he says is vouched for by a schoolmaster: At a village school, not many miles from Canterbury, a precocious boy being asked to parse the sentence, "Mary, milk the cow," went on accurately till he came to the last word, when he said: Cow is a pronoun, feminine gender, third person singular, and stands for Mary." "Stands for Mary?" asked the master in astonishment. "Yes, sir," responded the urchin with a grin, "for if he cow didn t stand for Mary, how could Mary milk the cow?"

SEALSKIN—SABLE MINK—Lynx Shoulder Capes, newest styles, lowest prices. C. C. SHAYNE, 124 W. 42d St., and 103 Prince St.

THREE PERFECT TRAINS.

The three famous "limited" trains of the New York Central leave Grand Central Station, Fourth Avenue and 42d Street, every day in the year, the New York and Chicago Limited at 10 A. M., the Southwestern Limited at 10 noon, the "North Shore Limited at 4:30 P. M., affording travelers unsurpassed accommodations in safety, speed and comfort.

CAUSE OF THE DELAY.

BERNARDINE—Why doesn't Jack come? Bang (calmly)—He discovered this morning that pa's wedding check was worthless, and he and pa are trying to settle the matter in the vestry.

A witty writer has observed, with much truth, that every man is, in a sense, three different men. In the first place, he is the man he thinks himself to be; in the second place, he is the man other persons think him to be, and finally he is the man that he really is.

Benjamin Franklin was dining with a small party of distinguished gentlemen, when one of them said: "Here are three nationalities represented. I am French, and my friend there is English, and Mr. Franklin is an American. Let each propose a toast. It was agreed to, and the Englishman's turn came first. He arose, and, in the tone of a Briton bold, said: "Here's to Great Britain, the sun that gives light to the nations of the earth!" The Frenchman was rather taken aback at this; but he proposed: "Here's to France, the union whose magic rays move the tides of the world!" Franklin then rose with an air of quaint modesty and said: "Here's to George Washington, the Joshua of America who commanded the sun and moon to stand still—and they stood still!"

ALASKA SEALSKIN GARMENTS—For fined ermines in stock or to order. C. C. SHAYNE, Furrier, 124 W. 42d St., and 103 Prince St.

A nice black cashmere, next to no wear for any place or occasion, is now considerable to the silk or satin waistcoat in the winter. Fancy it, silk such a waist was a delightful matter, but now one must make a mistake in choosing any one of the cloth-wool materials—Flannels, Cheviots, Tammy, Nun's Veiling, Crystalette, or any of their summer weight linings. These are cool and very light in weight, and most perfectly neat and pleasant to wear, and are reliable in every respect.

WEBER Grand and Upright PIANOS.
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BEAUTY AND FRAGRANCE
Are communicated to the mouth by
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which renders the Teeth pearly white, the Gums rosy, and the Breath sweet. By those who have used it, it is regarded as an indispensable adjunct to the toilet. It thoroughly removes tartar from the teeth without injuring the enamel.
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Birth marks, tumors, moles, warts, etc., we successfully and permanently remove by Electrolysis, or the chemical decomposing action of electricity. For an illustrated description of the process send for our new book, "The Medical and Surgical Uses of Electricity," containing 100 pages and 26 illustrations. It will be mailed free by the
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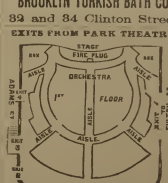
EXITS FROM PARK THEATRE



Exits from First Floor.
No. 1 to Fulton Street—Main Entrance.
Nos. 2, 3 and 4 to Adams Street.

Exits from Second Floor
No. 5 to Fulton Street—Main Exit.
Nos. 6 and 7 to Adams Street

TRY HOLMES & COUTTS' FAMOUS BISCUITS

BROOKLYN, FEBRUARY 9, 1883.

DRAMATIC NOTES.

ROBSON & CRANE matinees, Wednesday, "Our Bachelors;" Saturday, "Comedy of Errors." Seats now ready.

Next week, Feb. 12th, Six nights with two matinees, Wednesday and Saturday afternoons, the distinguished comedian, Mr. SOL SMITH RUSSELL, in the marvellously successful comedy-drama, "Edgewood Folks."

EXCERPTS FROM THE PRESS.

A genuine success.—*N. Y. Times.*

Sol Smith Russell has become the talk of the town.—*N. Y. Herald.*

If you want a thorough shaking up, go and see Russell.—*N. Y. Graphic.*

The play, the star and the company have made the hit of the season in this city.—*St. Louis Republican.*

Sol Smith Russell is indeed a comedian, who has not his rival on the American stage. He does so much to amuse an audience during an evening, that it is impossible to describe any one thing. The only way to do the actor justice, is to say that he is immense."—*New Haven Register.*

Sol Smith Russell has chosen a company of stars to accompany him, and each one is a brilliant in its place. It is seldom that such a company of performers reach New Haven, with such a sterling star and such a strong play. They will always receive a crowded house in this city.—*New Haven Palladium.*

The Park Theatre last evening had one of the merriest audiences that has assembled there this season. The attraction—and in nearly every respect it deserved that term—was Sol Smith Russell and his company in the farce comedy of "Edgewood Folks." The comedian is at once the most ingenious and ingenuous of actors: he exhibits the well-schooled resources of rema kable abilities, coupled with a clearness of expression, artistic finish and bland unconsciousness of self that make his personation open and intelligible. The business is very large.—*New York Times.*

In the line of what may be properly classified as refined comedy, Sol Smith Russell has no superior in this country. All those who have seen him know that his impersonation are somewhat marvellous. Long ago he won his way to a deservedly high place in the genuine admiration of the American public. The piece is destined to enjoy here the same phenomenal popularity that it has so speedily gained elsewhere. A more remarkably many sided man than Sol Smith Russell could hardly be imagined. He has more heads than a company of actors usually number. No other man can now be recalled who has in so complete developement the faculty of metamorphosis. Work of so true a ring and fine a quality as his does not pall; it grows with acquaintance, and Mr. Russell has the good fortune to be longed for.—*Chicago Daily Times.*

"Edgewood Folks" pleased the Cincinnati folks last evening as much, if not better, than any entertainment the management has offered this season. The first scene is one of the handsomest yet shown at this house, and is as charming and realistic a one as we have seen for years. Mr. Sol Smith Russell is one of the best and most natural humorists on our stage, and as we say in the classics, he "paralyzed" his audience last night, and they seemed to desire to keep him on the stage all the time. His success was instantaneous, and he made one of the greatest hits that our city has witnessed for a long time—one that insures him and his play a fine week's business. The comedy gives excellent work in all the cast, and they take advantage of the opportunity, the support being much above the average. We have not the space for individual mention; all the company were equal to the parts assigned them. "Edgewood Folks," the star, and the company have made the hit of season, and you must go and see it and enjoy yourself.—*Cincinnati Enquirer.*

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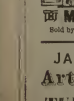
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COL. WM. F. SINN, Manager. WALTER L. SINN, 1st Manager

Attractions Desired to appear at this Theatre
WEEK OF FEBRUARY 18th, 1883,
Six Nights and Two Matinees,
The Famous Character Comedian,

Mr. Sol Smith Russell

In the New American Comedy in Four Acts, entitled

Edgewood Folks!

Week of February 25th, 1883,

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MR. JOSEPH MURPHY.
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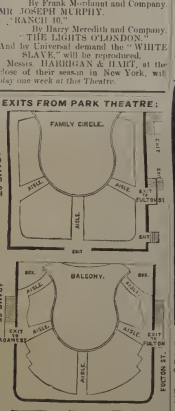

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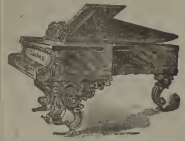

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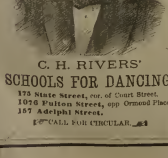

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Buyers of Silk Hats, can save from $1.00 to $2.50 on a Silk Hat Manufacturer and most extensive retail dealer in this country, C. SIMIS, stores everywhere.

"Edgewood Folks," played Six weeks in New York City, (two engagements) Five weeks in Philadelphia. Two engagements in Buffalo, Detroit, Charleston, Milwaukee, Savannah, Toronto, and again booked in all the above-named cities for the present season.

Week of Feb. 19th, Chas. Wyndham's Comedy Company from Criterion Theatre London, their first appearance in Brooklyn—The following is the list of the people composing the Wyndham Opera Company: Mrs. Charles Wyndham and Mrs. Phelps, Misses Wyndham, Rose Saker, Mary Rorke, Florence Chalgrove, Emily Vining and Mercy Delacey, Messrs. Charles Wyndham, William Blakely, George Giddens, H. R. Treesdale, W. H. Day, H. H. Astley, R. Saker and Draycott. The prompter will be Mr. T. G. Richards. "Fourteen Days" will be the inaugural piece.

FROM THE LONDON PRESS.

"FOURTEEN DAYS."—Mr. Wyndham has a school for fun at the Criterion, but seldom has he hit the public taste so exactly, or so well united comical incident and witty dialogue, ingenious complication and quaintness of expression as in this merry tale. It starts of at once without any unnecessary prelude or hesitation The fun is sustained unceasingly and Wyndham keeps up his spirits in every scene each with each individual character until the curtain falls and the audience retires with a smile upon every countenance.—*The Daily Telegraph.*

Brightly written, and with but little straining after mere verbal comicalities, it has the advantage—so often missed in a farcical comedy—of a fairly rational and consequent plot.—*Observer.*

In, in fact, one of the best pieces of the kind that has been seen here for some time past. Thist Mr. Wyndham's part of the hero, Porter, closely resembles many other parts that he has played, will, no doubt, be regarded as rather an advantage than otherwise by Criterion audiences. He rattles through it in his accustomed fashion It appears the easiest thing in the world to act like this until one sees some of the excellent comedian's imitators, all of whom are so far behind this master of the art of light comedy.—*Standard.*

It is full of life and animation, and is especially well acted. The fun is indeed fast and furious and irresistable, even with the most determined stickler for likelihood and probability. The fun never flags, the hustling, lively action never lan guishes, and the provocation to uproarious laughter is incessant.—*Morning Advertiser.*

DAVENPORT.—Miss Fanny Davenport will make a second tour of the British provinces in March. After playing an engagement in London in June, she will return to this country for the autumn and winter seasons.

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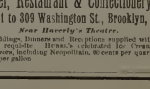

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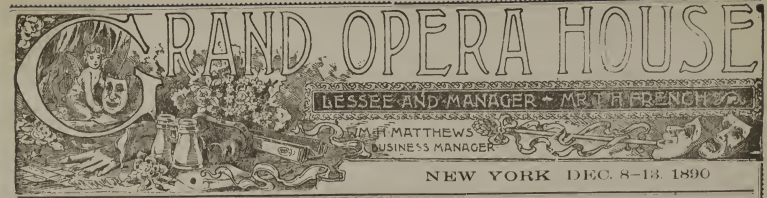

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The comedians, Hallen & Hart, under the management of Harry Hine, appear at the Grand Opera House, week of Monday, Dec. 8th, presenting the second edition of their universally popular success, "Later On," specially written for them by Mr. H. Grattan Donnelly, author of "Natural Gas," etc. Messrs. Hallen & Hart are two of the cleverest and most original comedians now before the public. Their methods are refined, easy, graceful and natural, and they succeed in keeping their audiences in laughter by entirely legitimate means and in a most artistic way. Mr. Hallen, a light comedian, is seen to the best advantage in the part of Jack Plunger, which he plays to perfection, his abilities as a singer and dancer giving light to the character; and Mr. Hart, in the eccentric part of Jolly Todd, has full opportunity for the display of the marked individual talents that have for years made him such a favorite. Their company is one of the best ever organized for the production of farce comedy. It includes Miss Annie Lewis, Miss Mattie Fuller, Miss Ada Somers, Mr. John E. McWade, Mr. Harry Hilton, Mr. Mark Murphy and other clever people, and the result is an entertainment that for lightness and brightness, mirth and melody, has never been surpassed on the American stage. Their play this season has been elaborated and the performance perfected in a number of ways. It abounds in new and popular musical numbers and specialties, and is altogether as clever and catchy as could be desired. Seats for any performance are now on sale.

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TIM SHERIDAN, a drummer boy	Master JAMES SIMPSON
CAPTAIN RANDOLPH, C. S. A.	W. F. MACNICHOL
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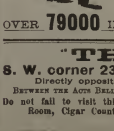

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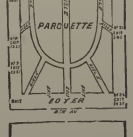

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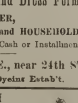

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.....Miss MOLLIE FULLER
BATCHOULA SEED, fair and hopeful, with a bi-nary turn
.....Miss ADA SOMERS
MOLLIE WAITS, because she can't help it.....Miss LOTTA NICOL
TILLIE TIPS, with an eye to the main chance .....Miss MARIE STANLEY
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BERTIE CARTRIDGE.. } Four very noisy girls
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GRACIE SHOT.....
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.....Mr. JACK MURPHY
COL. HAYES SEED, who is bound to have a title in the family
.....Mr. JOHN E. McWADE
MILDWAY SMILES, a student in hard luck.....Mr. HARRY HILTON
BUFUS BASS, a gardener.....Mr. SAMUEL P. CUTTER
CYRUS STOUT, a bartender.....Mr. GEORGE O'DONNELL
JACK PLUNGER.....Mr. FRED. HALLEN
JOLLY TODD.....Mr. JOE. HART
TIME:—Present. PLACE: Here, There, Anywhere.

SYNOPSIS.

ACT I.—Sea View Hotel.
ACT II.—Seed's Villa.
ACT III.—Seed's Thursday at home.

INCIDENTAL MUSICAL INTRODUCTION.

ACT I.—"Dear Old Pals." "Good-Bye, My Darling, Good-Bye." "They're After Us," Plunger and Todd. "Fairy Footsteps." "I Never Tell Tales out of School." Dancing Grotesque, Todd and Pansy. Bathing Song and Dance, "Four Noisy Girls." Medley. "Three New Sports in Town," Plunger, Todd, Pansy and Company.

ACT II.—"Sights on Broadway." Lord Cavendish and Sir Arthur Hartley. "Love's Model Text," Potchoula Seed. Negro Hymn, "Oh Dat Watermelon," Pansy. "Comrades," Col Seed and Quartette. Musical Bells and Bottles, Lord Cavendish and Sir Arthur Hartley. Character Songs, Clutch. "Razzle-Dazzle." Misses Cartridge, Shot and Powder. Gaiety Dance, Molly Waits. Song and Dance, "Oh my Gal," Lord Cavendish, Sir Arthur, Rose and Molly. Mexican Serenade.

ACT III.—"German Warble," Molly. "That Was Me." "His Wake in the Morning." "Annie Rooney." "Talking Drummer." "Behind the Scenes." "Winked the Other Eye." Negro Hymn, "Steamboat Race," Plunger and Todd. Duett and Dance, Plunger and Rose. "Sweet Robin's Song." Gavotte. "We Hope to See You Later on," Plunger, Todd and Company.

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Mr. A. E. MORGAN.....Business Manager
Mr. FRANK HART.....General Representative
Mr. S. REAB.....Stage Manager
Mr. FRED. GAGEL.....Musical Director
Mr. CHARLES KETTLER.....Master of Wardrobe

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THE YOUNG EMOTIONAL ACTRESS,
CORA TANNER
In Her Recent 5th Avenue Success,
ONE ERROR.

Cora Tanner, more charming than ever in her marvellous Dutch gowns, made her appearance on Monday night in a new play at the Fifth Avenue Theatre. The Theatre was filled with a distinguished first night audience gathered to do honor to an unusually clever and successful young actress. Miss Tanner is always bright, natural and spontaneous. Miss Tanner has an admirable company. She, herself, is vivacious, wholesome, womanly. I have watched her comic with interest, and rejoiced in her successes ever since I saw her in "The Princess Ida," in the Fifth Avenue, a number of years ago. She has improved steadily in her art since then, but she has preserved her naturalness. She is a handsome woman and her dresses in "One Error" set the feminine portion of the audience wild with envy, and made the married men clutch their pocketbooks convulsively. The lover of a clean, entertaining play, well played by a most beautiful and gracious woman, will thoroughly enjoy "One Error."

The gown worn first is that of a young girl not yet married. The material is cream satin, with a damask figure of tiny detached checks scattered over it, producing an old fashioned changeable effect that is exceedingly pretty.

The second gown is a carriage dress of deep-red silk, with petticoat and heightening touches of shrimp pink. The skirt is pointed, open-worked passementerie covering the shrimp pink in one panel and a long strip of lace red embroidered in long lines of shaded reds is the vest.

The third, the fourth and the fifth gowns are of crepe de chine, a material of which Miss Tanner is fully appreciative and then which there is nothing more exquisitely suited to a feminine, fair and statuesque creature like the heroine of "One Error." The first of these is a dinner gown and is composed of green.

The fourth gown is a demi-toilet of pink crepe de chine. There are no sleeves to this beautiful gown, but, instead, long, caped like wings of the crepe, which fall in folds from the crown of the shoulder to the hem of the gown, and beneath which the arms are hidden when hanging by the side.

The next is a negligee of yellow crepe de chine, with big lowly sleeves that fall way down and then are gathered back in a band at the elbow.

The last gown is the Redfern, and is a traveling gown of sapphire-blue India cloth, embroidered in white and dark blue. This is a capy, which is the latest invention of Redfern, and is called the "Mountain cape." It is a full straight cape, made with a sort of skeleton lining and arm holes underneath. This natty garment was designed for and worn by hitherto been made only for royalty. It will doubtless prove an incentive here to others that is new in traveling and driving capes.

PRINCESS OF WALES DRESS STAY is sold and RECOMMENDED by all dealers. It is the only stay put up in sets of twelve, just the number required to have a DRESS WAIST, each stay is stamped with the position it is to occupy on the waist and is the CORRECT LENGTH, thus doing away with the ruinous practice of cutting off the end of stays (when too long) on which is the top, thus leaving a sharp steel edge to destroy the dress and underwear.

A GENUINE HIT.

"Good Old Times" has made a most decided success and is doing a large business. The play is deserving of its name, being a good old-time drama, full of stirring incidents and startling effects. Wilson Barrett and Hall Caine have put together a play that ought to make a small fortune for Colonel Sinn. He has given the play a magnificent production. The scenery is as beautiful as anything seen in this city on a long time. The mechanical changes are worked with skill and they never fail to receive applause. The company is composed of people who have reputations for all-round work. All the parts are well played, even down to the very smallest.

"Good Old Times" is the style of play that pleases all classes. The interest commences as soon as the curtain goes up and from that time on it never ceases. Wilson Barrett had intended making "Good Old Times" the main play in his repertoire when he toured this country last season but changed his mind at the last minute. It was running so successfully in London at the time that he thought it would be a great risk to take it across the sea. However, Mr. Barrett is disposed of the rights to him. The manner in which the play has been received in Boston and New York shows his judgment was not at fault.

WILSON BARRETT AND HALL CAINE'S NEW ROMANTIC DRAMA,
GOOD OLD TIMES,
BY COL. WM. E. SINN'S
BROOKLYN PARK THEATRE CO.
Splendid Acting,
Magnificent Scenery
and Stage Pictures.

"Good Old Times" will be at the Grand Opera House one week, commencing Monday, November 3d. Matinees Wednesday and Saturday. Extra matinee Tuesday (Election Day).

GOOD OLD TIMES.—Col. Sinn has a moneymaker in GOOD OLD TIMES.—World.
GOOD OLD TIMES.—Col. Sinn's company all that was promised was amply fulfilled.—Sun.
GOOD OLD TIMES was an all-round success.—Commercial Advertiser.
GOOD OLD TIMES is one of the best dramas seen in New York for some time.—Evening Sun.
GOOD OLD TIMES. The play is a success.—Mail and Express.
GOOD OLD TIMES scored a success of the first magnitude.—Evening News.
GOOD OLD TIMES ought to enjoy any amount of prosperity.—Evening Post.
GOOD OLD TIMES can truly be accepted as a great success.—Evening Telegram.
One of the best of its kind New York has seen since the days of "Lights o' London" and "Silver King."—Evening World.

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MR. JUSTICE MUNDLE		Mr. CHAS BOWER
SWOFFER, Brue's Clerk		Mr. LEWIS MITTCHELL
USHER		Mr. J. W. BLAKE
POLICEMAN "47"		Mr. M. J. FENTON
JOSEPH, a Waiter		Mr. W. B. MURRAY
FOREMAN OF THE JURY		Mr. DEAN SMITH
JOAN BRYSON, Caleb's Aunt		Miss FFOLLIOTT PAGET
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MRS. EPHRAIM B VANSTREEK		Miss ALICE BUTLER

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It is a matter of tradition in Japan that fruit grows upon the bamboo when there is to be a famine in that country.

A. H. Jones, of Pulaski county, Pa., is one of seven brothers, the first name of each of whom begins with the letter A.

A carpet used in a room of the mint after being in wear some years was recently burned in pans and yielded $2,500 worth of gold.

Mr. Singerly, of The Philadelphia Record, has found a calf six months old which carries its heart in a small sac under the skin of its neck.

The R. S. V. P. on a card of invitation to a recent public dinner was understood by a provost of an ancient burgo to mean, "Reply Solicitel via Post."

Lincoln, Me., has a blind man who is a clever croquet player. He plays by information as to direction and by measuring the distance by walking to the object ball.

A negro draymen, while driving a dray heavily loaded with merchandise at Macon, lost his balance and fell off, and the dray passed directly over his neck. Strange to say, it was not broken, but the negro's injuries were serious.

Edward Pierrich, who kept a little side-walk stand in Chicago, dropped dead not long ago. The attendants at the morgue were astonished to find sewn in the underclothing over $1,000 and a deed for the house in which he lived.

J. Price, of Savannah, Ga., has a curiosity in the shape of a young mocking bird entirely white. Price purchased the bird from a negro trapper on the Waters road, who brought it into town. A white mocking bird is a great rarity.

A man was brought to the hospital at Eastborn, London, who had driven four nails into his skull three or four inches deep. He suffered from severe headache, and took that means to cure it. The nails were extracted with difficulty.

A French statistician has just ascertained that a human being of either sex who is a moderate eater and who lives to be 70 years old consumes during "the days of the years of his life" a quantity of food which would fill twenty ordinary railway baggage cars.

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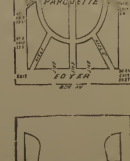

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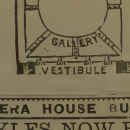

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Curtains at the play
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Extra Soup now within reach
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Dr. Bill.

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PROGRAMME.

NEXT WEEK
MONDAY, OCT. 27th, 1890,
Matinees Wednesday and Saturday

THE YOUNG AMERICAN STAR,

CORA TANNER

Under the Management of Col. WM. E. SINN.

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AN EXCELLENT COMPANY,

And appearing in the new Four-Act Play,

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Written expressly for her by

EDWARD E. KIDDER,

Author of "A Poor Relation," "Bewitched," "3 of a Kind," "Mischief," etc., etc.

CHARACTERS.

JUDITH ORME, a young English girl ..... CORA TANNER
LAURA PENSTONE, her cousin ..... MINNIE DUPREE
CORALINE GARNIER, with nothing to lose ..... ADA DWYER
ALBERTA PACKER, of Chicago ..... LULU KLEIN
RANDOLPH COURTNEY, a young physician ..... HAROLD RUSSELL
HARTLEY GRAEME, a wrecker on the shores of life ..... MYRON CALICE
PACKER, of Chicago ..... GEO. R. EDESON
ARCHIBALD PENSTONE, with a long tongue and a love for his enemy ..... HARRY MEREDITH
KARL KREUTZER, of the band ..... OWEN WESTFORD
FREDDY BUDD, fair, fond and foolish ..... THEO. M. BROWN
AJAX ..... GEO. B. WINDSOR
SIMON, a servant ..... HENRY DAVIS

ACT I.—Nice. Hotel and Promenade des Anglais. The Ending of a Drama.

"Live and let live as I will do,
Love and let love, and so will I
But wrest for me, a moon with you;
Not while I live, not though I die;
Good night, good bye!"

A-T II.—Paris (A lapse of eighteen months.) Apartments in the Hotel Magnifique. "A Revelation."

"Baby lips will laugh me down,
My latest rival brings their rest.
Baby fingers waxen touches
Press me from the mother's breast."

ACT III.—The Same. (One day elapsing.) "Murderess, you have condemned yourself!"

"Both—thou and I were lying,
Both from the heart's disgrace,
Rolled in one another's arms,
And intent in a last embrace."

ACT IV.—Penstone Lodgings. "It was to be."

EXECUTIVE STAFF CORA TANNER'S COMPANY.

Geo. R. Edeson ..... Stage Manager
Jay Rial ..... Business Manager
William T. Grover ..... Acting Manager
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GOOD OLD TIMES

The new drama written by Mr. Wilson Barrett and Hall Caine and produced in this country for the first time in Boston has made a most decided success, and will soon be played at the Grand Opera Hous. It is pronounced to be one of the best dramas seen in this country since the days of "Lights of London," and "Silver King." Col. Sinn of the Brooklyn Park Theatre, who owns the rights of the play, has placed it on the stage in a very elaborate manner. The scenery is said to be extemely fine, and many beautiful mechanical changes are shown. Col. Sinn will undoubtedly make a large amount of money ant of "Good Old Times." It is a play that appeals strongly to all classes

"Sunset" and "Dr. Bill," the two comedies now being performed at the Garden Theatre, make on attractive evening's performance. Sadie Martinot, Isabelle Evesson, J. B. Polk, and the veteran John Jennings make an effective quartet of comedians. Edith Kenward, the little English woman, whose kangaroo dance has caught the town, will appear herself in the entire three acts of "Dr. Bill," thus increasing the merriment vastly. Jerome K. Jerome's exquisite little comedy, "Sunset," which precedes "Dr. Bill" at 8 o'clock, has been potent enough to draw the audience in time to witness it. "Sunset" is full of wit, charming language, and tells a beautiful poetical story. The parts of the two sisters are unusually well portrayed by Miss Martinot and Miss Evesson. Manager French has certainly hit the mark of public approval with these two plays, and there will be no need of a change for some time to come. —*N. Y. World.*

MORSELS OF GASTRONOMY.

The perfection of rice boiling, Chinese style, is to have every grain separate.

In these days there seem as many kinds of olive oil, so called, as there were colors in Joseph's coat.

Women eating corn in public would look less ridiculous and more graceful if they broke the corner in two.

A German professor says all who eat watercress consume at the same time a full assortment of minute insects.

Somebody writes to say it is no longer "good form" to use a bit of bread in connection with the fork in eating fish.

Whipped cream with peaches is a dainty dessert at Newport dinners, served in finest of glass saucers, and, strange to say, eaten with a fork.

Entrees and salmis are the dishes to be avoided at the generality of watering place hotels, as they are usually made of what is suggestively known as "leavings."

Turkey is served at most hotels all the year round, so that when Thanksgiving comes the "national bird" has lost nearly all the palatable charms.—New York Mail and Express.

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BUSINESS MANAGER

NEW YORK, SEPT. 8–13, 1890.

"DOCTOR BILL."

The New Farce-Comedy with Which the Garden Theatre Will Open.

The theatre in connection with the Madison Square Garden will open on Sept. 27 with a new farce-comedy entitled "Doctor Bill." Dr. William Brown is a young practitioner and settled down to domesticity after a busy career as a ladies' doctor. Very many of his patients having moved in the livelier walks of the drama, in the most agreeable and entertaining of these he has taken considerable interest as a friend rather than as a doctor. However, he has sufficient income to live without his profession, and he has determined to practice no more. His father-in-law, Mr. Firman, objects to this, for he believes that work is good for the young. Firman sends out circulars broadcast announcing the eagerness of Dr. William Brown to prescribe for his fellow-creatures. During Brown's absence from the house the old gentleman has a huge brass plate affixed to the door, of course without his son-in-law's knowledge, inviting consultation. Opposite to Dr. Brown there live a Mr. and Mrs. Horton. He, a superintendent of police, irritable and suspicious; she, a pleasure loving lady with a wise knowledge of the world, who believes in the frailties of mankind their prominence for flirtations and general inconstancy. Mrs. Brown, on the other hand, thoroughly believes that her husband, the Doctor, is possessed of all the virtues. Mrs. Horton is sceptical; she sends for Dr. Brown in order to ascertain whether he has any of the tendencies she has observed in some other practitioners, notably in her old friend Dr. Bill, and that she shall report to his wife the result of her investigations. Brown, however, when he receives a letter begging him to call on Mrs. Horton, declines at first to do so and gives his answer over delivery to a young friend, Mr. George Webster, who has, as it happens, been much struck by the fascinations of the lady at a fancy fair. The idea occurs to him of gaining an interview by presenting himself as Dr. William Brown. This scheme he carries out and soon convinces Mrs. Horton that her new acquaintance, Mrs. Brown, is far too credulous with regard to her husband. She therefore persuades the "doctor" to go into an adjoining room—ushers—and waits there, while she sends for his wife. Mrs. Brown promptly arrives and is told where she may find her "husband," who—it being dark will suppose that the incomer is his hostess. The echo of a resounding box on the ear is the only intimation of what takes place. Mrs. Horton locks the door of that room and puts the key on the table. Presently the real Dr. Brown appears upon the scene. Mrs. Horton recognizes her old friend Dr. Bill, but when she finds who he really is she swoons in his arms, and to bring her round the doctor puts the key down her back. It has the desired effect, and she pushes the doctor into another dark room, hoping to get his wife away without discovery. But the key—where is the key with which to let her out? Here the fun reaches its full height and the scene "brings down the house." It is down Mrs. Horton's back, and in her resolve to get at it she begins to tear off her things. The confusion comes to a climax when the jealous Superintendent of Police reaches home.

Adirondack Mountains.

Justly styled "The Nation's Pleasure Ground and Sanitarium," are only four-teen hours from New York by the great four-track New York Central and Hudson River Railroad. Round trip fare, $11.00 to $20.00.

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SLATES, from 2c. to 10c. each.
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MUCILAGE, best quality, 3c. per bottle.
LEAD PENCILS, 2c. per dozen.
LEAD PENCILS, rubber heads, 4c. per dozen.

Other articles at corresponding prices.

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"The Jenness-Miller Quarterly Journal" sent free on application.

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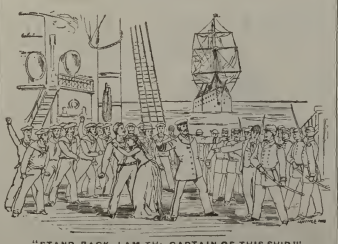

"STAND BACK, I AM THE CAPTAIN OF THIS SHIP!"
Scene in "Hands Across the Sea."

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NEW YORK, March 27th, 1890.

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FAMAGNO FRANCESCO.

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MONDAY, SEPT. 8th, 1890

Matinees Wednesday and Saturday.

THE NEW ROMANTIC DRAMA IN FOUR ACTS,

MASK OF LIFE

By JOHN A. STEVENS. Esq.,

Produced under the Personal Direction of

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Special Engagement of the Distinguished American Actor,

Mr. J. H. GILMOUR

And the Charming New York Favorite,

Miss ANNIE MAYOR.

CAST OF CHARACTERS.

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PRINCE OSCAR KHORICK ..... Mr. FRAZER COULTER
PRINCE NICHOLAI ..... Mr. JOHN SUTHERLAND
BOGDANEUVE ..... Mr W. T. DOYLE
DR. REMSKI ..... Mr. JEROME F. STEVENS
JOHN BROWN ..... Mr ODELL WILLIAMS
OSSIP ..... Mr. FREDERICK DALEY
CAPTAIN OF THE GUARD ..... Mr. ORMOND H. PRIEST
VERA ..... Miss ANNIE MAYOR
COUNTESS DARVILLE ..... Miss JOSEPHINE PLOWS DAY
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SATURDAY, SEPTEMBER 20th,

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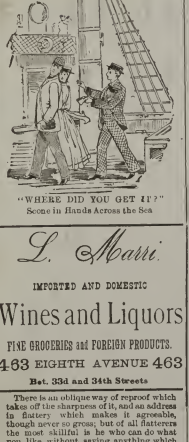

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FINE GROCERIES and FOREIGN PRODUCTS.

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There is an oblique way of reproof which takes off the sharpness of it, and an address in flattery which makes it agreeable, though never so gross; but of all flatterers the most skillful is he who can do what you like without saying anything which argues he does it for your sake.—London Young Ladies' Journal.

THEATRICAL NOTES.

Guy de Maupassant has offered to the committee of the Theatre Francaise a one act play in verse called "Histoire du Vieux Temps."

Joseph Haworth will act during the coming season in "A Man of the World" and "Aunt Jack," under the management of H. S. Taylor.

Joseph Kainz, the famous Munich court actor, has closed a contract with Gustav Amberg, of New York, for forty perform ances at $400 a night.

Wm. A. Brady, the young California manager, was four years ago a property man in a San Francisco theatre. Today he is worth $70,000, all of which he has made himself.

One scene, painted by Hoyt, in "The Merry Monarch," a comic opera, is called the corridor of the elephants. The ceiling of porphyry and various agates is supported by huge statues of elephants.

The Earl and Countess of Pembroke have had "As You Like It" played in the quadrangle of Wilton house, Salisbury, where it is said "A Midsummer Night's Dream" was once played in Shakespeare's time.

Howard P. Taylor, author and adapter of several successful plays, has secured the right to dramatize Mark Twain's last book, "A Connecticut Yankee at King Arthur's Court." It will be a spectacular comedy.

The Swanzey farm buried in snow amid the hills of New Hampshire is the picture that the managers of "The Old Homestead" intend to make a feature of in the last act of the play when it begins its fourth season in New York.

A Desire to Be Known.

Briggs—I think I shall wear this suit when I go to Furnisher.

Griggs—You are evidently determined to make a noise in the world.—Clothier and Furnisher.

In Defiance of Law.

Hair Dresser—It cost me $50 for shaving Sunday.

Readywit—Is it possible! I didn't know before that Sunday had whiskers!—Lowell Citizen.

GRAND OPERA HOUSE

PROGRAMME.—Continued.

SCENE.—RUSSIA.

ACT I.—Mme. Renskoff's Cottage.

ACT II.—Card Room, adjoining the Grand Ball Room, St. Petersburg

ACT III.—Drawing Room in Leon's House.

ACT IV.—Prince Oscar's Shooting Lodge.

Stage Manager for "Mask of Life"..... Mr. JEROME F. STEVENS

The CHICKERING Piano used exclusively at this Theatre.

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Hands Across the Sea!

HERRMANN'S GARDEN

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MUSIC BY PROF ERNEST TRESSELT.

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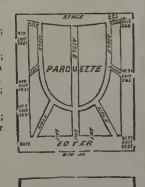

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MORSELS OF GASTRONOMY.

The perfection of rice boiling, Chinese style, is to have every grain separate.

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Turkey is served at most hotels all the year round, so that when Thanksgiving comes the "national bird" has lost nearly all its palatable charms.—New York Mail and Express.

ATCHISON PHILOSOPHY.

Some people are always getting into a box, and asking us to lift the lid.

There is nothing in the way of sin that does not cost more than it is worth.

A man never becomes so homely that he is not handsome to the woman he is good to.

Criticism is praise if it comes from a friend, and blame if it comes from an enemy.

If you build woods on credit, you will be expected to feel grateful for a dead beat's trade.

There is hope for the man whose crime seems darker to himself than it appears to the world.

When you break a promise you weaken the thread by which you hold your friend's confidence.

Our wisest thought is the one which we always lack words to express. Foolish thought finds easy expression.

One friend who likes you because he can't help it, is worth a thousand friends who like you for policy's sake.—Atchison Globe.

The Sohmer Pianos are recommended to the public for their power, purity, richness and quality of tone, and are considered the most durable and reliable pianos ever made.

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M. MICHELS | GRAND OPERA HOUSE. | **Tailor**

Gen. Ezeta, of Salvador, who kicked up the tremendous muss in Central America, is only 37 years of age.

Henrik Ibsen, the Norwegian novelist, is said to write so poor a hand that his wife has to copy all his manuscript for him.

Lawyer Hummel, of New York, says that money, matrimony and alimony make nearly all the business for the courts of justice.

Gen. Longstreet is understood to be engaged on a history of the civil war, and especially of the campaigns in which he had a share.

Harry H. Byram, late editor in chief of The Pittsburg Chronicle-Telegraph, who died of pneumonia, was a Maine man by birth and about 45 years of age.

John Greenleaf Whittier has attended the little Friends' church in Amesbury, Mass., where he lives, for a period of fifty years, but has never been known to "speak in meeting."

Alma Tadema says that he learned English from two masters—one a poet, the other a footman. From the former he acquired the use of elevated, from the latter the ordinary language.

Justice Miller, of the supreme court of the United States, has been on the bench twenty-eight years. His commission was signed by President Lincoln, and dates back further than any other member of the court.

The Rev. John Eberly, of Pottstown, Pa., is one of the few men able to live on one meal a day. For thirty years he has subsisted on only one meal a day, yet he is apparently hale and hearty, but so thin as the proverbial rail.

Henry Kelck, of St. Joseph, Mich., celebrated his 105th birthday lately. He was a drummer boy in the war of 1812, going to the front with his father. He was born in Deerfield, Conn., June 28, 1785. Mr. Kelck has scarcely a gray hair among his plentiful locks.

BIBLE NOTES.

In the persecutions of A. D. 303 special effort was made to destroy the sacred books of the Christians. All who had them or knew of them were required to bring them forth to be burned or turn informers.

Guthrie calls the Bible "an armory of heavenly weapons, a laboratory of infallible medicines, a mine of exhaustless wealth. It is a guide book for every road, a chart for every sea, a medicine for every malady, a balm for every wound."

Lady Jane Grey was a great Bible reader, and while her parents were attending the chase she would remain at home studying its pages. She said, "All amusements of that description are but a shadow of the pleasure which I enjoy in reading this book."

The poet, Collins, in the latter part of his life withdrew from his general studies and traveled with no other book than an English New Testament. A friend was anxious to know what companion such a man of letters had chosen. The poet said: "I have only one book, and that book is the best."

The inhabitants of the South sea islands were much rejoiced when copies of the Bible were first given to them. One old native preacher held up his Bible before the whole congregation and said: "My brethren and sisters, this is my resolve, the dust shall never cover my Bible, the moth shall never eat it, the mildew shall never rot it. My light! my joy!"—Christian Intelligencer.

COURTLY PASTIMES.

King William of Holland will at any time turn aside from the discussion of business to have a game of cards.

The young emperor of Germany adores chess, and will hang over a table for hours at a time trying to work out a problem.

The czar is devoted to the game of tric-trac, and whenever he gets a leisure hour he will slip away to indulge in his favorite pastime.

The future king of England, the Prince of Wales, is devoted to cards and horse racing, and gives about as much time to the one as to the other.

King Humbert of Italy is never so happy as when on a fishing expedition. He will patiently wait for hours for a bite, and expresses unbounded gratification when he has good luck.

GRAND OPERA HOUSE

PROGRAMME.

NEXT WEEK

MONDAY, SEPT. 15th, 1890,

Matinees Wednesday and Saturday

The Great Boston, New York, Philadelphia and London Success

With all the original Company, Scenery, Costumes and Realistic Effects. A thrilling tale of Land and Sea by the distinguished dramatist,

HENRY PETTITT, Esq., London, England.

A Play that has met with success unequalled in the annals of dramatic production.

HANDS ACROSS THE SEA

CAST OF CHARACTERS:

JACK DUDLEY, a young English farmer.....Mr. GEORGE NASH
JEAN De LUSSAC, a gambling-house tout.....Mr. ROBT. P. GIBBS
TOM BASSETT, a young country gentleman.....Mr. CHAS. J. JACKSON
DICK MELFORD, alias "King of Australia".....Mr. WM. H. WALLIS
ROBERT STILLWOOD, (Son of Joseph Stillwood).....Mr. HENRY PIERSON
COUNT PAUL DU RENAL, a Parisian.....Mr. J. R. FURLONG
CAPT. LAND, Captain of the S. S. Australasian.....Mr. J. W. ATKINSON
JOSEPH STILLWOOD, a Devonshire landowner.....Mr. JAMES OTLEY
HIRAM HICCORY, from Chicago.....Mr GUS HYDE
LIEUTENANT VICTOR, French naval Officer.....Mr. GEORGE DUVAL
De COURCELLES, French Minister.....Mr. WM HART
GOVERNOR OF LA ROQUETTE.....Mr. CHARLES MORTON
INSPECTOR THOMPSON, of the Australian police.....Mr. ROBT. HAMLIN
WAITER AT THE GRAND HOTEL IN PARIS.....Mr. WM. RICHARDSON
CHIEF OFFICER OF THE S. S. AUSTRALASIAN.....Mr. L. RUBEL
OFFICER OF GENDARMES.....Mr. W. THOMPSON
LILLIAN MELFORD, Dick Melford's daughter.....Miss EDNA CAREY
LUCY NEVILLEWOOD, Jos. Stillwell's stepdaughter, Miss ANNA BELMONT
MME. VALLERIE, keeper of a gambling saloon.....Miss LIZZIE SCANLAN
POLLY, a servant.....Miss VIZETTELL

French Soldiers, Sailors, Passengers, Convicts, Gendarmes, French Maenes, Farmers, Etc.

SYNOPSIS OF SCENES:

ACT I.—DEVONSHIRE. Nettleford Farm.

ACT II. PARIS. Twelve months later. Scene 1, Room in the Grand Hotel, Paris. Scene 2, Corridor of the Hotel. Scene 3, at Madame Vallerie's. Scene 4, The Courtyard.

ACT III.—PARIS. Scene 1, The Minister's Bureau. Scene 2, Exterior of the Prison La Roquette. Scene 3, Interior of the Prison La Roquette. Scene 4, The Courtyard of the Prison La Roquette.

ACT IV—ON THE HIGH SEAS. Deck of the S. S. "Australasian." (Constructed for this production at an expense of $2000, from designs by Mr. C. B. Jefferson.)

ACT V—AUSTRALIA. Sydney Harbor (An illuminated view of this beautiful Harbor.)

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GRAND OPERA HOUSE

LESSEE AND MANAGER ✦ MR. T. H. FRENCH

MR. T. MATTHEWS
BUSINESS MANAGER

NEW YORK. SEPT. 1–6, 1890.

AN IRISH ARAB.

A private soldier of the 21st Regiment, Highlanders, having deserted during Abdi-Soudan's occupation of Egypt, was taken by a party of Arabs and sold to one of the petty sovereigns of Africa. His knowledge of artillery and the use of small arms, however, soon became apparent, and his advice and instruction enabled the Sultan to defeat many of the neighboring tribes, with one of the other of whom he was continually at war. The soldier, being allowed to follow, made such profitable use of his powers that he actually became, in time, Grand Vizier.

Upon his return to England he subsequently used his experience as the basis of a novelette, in another manner; was founded the charming story of Ouida upon; and the wondrous adventures which he placed in the course of the drama; the author, for his own purposes, taking the liberty of converting him into an Irishman.

"MASK OF LIFE."

This romantic drama will have a grand production in this theatre on Monday evening next. It is universally acknowledged to be one of the most powerful and absorbingly thrilling plays of the period. Last season it was presented in a number of the principal cities of the country with only an ordinary cast, by way of experiment, and the newspaper critics declared it compared with the greatest dramas known to the stage of our day. In the South, particularly, it made a tremendous hit, and the late Henry W. Grady, the brilliant editor of the Atlanta *Constitution*, said in an editorial that "it is the most powerful drama ever written by an American author; it compares with the best of Sardou's productions, in interest as well as in quality, and if the people understood the power of this play the theatres would not be large enough to hold the audiences that would greet it on its tour." Praise from such a source is praise indeed.

This season the company presenting "Mask of Life" is one of the strongest that ever appeared in a play in this country, such names as

MR. J. H. GILMOUR.

Frazer Coulter, T. W. Doyle, Odell Williams and Annie Mayor (who made an emphatic success last season in this city), Josephine Plowe-Day and Adele Palmo appearing in the bill. The scenery has all been painted expressly for this event and is costly and elaborate. Seats are now on sale for "Mask of Life," which, no doubt, will be greeted Monday evening by one of the most distinguished audiences of the season.

Adirondack Mountains.

Justly styled "The Nation's Pleasure Ground and Sanitarium," are only fourteen hours from New York by the great four-track New York Central and Hudson River Railroad. Round trip fare, $11.00 to $20.00.

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"Peace and War" at 8 o'clock,

Strauss Grand Concert at 9 o'clock,

"Choosing the National Flower" at 10.15

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JOS. F. EARLY ..... Advertising Agent
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BENSEN SHERWOOD ..... Master Mechanist
JOHN E. PITT ..... Property Master
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COMMENCING

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The Popular Irish Comedian,

BOBBY GAYLOR,

In an Elaborate Production of the Comedy-Drama,

AN IRISH ARAB

IN FIVE TABLEAUX

PRODUCED BY

WM. A. BRADY.

The ideas and principal scenes of this drama are taken from Lester Wallack's "Veteran," the rights to produce same having been secured from Mrs. Lester Wallack.

CAST OF CHARACTERS.

ARABS.

OFLANAGAN, THE IRISH ARAB, Grand Vizier of Myra ..... Mr. BOBBY GAYLOR
The Sultan of Myra ..... Mr. W C Deel
Emir Mohammed, an Arab Chief ..... Mr. J B Brown
Ogloo ..... Mr. James E. Sullivan
Hassan Nouredden } Arabian } ..... Mr. Paul La Martine
Mustapha Meahrid } merchants } ..... Mr. J H. Davies
Seyd } Guards } ..... Mr. Frank Keys
Osman } Guards } ..... Mr. F. J. Frazer
Amineh, sister to Mohammed ..... Miss Marie Rene
Gulnare, the Sultan's favorite ..... Miss Lottie Hagen
Zaida } Arab } ..... Miss Annie Looker
Ann ... } women ..... Miss Lillie Kline

CHRISTIANS.

Colonel Branscombe, of the English Army ..... Mr. James M. Ward
Jack Branscombe, his son ..... Mr. Clarence Handyside
Edward, protege of the Colonel ..... Mr. James M. Brophy
Capt. Belmont ..... Mr. Frank Thompson
Lieut. Morton } Soldiers } ..... Mr. Harry McDaigh
Lieut. Larson } ..... Mr. F. Frazer
Sergeant Sawchell } ..... Mr. Sullivan
Blanche Wilson, the Colonel's niece ..... Miss Jessie Story
Mrs. McShake ..... Carrie Clarke Ward
Soldiers, Highlanders, Arabs, Bandits, etc., by numerous auxiliaries

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J. P. WINDOLPH & CO., Props.

A NEW THEATRE

The Casino, situated on Madison Avenue and Twenty-[illegible] street, corner of the Roof Garden, is now under the [illegible] of Messrs. Rudolph Aronson and Hayman, and [illegible] will be ready for occupancy on the 15th inst. The [illegible] will be a handsome one, and will contain [illegible]. The [illegible] for the [illegible] this roaring but elegant season, with which Mr. T. H. French will open on the latter part of September, will begin next week, and with such popular artistes as Miss Sadie Martinot, Miss Isabelle Robinson, Mrs. Louise Eldridge, Miss Edie Kenward from the Imperial, and Messrs. Lonsdale, Mr. William Lockyer, Mr. J. C. Price, Mr. John W. Jennings, and Mr. George Boker in the cast, the [illegible] will undoubtedly receive unqualified success and lasting success in this city. It has just passed its [illegible] week in London, and is still [illegible] to crowded houses. [illegible] will be resigned [illegible] attraction at the Casino.

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Dual Body Brussels ..... 65c ..... were $1 15

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Large and choice stock of Axminster, Moquette, Velvet, Tapestry and Body Brussels, &c., linoleums, Oil Cloths, Rugs, &c.

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Single Iron Bedsteads, 2ft 6in ..... $1 80 up
Lace curtains, in white and ecru, per pair ..... 75c up
Portieres, Chenille, from ..... $1 85 up
Chenille curtains, from ..... 5 00 up
Cretonne, in new and rich colors, per curtains ..... 10c and 12½c.
Odd Chairs, slightly soiled, without rollers 13c
Do., with rollers 19c

Many bargains too numerous to mention in above departments. Your early inspection invited.

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ROYAL FLUSHES.

King Otho of Bavaria has fits of dementia in which he imagines he is a lion.

The empress of Germany, Fredericka, is a lineal descendant of the last Norwegian king, Hakau V. who died in 1319.

The crown princess of Denmark is the tallest princess in the world. Her height is announced to be 6 feet 3 inches.

Count Casade de Miranda, the husband of Christina Nilsson, has been appointed an under secretary of state in the new Spanish ministry.

Lord Randolph Churchill does not regard himself with great favor. His political life, he thinks, has been a failure and racing has been more in his line.

Emperor William is said to be very democratic and genial while in Berlin, but very aristocratic and exclusive when at his private residence in Potsdam.

The young emperor of Germany has dismissed Count Stosselsi with the reason for refusing to admit to the royal presence a deputation of workingmen recently.

A niece of Pope Leo has married Count Salvator Salimei. The bride is a daughter of the pope's sister. Her dowry was $2,400, to which the pope contributed $1,000.

Johann Orth, the Austrian archduke who resigned his rank to become a sea captain, persists in leading the simplest domestic life, despite all temptations to do otherwise.

Queen Victoria cares nothing about old lace. The Princess of Wales is fond of it, but says she can't afford to buy it. But the princess gets some pretty little presents of old lace sometimes.

The countess of Vista Gonzales is considered the handsomest woman in Madrid. She is tall, graceful in figure, with large black eyes and a beautiful complexion, and devotedly attached to her husband.

The king of Italy wants to be emperor, too, and thinks of making himself "emperor of Erythrea and Eastern Africa" on the strength of his protectorate of Abyssinia and some colonies on the Red sea.

A complete list of the ushers at wives shows that he has five first class wives, varieties, twenty-four second class or morganatic wives, and some 250 third class partners, variously described as "favorites" and "slaves."

The empress of Germany is the possessor of an unconvertably temper, and her outbursts at times are said to be exceedingly humiliating to her friends. This may explain why the emperor takes a long summer trip alone.

GRAND OPERA HOUSE
PROGRAMME.—Continued.

SYNOPSIS.

ACT I.—England. The Colonel's Home.

ACT II.—Scene 1—An Oasis in the Desert. Scene 2—Portion of a Ruined Mosque, overlooking the Desert. Scene 3. An Arabian Palace.

ACT III.—The Sultan's Harem.

ACT IV.—Courtyard of the Palace. Introduction of

3—LAMARTINE BROS.—3

ACT V.—The English Encampment.

The Scenery for this production painted by Mr. HARLEY MERRY.

ADVANCE REPRESENTATIVE ..... WM. A. THOMPSON
TREASURER ..... HARRY C. SMART
STAGE MANAGER ..... J. F. DAVIES

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BOTTOM OF THE SEA
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The CHICKERING Piano used exclusively at this Theatre.

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Oysters in every style. Extra Pilsner (LION BRAND) Beer on draught

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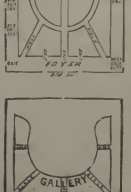
BALCONY EXITS.—No. 11, 23d St.; No. 12, Corridor Vestibule. No. 13, Corridor Vestibule; No. 14, Corridor Vestibule.



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Grandeur of all cataracts the most wonderful of all the great sights of earth may be reached in twelve hours by fast express trains of the New York Central and Hudson River Railroad. Round trip, $7 to the Niagara Falls and return.

RAILWAY TIES.

The Russian government is building a railroad 200 miles straight line from Moscow to Beletzky sea, which it is expected will be abandoned within five years.

Jay Gould, who was once the financial head of the Northern Pacific and whose disastrous failure precipitated the panic of 1893, has commenced another fortune.

During the first three months of 1890 there were exported from Scotland locomotives of a total value of £99,469, against a quarterly average of £59,000 in 1889, and of £71,000 in 1888.

The popular belief that great speed is attended with great danger is no longer firmed by the experience in England railways. In 1887 40,000,000 passengers were carried and only one fatal accident occurred.

A block system apparatus was recently exhibited which automatically rings a bell and shows a warning in the engine cab when entering a block that is occupied by another train. The train continues until the train ahead leaves the block.

Cars on the Jungfrau railway have movable flaps, which may be extended until they nearly touch the ground. In case of this way the car becomes a kind of piston acting on the ground as a buffer, and the air acts as an extremely elastic spring.

The Baltimore and Ohio is running seven several routes between the East and the Ohio River. Philadelphia and Washington. The only change made in the passenger rates is the reduction on the grade lines about 25 per cent. and also a reduction in variable from a mile to a mile.

A remarkable extension has been made by the Argentine railroads. The concessions from which railroads are granted by the government of that country have been changed so that they are bound to construct a certain number of miles each year, or forfeit the concession. The result is that the railroads are now building at the rate of 1,000 miles per year, and it is expected that the railway system of the country will be completed in the next ten years.

Statistics show the progress and prosperity of railways on the north shore of the Gulf of St. Lawrence. The Quebec and North Shore railway, which runs from Quebec to Lake St. John, was opened in 1888. In that year it carried 40,000 passengers and 50,000 tons of freight. In 1889 it carried 60,000 passengers and 70,000 tons of freight. The Quebec and Lake St. John railway, which was opened in 1888, carried 7,450 tons of freight. In 1889 it carried 10,000 tons of freight.

The Sohmer Pianos are recommended to the public for their power, purity, richness and quality of tone, and are considered the most durable and reliable pianos ever made.

SARATOGA.

Greatest of American watering places is reached in a little over 5 hrs. on special trains of the N. Y. Central & Hudson River R.R., leaving Grand Central Station at 9:00, 11:30 a.m., 3:30 and 7:30 p.m. and 12 m. Int. Round trip fare, $7.00.

M. MICHELS | GRAND OPERA HOUSE. | Tailor

SCIENTIFIC SQUIBS.

The electric spark has been photographed by means of a special camera, in which the sensitive plate rotated 2,500 times a minute.

By spraying the region of the external ear with ether, Drs. Henoque and Fridel, of Paris, render the deutal nerves insensible, and extract teeth without pain or general anæsthesia.

Two French biologists, MM. Apostoli and Lequerriere, have hit upon a new weapon against all diseases occasioned by bacteria. This weapon is none other than a constant galvanic current of a low degree of intensity.

A series of observations for 100 consecutive days has been made at the top of the Eifel tower on the velocity of the wind. The velocity at that elevation was three times in the average greater than nearer the ground.

It is supposed that the loss of light from electric lamps in a fog, as compared with the yellow gaslight, is owing to the blueness of the fog or mist, the electric light merely intensifying the blueness, while the gas still pierces the gloom.

In the new audio-telephone that has recently appeared in England the principal characteristic is the mouthpiece, the particular advantage of which is that it intensifies the sound waves, making it possible to carry on a conversation in an ordinary tone of voice.

A new shell has lately been invented by an Austrian for the purpose of scattering oil over the waves during a storm. It is a wooden cylinder, lined with shellac to keep the oil from penetrating the wood, and it carries in addition a calcium light, which illuminates the water for a considerable distance.

Restitution.

Mabel (relenting a little, but still a trifle angry)—Any thing I have of yours I will return at once.

Charlie (giving her a kiss)—Well, there's your opportunity.—Philadelphia Press.

The Dear Girls.

Floode—I made a large collection of beautiful stones while I was at the seaside.

Maud—So did I, but mine were all set in engagement rings when I got them.—Munsey's Weekly.

He Saw Them.

"There's a man," she said, as he kissed her once.

"Man! Where?" was his query then.

"In the moon." "Well, poor fellow, here's one for him."

And with that he kissed her again.

—Philadelphia Times.

A Fond Husband.

Billy—So you have returned from your bridal tour. What did you see on the trip that pleased you most?

John—My wife.—Texas Siftings.

Misunderstood.

She (as he places his arm around her waist)—Stop right where you are, sir!

He (taking a firmer hold)—Willingly, my dear.—Epoch.

The Why of It.

"What a stout, heavy race the Germans are!"

"Yes. They are all Twotons, you know."—Chatter.

At a Watering Place.

Four sad forty girls looked out

And saw beyond a man.

"He's coming here!" he heard them shout,

And then he turned and ran.

—New York Herald.

Enough for the Present.

First Belligerent—Want any more?

Second Belligerent (breaking into a run)—If I do I'll notify you by letter.—Epoch.

Propinquitous.

"Her father is rather close, isn't he?"

"Yes—so darned close Ethel and I have to whisper most of the time."—Epoch.

A Short Hug.

Ella—Were you ever pressed for time?

Bella—Not for a very long time.—Lowell Citizen.

Cruel Fate.

He sighed with his hand on his heart;

Before her he went on his knees.

He'd have acted the true lover's part

If fate hadn't forced him to sneeze.

—Harper's Bazar.

GRAND OPERA HOUSE

PROGRAMME.

NEXT WEEK

MONDAY, SEPT. 8th, 1890,

Matinees Wednesday and Saturday

THE NEW ROMANTIC DRAMA IN FOUR ACTS,

MASK OF LIFE

By JOHN A. STEVENS. Esq.,

Produced under the Personal Direction of

JOHN W. HAMILTON and GEORGE KEOGH.

Special Engagement of the Distinguished American Actor,

Mr. J. H. GILMOUR

And the Charming New York Favorite,

Miss ANNIE MAYOR.

CAST OF CHARACTERS.

LEON, Count Vladmir	Mr. J. H. GILMOUR
PRINCE OSCAR KHORRICK	Mr. FRAZER COULTER
PRINCE NICHOLAI	Mr. JOHN SUTHERLAND
BOGDANEUVE	Mr. W. T. DOYLE
DR. RENSKI	Mr. JEROME F. STEVENS
JOHN BROWN	Mr. ODELL WILLIAMS
OSSIP	Mr. FREDERICK DALEY
CAPTAIN OF THE GUARD	Mr. ORMOND H. PRIEST
VERA	Miss ANNIE MAYOR
COUNTESS DARVILLE	Miss JOSEPHINE PLOWS-DAY
SEREPHINE	Miss ADELE PALMA
THERESE	Miss LILLY VINTON
MME. MENSKOFF	Mrs. WALLACE BRITTON

Guards, Attendants, &c.

SCENE.—RUSSIA.

ACT I.—Mme. Renskoff's Cottage.

ACT II.—Card Room, adjoining the Grand Ball Room, St. Petersburg.

ACT III.—Drawing Room in Leon's House.

ACT IV.—Prince Oscar's Shooting Box.

Stage Manager for "Mask of Life"..... Mr. JEROME F. STEVENS

Special Scenery painted for this production by SEAVEY.

THE CELEBRATED

PIANOS Are at present the most popular and

SOHMER

PIANOS preferred by the leading Artists.

NOS. 149 TO 155 EAST 14TH STREET, NEW YORK.

LIGHT AND AIRY.

He Envied It.

A pretty girl with a horrid cold
Spoke to a horrid man
And said, "A cold's a horrid thing."
And then to cough began—
"Sometimes I think—in fact I fear"—
This said between each cough—
"That by this horrid cold some day
I will be carried off."
The horrid man then told anew
The story that is old—
"I wish," said he, "that I might be
That horrid, horrid cold."
—Whiteside Herald.

His Question.

Young Mr. Hankinson had sat in embarrassed silence for some moments looking at the smoothly fingers of the lovely girl as if taking the measure of one of them for a golden circlet. Presently he spoke.

"Miss Pinkie," he said, "you will not think I am taking too great a liberty, I hope, if I ask you a—a somewhat personal question?"

"Certainly not, Mr. Hankinson," replied Miss Pinkie, softly.

"Then please tell me," he rejoined, "how you got those warts off your knuckle. My little sister's hands are covered with them."—Chicago Tribune.

She Was Joking.

"No," said she, "I—I can be only a sister to you."

"Very well," said he, "I must be going! I had expected a different answer, but—well, good night!"

"George," she faltered, as he started out into the night, "George!"

"What is it?" he asked crossly.

"Aren't you going to kiss your sister good night?"

He did not go.—Lawrence American.

Disappointing.

He had pleaded long and earnest,
Sued with prayer and sued with sigh,
But although the time sped swiftly
She had deigned him no reply;
Yet at last her lips were opened,
All his fear and dread were gone,
And he waited for her answer,
But 'twas nothing but a yawn.
—Philadelphia Times.

Her Regards.

"You look upon me at least as a friend?" he murmured, grasping her hand.

She threw down her eyes and her voice whispered:

"Oh, yes."

"And can I dare to hope to be looked upon as a still nearer, dearer relation?"

She spoke coldly and freely, as a maiden should:

"Certainly; I will henceforth regard you as a brother."—Philadelphia Times.

She Escaped a Funster.

"Clara—Miss Simpkins," he murmured, as he reached for his hat after her declination, "when you think of a little road where we used to wander in the happy month of July, beneath the branches of the green trees, I pray you think of me. For I am like that little road—a lover slain;" and so he passed out of her sight.

And then she was glad she had answered no.—Harper's Bazar.

Oh!

"But, sir, to kiss
A miss
Is wrong, you see."
"I do not kiss
Amiss
When I kiss thee."
—Washington Post.

Not That Day.

"Did any man ever kiss you before, darling?"

"Before—today? No, Edward, you are the first."

And the recording angel didn't need to drop a tear to blot out the fib, for he was the first that had kissed her that day.—Philadelphia Times.

Natural Mistake.

Handsome Young Woman (pointing to hammock)—How much?

Salesman—We guarantee it for 600 pounds, pardon, miles. One dollar and fifty cents.—Chicago Tribune.

A Clew.

While a hammock rung they sat;
But how the two behaved
One could not tell, it was so dark,
Had it not been for the remark,
"O George, you must get shaved!"
—Philadelphia Press.

GRAND OPERA HOUSE

LESSEE AND MANAGER ~ MR. T. H. FRENCH

M. F. MATTHEWS
BUSINESS MANAGER

NEW YORK, AUG. 25–30, 1890.

CURIOUS BUT TRUE.

It is generally understood that the hair and nails grow faster in hot weather than in cold.

It is a matter of tradition in Japan that fruit grows upon the bamboo when there is to be a famine in that country.

A. H. Jones, of Pulaski county, Pa., is one of seven brothers, the first name of each of whom begins with the letter A.

A carpet used in a room of the mint after being in wear some years was recently burned in pans and yielded $2,500 worth of gold.

Mr. Sincerity, of The Philadelphia Record, has found a calf six months old which carries its heart in a small sac under the skin of its neck.

The R. S. V. P. on a card of invitation to a recent public dinner was understood by a provost of an ancient burgo to mean, "Reply Solicited via Post."

Lincoln, Mo., has a blind man who is a clever croquet player. He plays by information as to direction and by measuring the distance by walking to the object ball.

A negro draysman, while driving a dray heavily loaded with merchandise at Macon, lost his balance and fell off, and the dray passed directly over his neck. Strange to say, it was not broken, but the negro's injuries were serious.

Edward Cranch, who kept a little sidewalk stand in Chicago, dropped dead not long ago. The attendants at the morgue were astonished to find sewn in the underclothing over $4,000 and a deed for the house in which he lived.

J. Price, of Savannah, Ga., has a curiosity in the shape of a young mocking bird entirely white. Price purchased the bird from a negro trapper on the Waters road, who brought it into town. A white mocking bird is a great rarity.

A man was brought to the hospital at Eastburn, London, who had driven four nails into his skull three or four inches deep. He suffered from severe headache, and took that means to cure it. The nails were extracted with difficulty.

A French statistician has just ascertained that a human being of either sex who is a moderate eater and who lives to be 70 years old consumes during "the days of the years of his life" a quantity of food which would fill twenty ordinary railway baggage cars.

John Foss, of Medaryville, Ind., was struck by lightning, every bone in his body being broken. Downey Knotts, seated on the wagon seat beside him, escaped unhurt, and so did the horses Foss was driving, but a dog trotting under the wagon was killed.

Darius L. Goff, of Pawtucket, R. I., who has a fancy for mechanical curiosities, possesses a clock that never runs down. Through an ingenious contrivance it is kept wound by the simple opening and closing of the front door of the house.

A watch in the form of a shirt stud has been made by an artisan in Newcastle, England. With it are worn two other studs. The three are connected by a strip of silver inside the shirt. The watch is wound by turning the stud above and the hands are set by turning the one below.

PERSONAL GOSSIP.

Minister Phelps owns $1,000,000 in real estate in and about Washington.

President Carnot is said to be the most tastefully dressed man in France.

Gen. F. E. Spinner, ex-treasurer of the United States, is now almost entirely blind.

8th AVENUE AND 19th ST.

FORMERLY OWEN JONES' SONS.

HUTCHINSONS'

DRY GOODS STORE.

MARKED DOWN.

Boys' Fancy Cambric Waists, 25c., worth 50c.

Gentlemen's Fine Neck Wear, 10c., were 50c.

Ladies' Tan Goat Oxford Ties, 98c., worth $1.50

Children's Trimmed School Hats, 33c., worth 90c.

John W. Hutchinson

171, 173, 175, 8th Ave. cor. 19th St.

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AMPHITHEATRE

SAMUEL FRENCH & SON..... General Managers

The Largest and Most Magnificent Place of Amusement in the World!

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EVERY EVENING AT 8.

SACRED CONCERT SUNDAY

STRAUSS

AND HIS

Imperial and Royal Vienna Court Ball Orchestra,

TOGETHER WITH

TWO GRAND BALLETS

"Peace and War" at 8 o'clock,

Strauss Grand Concert 9 o'clock,

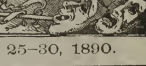
"Choosing the National Flower" at 10.15

Prices, 50c., $1.00 and $1.50. Boxes $3.00 and $6 00.

How to Clothe the Children.

BEST & CO

LILIPUTIAN BAZAAR



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Late RAVEN & BACON

ESTABLISHED 1789

The Oldest and Best Pianos Made.

PRICES MODERATE. PIANOS RENTED.
OLD PIANOS TAKEN IN EXCHANGE.
SECOND-HAND PIANOS FOR SALE.
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NEAR FIFTH AVENUE, N. Y.

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Among our forty different varieties of Wines, Whiskies, Brandies and Cordials, to select from, you surely can be able to satisfy your palate. We guarantee the very lowest prices for the best quality of goods. Give them a trial.

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Grand Opera House Building.

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TONE and DURABILITY

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Near Fifth Avenue, NEW YORK.

RARE OLD VIOLINS FOR SALE.

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WM. H. MATTHEWS ..... Bus. Manager
JOHN H. BONES ..... Treasurer
E. A. McCREERY ..... Assistant Treasurer
ALBERT M. RINGSLAND ..... Chief Usher
JOS. F. EARLY ..... Advertising Agent
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BENJ'N SHERWOOD ..... Master Machinist
JOHN K. FOX ..... Property Master
JAMES STEWART, JR. ..... Fire Registrar
ALBERT ANDERSON ..... Leader of Orchestra

All communications in reference to forthcoming space or other matters concerning this Programme, to be addressed to

F. L. FARNUM.
Care of Box Office, this Theatre.
23d STREET AND 8th AVENUE.

FISCHER PIANOS. ESTD 1840.
110 5TH AVE. cor. 16TH ST. NEW YORK.

NEW YORK, March 27th, 1890.

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TAMAGNO FRANCESCO.

R. M. WALTERS PIANOS
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155 & 157 West 20th Street
Delivered to any part of the City and Brooklyn.

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Huyler's
BONBONS, CHOCOLATES,
NOVELTIES IN FANCY BASKETS AND BONBONNIERES,
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TRY OUR
COCOA
FOR BREAKFAST AND SUPPER.
PURE!! HEALTHFUL!!!
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GRAND OPERA HOUSE

Lessee and Manager..... .....Mr. T. H. FRENCH.

RESERVED SEATS (Orchestra Circle and Balcony,) 50 CENTS

COMMENCING

MONDAY, AUG. 25, 1890

Matinees Wednesday and Saturday.

THE PRIVATE SECRETARY!

UNDER THE DIRECTION OF

CHAS. FROHMAN and H. A. ROCKWOOD

CAST OF CHARACTERS.

REV. ROBERT SPAULDING, Mr. Marsland's New Private Secretary and Tutor for the Young Ladies..... ..... Mr. R. J. DUSTAN

MR. CATTERMOLE, a rich East Indian with a troublesome liver... Mr. HARRY ALLEN

DOUGLAS CATTERMOLE, his Wild Nephew. Mr. FRANK TANNEHILL, Jr.

MR. MARSLAND, a Country Squire..... .....Mr. H. A. MOREY

HARRY MARSLAND, his Nephew.....Mr. HERBERT FORTIER

MR. GIBSON, a Bond Street Tailor..... .....Mr. THOS. A. WISE

JOHN, a Footman..... Mr. EDWARD MOREY

KNOX, a Bailiff..... Mr. CHAS. HAMLIN

EDITH, Mr. Marsland's Daughter..... ..Miss MAUDE GIROUX

EVA, Edith's friend and companion..... .....Miss NETTIE FERRELL

MISS ASHFORD, Spinster and Chaperone..... Miss ADELE CLARKE

MRS. STEAD, a Landlady..... .....Miss KATE WILSON

MRS. SPAULDING, with the little Spauldings..Miss KATE BURLINGAME

CHICKERING ★ PIANOS

THE STANDARD OF EXCELLENCE
Endorsed by Eminent Artists throughout the World, who pronounce them
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Manufacturers.
OVER **79000** IN USE. 18th St. & 5th Ave., NEW YORK. 791 Tremont Street, BOSTON.

A NEW THEATRE.

The Garden Theatre, on Madison Avenue and Twenty-sixth street, corner of the Amphitheatre, is now almost completed, and a thing of beauty and joy to behold. Nothing has been spared in its artistic decoration. The seating capacity will be 1,200, and all will be comfortable. The first play, "Her Ball," the roaring but elegant comedy, with which Mr. T. H. French will open the latter part of September, will begin seat sales and with such popular artists as Miss Isabel Marsden, Miss Isabelle Evesson, Mrs. Louise Eldridge, Miss Edith Kenward, Messrs. Georgmead and Lonsdale, Mr. Wilfred Lackaye, Mr. Le Poix, Mr. John W. Jennings, and Mr. Arthur Lumsden, the cast, the play is certainly destined to a most unsurpassed and lasting success in this city. It has just passed its thirty-fourth night in London, and is still the reigning comedy attraction in that capital.

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23d Street, opp. 5th Ave. Hotel,
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OYSTERS, SALADS, GAME, FRENCH CREAMS AND ICES.

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Yeroum Cooked Cereals.
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STRAUSS
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Vienna Concert Orchestra

Admission to all parts of the Amphitheatre (excepting boxes),
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GILLESPIE'S Ladies' and Gents' DINING ROOM, 266 EIGHTH AVE.
OPPOSITE THIS THEATRE.

ROYAL FLUSHES.

King Otho of Bavaria has fits of dementia in which he imagines he is a lion.

The empress of Germany, Fredericka, is a lineal descendant of the last Norwegian king, Hakun V, who died in 1871.

The crown princess of Denmark is the tallest princess in the world. Her height is announced to be 6 feet 3 inches.

Count Casa de is Miranda, the husband of Christina Nilsson, has been appointed an under secretary of state in the new Spanish ministry.

Lord Randolph Churchill does not regard himself with great favor. His political life, he thinks, has been a failure and racing has been more in his line.

Emperor William is said to be very democratic and social while in Berlin, but very aristocratic and exclusive when at his private residence in Potsdam.

The young emperor of Germany has dismissed Count Seneschal von Liebenau for refusing to admit to the royal presence a deputation of workingmen recently.

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A niece of Pope Leo has married Count Salvator Salimei. The bride is a daughter of the pope's sister. Her dowry was £2,400, to which the pope contributed £1,600.

Johann Orth, the Austrian archduke who resigned his rank to become a sea captain, persists in leading the simplest democratic life, despite all temptations to do otherwise.

Queen Victoria cares nothing about old lace. The Princess of Wales is fond of it, but says she can't afford to buy it. But the princess gets some pretty little presents of old lace sometimes.

The countess of Villa Gonzales is considered the handsomest woman in Madrid. She is tall, graceful in figure, with large black eyes and a beautiful complexion, and devotedly attached to her husband.

The king of Italy wants to be emperor, too, and thinks of making himself "emperor of Erythrea and Eastern Soudan" on the strength of his protectorate of Abyssinia and some redoubts on the Red sea.

A complete list of the sultan's wives shows that he has five first class wives, valides, twenty-four second class or morganatic wives, and some 250 third class partners, variously described as "favorites" and "slaves."

The empress of Germany is the possessor of an ungovernable temper, and her outbursts at times are said to be exceedingly humiliating to her friends. This may explain why the emperor takes a long summer trip alone.

THINGS WELL TO KNOW.

A little ammonia in tepid water will soften and cleanse the skin.

Gas is always objectionable in a sick room, as it exhausts the air, and in bedrooms generally it should not be used.

Old brass may be cleaned to look like new by pouring strong ammonia on it and scrubbing with a scrub brush; rinse in clear water.

Linoleum can be waxed, like a hardwood floor, and polished with a regular polishing brush. It is generally treated in this way in English houses.

Lamp chimneys are easily cleaned by holding them over the steam from a teakettle, and rubbing them with a soft cloth and polishing with paper.

If the fat in the frying kettle is hot before you are ready for it, put in a dry crust of bread. It will not burn as long as it has something to do, only when it is left idle.

A good gargle for sore throat: Vinegar, one wineglassful; honey, two tablespoonfuls; water, half a tumblerful. Pour the water on the honey, and stir it up; add the vinegar and use cold.

In baking all things to be browned on the bottom must be set directly on the bottom of the oven, but those things that are to be browned only on top or merely heated may be set on the grate.

Flowers are always bright and cheering, but they should not always be left in a room at night, and care should be taken to change the water frequently, and not leave them there at all when faded.

All delicate and fancy hosiery should be soaked in salt and water before wearing, and stains of leather on stockings can be taken out by dipping them into chlorine water before putting them into soapsuds.

GRAND OPERA HOUSE

PROGRAMME.—Continued.

—SYNOPSIS—

ACT I.—Douglas Cattormole's Chamber, London. Morning.

ACT II.—Drawing-Room in Mr. Marsland's Country Residence. Evening.

ACT III.—Same Place. Next Morning.

Mr. William Gillette's Next Comedy Production will be "ALL THE COMFORTS OF HOME."

Charles E. Blanchett ..... General Manager
E. C. Jepson ..... Treasurer
Thomas Wise ..... Stage Manager

The CHICKERING Piano used exclusively at this Theatre.

NEXT WEEK.

AN IRISH ARAB!

HERRMANN'S GARDEN
EIGHTH AVENUE, near 23th ST.
MUSIC BY PROF ERNEST TRESSELT.
OPEN TILL 1 A. M. RESTAURANT A LA CARTE.
Oysters in every style. Extra Pilsner (Lion Brewery) Beer on draught

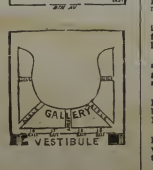
"THE OAK,"
S. W. corner 23d Street and Eighth Avenue
Directly opposite the Exit on 23d Street.
Between the Acts Bell Rings Three Minutes Before Curtain Rises.
Do not fail to visit this most Elaborate and Unique Place. Lunch Room, Cigar Counter, Billiard Parlor and Bowling Alley.
J. F. WINDOLPH & CO., Props.

EXITS FROM THIS THEATRE

GALLERY EXITS.—No. 15 to 23d St.; 16, 17, 18 and 19, Vestibule.

PARQUETTE EXITS.—No. 1, 24th St.; No. 2, 24th St.; No. 3, 24th St.; No. 4, 8th Ave.; No. 5, 8th Ave.; No. 6, 8th Ave.; No. 7, 23d St.; No. 8, 23d St.; No. 9, 23d St.; No. 10, 23d St.

BALCONY EXITS.—No. 11, 23d St.; No. 12, Corridor Vestibule: No. 13, Corridor Vestibule; No. 14, Corridor Vestibule.



DAUGHTERS OF EVE.

Mrs. Martin M. Hicker, the first woman admitted to the New Hampshire bar, never receives retainer or accepts a fee.

Mrs. Theodore Irving, the founder of the order of King's Daughters, is the widow of a nephew of Washington Irving.

Christine Nilsson has lost her voice, is partially deaf, and her chief delight in life is gambling. She risks heavily at Monte Carlo.

Bismarck's wife is expert with the needle and is famous as a cook. She is also remarkable for her simple piety and for her charities.

Miss Mollie E. Seawall, a recently successful novelist, who took the $500 prize offered by a Boston periodical, is a niece of President Tyler.

Miss Grace King, the Louisiana novelist, is a woman of stately figure and striking features. Her hair and eyes are brown and she is 27 years old.

Mrs. De Maitre, the sister of Robert Louis Stevenson, is a contributor to the London magazines and one of the wits of the Literary Ladies' Dinner club.

Olive Logan, the pioneer of newspaper women, has had the honor of being elected a member of the Incorporated Society of Authors, of which Lord Tennyson is president.

Mrs. T. R. Gibbs, of Newport, gives the poor children of that town an annual summer festival, when they are entertained under great lawn tents, with music, dancing and games.

The soprano of Dr. Paxson's church, New York city, Miss Clementina De Vere, receives $4,500 a year for her services, or $125.50 each Sunday. This is said to be the highest salary ever paid to a choir singer.

Mrs. Labouchere, wife of the famous journalist, has invented a new social entertainment, called "a morning garden party." At each of these fetes a fairy play is performed by a troupe of children.

Mrs. Dorothy Tennyley, it is said, is one who cares little or nothing for dress, having always used her keen artistic sense of color and form in her work to so great an extent that her interest in these things has almost exhausted itself there.

Miss Belle Curry, of Evanston, Ills., superintendent of the telephone system in that city, was examined as to her ability to fill the position was asked, "Can you climb a pole?" "Even that I can do, if necessary," was her prompt answer.

Miss Hattie Hester is the United States mail carrier over the route from Condar, Laurens county, to Lothair, Montgomery county, Ga., a distance of forty miles through a sparsely settled region, which she traverses three times a week.

THE LATEST IN JEWELS.

A pretty silver match stand is formed by two shells standing upright in a shell of larger size.

A cigarette box of plain silver having an anchor with a rope coiled to form the word "Cigarettes" is a novelty.

Several beautiful pink pearls mounted on the cover of an elaborately chased Roman gold bonbon box produce a pleasing effect.

Cuff links, each formed by a coiled snake with a diamond set in the head, are sure to inspire admiration wherever shown.

A scarfpin, formed by a gold rope artistically coiled around a silver sounding plummet, is an appropriate gift to a yachtsman.

A bracelet that has recently been revived is a close gold chain band which can be fastened with a buckle at any point of its length.

Three diamond owls, diminishing in size and cleverly presented as sleeping as a gold bough, make a lacepin of attractive appearance.

A beautiful heart shaped opal, apparently pierced by a shaft of diamonds and rubies, is a lacepin recently produced by a New York jeweler.

A gold mosquito with emerald eyes and having its proboscis thrust through a fine white pearl is a scarfpin quite suggestive to the summer boarder.

Light blue enameled fleurs-de-lis, inserted in the center of an oval white enameled disc, encircled with small brilliants, mounted in Roman gold, for cuff links, have met with considerable favor.

M. MICHELS | GRAND OPERA HOUSE. | Tailor

STRAY BITS.

Felix Moschcles is to paint Mary Anderson Navarro in her bridal robe.

The deepest mine in the world is at St. Andre du Porrier, France, and it yearly produces 300,000 tons of coal.

Wag Yin Wan, a Chinese millionaire, has bought 15,000,000 acres of land in Tehuantepec, where he will establish a city.

A hungry horse made a meal on half a box of straw hats, near which his employer had tied him, before a dry goods store in Norristown, Pa.

Frau August Schmidt, of Berlin, 33 years old, recently announced the birth of her sixteenth child. She has had four pairs of twins, and is the wife of a porter.

The Cunard Steamship company employs not less than 10,000 men, and during the past forty-four years has lost neither a vessel nor a life through accident.

At an equality of age the male is generally heavier than the female, except toward the age of 12, when the average weight in both sexes is about the same.

One of the Berlin hotels was lately robbed by two persons in the garb of nuns. They were subsequently apprehended when one of them was discovered to be a man.

The electric battery has superseded the hose and cold water treatment for taming refractory prisoners in the Ohio penitentiary. It is reported to be very efficacious.

The Pacific coast has not a monopoly on big trees. There is a cypruse tree at Enterprise, Fla., that is 10½ feet in diameter and has a trunk 40 feet in length to the first limb.

The tombstone of the late Mrs. Ann D. Carter, of Philadelphia, bears the following lines cut in marble:

Some have children and some have none,
But here lies the mother of twenty-one.

Heligoland used to be Germany's Gretna Green. Ninety-three runaway couples were married there last year. The island now being under German rule, such marriages cannot take place.

The most magnificent charity fund ever contributed in the world's history was the Johnstown relief fund, which amounted to $4,816,197. Besides this, there were great quantities of the necessaries of life given.

A Hartland, Mich., woman thought she heard burglars while her husband was away and, grabbing an old horse pistol, she blazed away at something she saw in the road. Her husband now bewails the loss of a $200 calf that she fired at.

Richard Tevithick built the first locomotive in 1804, but the first locomotive after the modern idea was built by George Stephenson in 1829. The idea of the construction of a locomotive was given to the world by James Watt in 1790, and patented by him in 1784.

GRAINS OF GOLD.

A good example is the best sermon.

Malice drinketh up the greatest part of its own poison.

Fill a man with enthusiasm, and no room is left for doubt.

The future destiny of the child is always the work of the mother.

Employment is nature's physician, and is essential to human happiness.

Abuse is one of the few things a man can get without earning or deserving it.

You can flatter the worst liar on earth by telling him he is working too hard.

Leisure is sweet to those who have earned it, but burdensome to those who get it for nothing.

There is very little use in making today cloudy because to-morrow is likely to be stormy.

Hurt no man's feelings unnecessarily. There are thorns in abundance in the path of human life.

Learning is a good thing for a man to have in his upper story if he has common sense on the ground floor.

Let us be of good cheer, remembering that the misfortunes hardest to bear are those which never come.

Constant application to pleasure takes away from the enjoyment, or rather turns it into the nature of a very burdensome and laborious business.

The happiness that is quite understood at last becomes tiresome. To give it a zest we must have ups and downs. The difficulties which are usually mingled with love awaken passion and increase pleasure.

GRAND OPERA HOUSE

PROGRAMME.

NEXT WEEK

MONDAY, SEPT. 1st, 1890,

Matinees Wednesday and Saturday

The Popular Irish Comedian,

BOBBY GAYLOR

In an Elaborate Production of the Comedy-Drama,

AN IRISH ARAB

—IN SIX TABLEAUX.—

PRODUCED BY

WM. A. BRADY.

The ideas and principal scenes of this drama are taken from Lester Wallack's "Veteran," the rights to produce same having been secured from Mrs. Lester Wallack.

CAST OF CHARACTERS.

ARABS.

OFL-AN-AGAN, THE IRISH ARAB, Grand Vizier of Myra ..... Mr. BOBBY GAYLOR
The Sultan of Myra ..... Mr. W. C. Deal
Emir Mohammed, an Arab Chief ..... Mr. J. B. Brown
Oglou, a eunuch ..... Mr. Frank Thompson
Hassan Nouredden } Arabian } ..... Mr. James Carroll
Mustapha Meulrad } merchants } ..... Mr. J. H. Davies
Seyd .... } Guards, } ..... Mr. Frank Keys
Osman .... } ..... Mr. F. J. Frazier
Amineh, sister to Mohammed ..... Miss Marie Rene
Gulnare, the Sultan's favorite ..... Miss Lottie Hagen
Zaida .... { Arab women } ..... Miss Annie Locke
Aura .... } ..... Miss Lillie Kline

CHRISTIANS.

Colonel Branscombe, of the English Army ..... Mr. James M. Ward
Jack Branscombe, his son ..... Mr. Clarence Handyside
Edward, protege of the Colonel ..... Mr. James M. Brophy
Capt. Belmont } ..... Mr. Will Jackson
Lieut Morton .... } Soldiers { ..... Mr. S. C. Jayne
Lieut. Larson .... } ..... Mr. P. Prater
Sergeant Switchell } ..... Mr. Sullivan
Blanche Wilson, the Colonel's Niece ..... Miss Jessie Story
Mrs. Meshake ..... Carrie Clarke Ward

Soldiers, Highlanders, Arabs, Eunuchs, etc., by numerous auxiliaries.

SYNOPSIS.

ACT I.—England. The Colonel's Home.
ACT II.—Scene 1—An Oasis in the Desert. Scene 2—Portion of a Ruined Mosque, overlooking the Desert. Scene 3—An Arabian Palace
ACT III.—The Sultan's Harem.
ACT IV.—Courtyard of the Palace. Introduction of

3—LAMARTINE BROS.—3

ACT V.—The English Encampment.

The Scenery for this production painted by Mr. HARLEY MERRY.

ADVANCE REPRESENTATIVE ..... WM. A. THOMPSON
TREASURER ..... HARRY O. SMART
STAGE MANAGER ..... J. F. DAVIES

THE CELEBRATED

PIANOS **SOHMER** PIANOS

Are at present the most popular and preferred by the leading Artists.

NOS. 149 TO 155 EAST 14TH STREET, NEW YORK.

LIGHT AND AIRY.

He Envied It.

A pretty girl with a horrid cold
Spoke to a horrid man
And said, "A cold's a horrid thing."
And then to cough began—
"Sometimes I think—in fact I fear"—
This said between each cough—
"That by this horrid cold some day
I will be carried off."
The horrid man then cold anew
The story that is old—
"I wish," said he, "that I might be
That horrid, horrid cold."
—Whiteside Herald.

His Question.

Young Mr. Hankinson had sat in embarrassed silence for some moments looking at the shapely fingers of the lovely girl as if taking the measure of one of them for a golden circlet. Presently he spoke.

"Miss Pinkie," he said, "you will not think I am taking too great a liberty, I hope, if I ask you as—a somewhat personal question?"

"Certainly not, Mr. Hankinson," replied Miss Pinkie, softly.

"Then please tell me," he rejoined, "how you got those warts off your knuckle. My little sister's hands are covered with them."
—Chicago Tribune.

She Was Joking.

"No," said she, "I—I can be only a sister to you."

"Very well," said he, "I must be going! I had expected a different answer, but—well, good night!"

"George," she faltered, as he started out into the night, "George!"

"What is it?" he asked crossly.

"Aren't you going to kiss your sister good night?"

He did not go.—Lawrence American.

Disappointing.

He had pleaded long and earnest,
Used with prayer and sued with sigh,
But although the time spent swiftly
She had deigned him no reply;
Yet as I've her lips were opened,
All he feared and dread were gone,
And he waited for her answer,
But 'twas nothing but a yawn.
—Philadelphia Times.

Her Regards.

"You look upon me at least as a friend?" he murmured, as they sat on the sofa.

She threw down her eyes and her voice whispered.

"Oh, yes."

"And can I dare to hope to be looked upon as a still nearer, dearer relation?"

She spoke cordially and freely, as a maiden should.

"Certainly; I will henceforth regard you as a brother."—Philadelphia Times.

She Escaped a Punster.

"Clara—Miss Simpkins," he murmured, as he reached for his hat after her declination, "when you think of a little road where we used to wander in the happy month of July, beneath the branches of the green trees, I pray you think of me. For I am like that little road—a lover slain!" and so he passed out of her sight.

And then she was glad she had answered no.—Harper's Bazar.

Oh!

"But, sir, to kiss
A miss
Is wrong, you see."
"I do not like
Amiss
When I kiss thee."
—Washington Post.

Not That Day.

"Did say man ever kiss you before, darling?"

"Before—today? No, Edward, you are the first."

And the recording angel didn't need to drop a tear to blot out the fib, for he was the first that had kissed her that day.—Philadelphia Times.

Natural Mistake.

Handsome Young Woman (pointing to hammock)—How much?

Salesman—We guarantee it for 600 pounds—beg pardon, miss. One dollar and fifty cents.—Chicago Tribune.

A Clew.

Within a hammock snug they sat;
But how the two behaved
One could not tell, it was so dark,
Had it not been for the remark,
"O George, you must get shaved!"
—Philadelphia Press.

NEW YORK, JUNE 23–28, 1890.

HUTCHINSON'S

West Side Dry Goods Establishment

(Formerly OWEN JONES'S SONS),

171, 173 and 175 8th Ave.

Inauguration of Special Midsummer Sale. We take stock in July, by which time all our immense assortment of summer goods must be moved

From this time on reduction will be the order of the day.

	Have Been.	Now.
One Lot Summer Corsets	48c.	33c.
One Lot Ladies' Fancy Hose	35c.	29c.
One Lot Child's Fast Black Hose	35c.	18c.
One Lot Outing Cloths	10c	6¾c.
One Lot Outing Cloths	12½c.	9c.
One Lot Ginghams	9c.	6c.
One Lot French Satins	15c.	10½c.
One Lot Beautiful Printed Organdies	12½c.	8½c.
One Lot Double Width Suitings	19c.	12½c.
One Lot Ladies' Rib Vests	29c	19c.
100 Doz. Child's Vests, all sizes	19c.	10c.
One Lot Towels, 15x30, only	5c.	

Special Attention Invited to the House Furnishing Department in the Basement.

Upright Refrigerators, from	$5.24 up
Baby Carriages, upholstered	3.69 up
Croquet Sets, full	99c. up
Window Screens	29c. up
Velocipedes, best make	2.59 up
Gas and Kerosene Stoves	69c. up

A Full Line of Outdoor Games, Hammocks, Stretchers and Ropes.

Exhibition of New Coffee Pot. The best in the market and at the lowest price.

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☞ Change of Opera Every Monday Night. ☜

Monday, MAY 26, ONE WEEK.	"FAUST,"	GOUNOD
Monday, JUNE 2d ONE WEEK.	"MARTHA."	FLOTOW
Monday, JUNE 9 ONE WEEK.	THE BOHEMIAN GIRL,	BALFE
Monday, JUNE 16 ONE WEEK.	"CARMEN," (THE BULL FIGHTER.)	BIZET
Monday, JUNE 23 ONE WEEK.	IL TROVATORE,	VERDI

GRAND OPERA in ENGLISH at POPULAR PRICES

UNRIVALED SOLOISTS, CHORUS, ORCHESTRA AND BALLET.

THE HAEGER WAREHOUSES

STORAGE OF FURNITURE,

ESTABLISHED 1865.

8th Avenue, from 53d to 54th Streets, for the safe keeping of furniture, baggage, pianos, mirrors and goods and wares of every description in separate closed compartments; always accessible during business hours; prompt attention paid to boxing, packing, shipping and entrance; estimates furnished and inspection invited. Office, 500 West 54th Street.

HARVEY'S FINE SHOES

The Best $2 Ladies' Shoes IN THE CITY.

IN BOX TOE AND COMMON SENSE

In A, B, C, D, E and EE, Widths.

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8th Ave. cor. 21st St.

ASK YOUR GROCER FOR M. D. Stevens' IMPEROYAL Wheat AND Buckwheat Flour Best in Market. Use no Other.

18 Mercantile Exchange New York.

Libretros for all the Operas for sale at the Box Office. PRICE, ... 15 Cents.

How to Clothe the Children.

BEST & CO

THE clothing of Children is our SPECIALTY. Considering the superior styles, low prices and our unequalled assortment, there is no other place where Boys, from Hats to Shoes

We Include Youths' and Misses' sizes up to 18 Years.

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Champagne, Claret, Rhine Wine, Ginger Ale Bass' Ale, Porter.

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RESTAURANT,
N. E. COR. 8th AVE. AND 23d ST.

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BONBONS, CHOCOLATES,
NOVELTIES IN FANCY BASKETS AND BONBONNIERES.
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TRY OUR
COCOA
FOR BREAKFAST AND SUPPER.
PURE!! HEALTHFUL!!!
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PROGRAMME.

Lessee and Manager.....Mr. T. H. FRENCH

RESERVED SEATS (ORCHESTRA CIRCLE AND BALCONY.) **50 CENTS**

Doors open Evenings, 7½ o'clock. Curtain rises at 8 o'clock.
Doors open Matinees, 1½ o'clock. Curtain rises at 2 o'clock.

COMMENCING

MONDAY, JUNE 23d

MATINEE SATURDAY.

ENGLISH GRAND OPERA

2d REGULAR SEASON,

CHANGE OF OPERA EVERY MONDAY NIGHT

FIFTH and LAST WEEK of the OPERA SEASON

Monday, Tuesday and Wednesday Nights and Saturday Matinee,

IL TROVATORE

Grand Opera in Four Acts or Eight Scenes, by GUISEPPE VERDI.

CAST OF CHARACTERS:

COUNT DI LUNA.....G. TAGLIAPIETRA
FERRANDO, in his service.....JOS. WITT
LEONORA.....SELMA KRONOLD
INEZ, in her service.....EVA WALTON
AZUCENA, a Gipsy.....FANNY MEYERS
MANRICO, the Troubadour.....THOMAS EBERT
RUIZ, in his service.....E. R. MacKNIGHT
Followers of the Count, Guards, Nuns, Gipsies, &c.

The scene is laid partly in Biscay and partly in Arragon.
Time—Beginning of the 15th Century.

At the Exposition Universelle, Paris, 1889, the highest possible premium, the only Grand Prize for Sewing Machines, was awarded Wheeler & Wilson No. 9.

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EIGHTH AVENUE, near 28th ST.
MUSIC BY PROF. ERNEST TRESSELT.
OPEN TILL 1 A. M. *RESTAURANT A LA CARTE.*
Oysters in every style. Extra Pilsner (Lion Brewery) Beer on draught

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Directly opposite the Exit on 23d Street.
BETWEEN THE ACTS BELL RINGS THREE MINUTES BEFORE CURTAIN RISES.
Do not fail to visit this most Elaborate and Unique Place. Lunch Room, Cigar Counter, Billiard Parlor and Bowling Alley.
J. F. WINDOLPH & CO., Props.

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H. & S. Koch & Co.
Special Sale of Ladies' and Misses'
BLOUSES, BLAZERS
SUMMER JERSEYS,
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SILK LINGERIE
IN NEW AND ORIGINAL DESIGNS AND COLORINGS,
AT EXCEPTIONALLY LOW PRICES.
LADIES' BLAZERS ..... $1.98 and $3.50
Regular price, $3.00 and $4.00.
Ladies' Blouses in Lawn, Silk, Flannel and Sateen.
39c Summer Jerseys, - 79c., 98c. and $1.59
Reduced from $1.00, $1.25 & $1.50.
Figured India Silk Gossamer, regular price $5.00, for $4.98
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India Silk Drawers, Lace Trimmed 2.87
India Silk Chemises, Extra Long, Lace Trimmed 2.98
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INDIA SILK TEA GOWNS.
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TAMAGNO FRANCESCO.

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Imparts a Youthful Softness to the Skin
Entirely removes Moth and Liver Spots.
Whitens and Brightens a Sallow Skin.
In Fifteen Minutes Clears and Softens a Rough Skin.
Removes under Redness of the Face and Hands.
Prevents Sun-burn and Tan.
To Travelers it is Indispensable, as it keeps the Skin in perfect condition in any Climate.
Removes immediately the stain caused by furs and colored underwear.
Prevents Wrinkles and Black-heads.
Converts a Plain by Woman into a Handsome One.
Used in the Nursery, Cures Chafing.
Used on Baby's Face, Prevents and Cures Roughness Caused by Dribbling.
For gentlemen after shaving, it is delight.
Is warranted to subdue and refreshing to a heated Skin.
PLANTA BEATRICE, PER JAR.....$1.25

FLESH WORM PASTE

Skin Refiner and Pimple Remover,

Will Reduce a COARSE, RO GH, POROUS SKIN, a thorough cure for PIMPLES, Freckles, and entirely removes that disagreeable REDNESS with which so many are afflicted.

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Purchasers will find it to their advantage to examine our Pianos and Prices at our Factory.

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NEAR FIFTH AVENUE, N. Y.

GRAND OPERA HOUSE

PROGRAMME.—Continued.

—SYNOPSIS—

THE DUEL.

ACT I.—SCENE 1.—Vestibule in the Palace of Aliaferia. SCENE 2.—Gardens of the Palace.

THE GIPSY.

ACT II.—SCENE 1.—The Gipsy Camp in the mountains. SCENE 2.—Gardens of a Convent in the vicinity of Castellor.

THE GIPSY'S SON.

ACT III.—SCENE 1.—Count di Luna's Camp before the Fortress of Castellor. SCENE 2.—Hall in the Castle of Castellor.

THE PUNISHMENT.

ACT IV.—SCENE 1.—Exterior of the Prison Tower of Aliaferia. SCENE 2.—Interior of the Prison of Aliaferia.

The Operas Produced under the Direction of

MR. JAMES W. MORRISSEY

Musical Director.....PAUL SFEINDORFF
Stage under the direction of.....MAURICE HAGEMAN

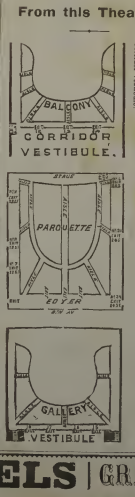
THE SOHMER PIANO IS USED AT THIS THEATRE.

Thursday, Friday and Saturday Nights,

BOHEMIAN GIRL

EXITS

From this Theatre.



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MONEY SECURED TO PARTIES ON HOUSEHOLD CHATTELS & C. IN USE WITHOUT REMOVAL. FIDELITY INDORSING Co. 167 BROADWAY, N.Y.

A SET OF TEETH.

$5 UP. Warranted, Silver fillings 50c. up. Extracting tools with gas, 50c. 4 Dentists and Lady attendant. WHITE'S, 218 6th Ave., bet. 14th and 15th Sts. Established 30 years.

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BAKERY,

236 8th Ave., cor. 22d St.

Old established stand, long known as "COOKS BAKERY," lately refitted.

Our Specialty is Everything We Make

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8th AVE. and 25th STREET.

Northeast corner. OPEN AIR GARDEN
TELEPHONE CALL, 294 21st.

General News Indicator. Base and Base Ball Bulletin. Billiard, Pool and Lodge Rooms.

E. SCHOONMAKER, Prop.

Established 50 Years.

JONES'

Greatly Reduced Prices.

Two hundred and fifty patterns Best Grade of

CARPETS

Short Lengths Suitable for Small Rooms,

FOR

ONE-THIRD THEIR ORIGINAL COST.

ALSO A FULL LINE

LINOLEUMS,

OILCLOTHS,

AND

MATTINGS

FURNITURE

OF EVERY DESCRIPTION.

Satisfaction Guaranteed.

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Cor. 19th Street and 8th Ave.

NEW YORK.

☞ Take Elevator through Main Entrance of Jones' Building.

M. MICHELS | GRAND OPERA HOUSE. | Tailor

The Old Homestead Ladies' and Gents' Dining Parlors, *Oysters, Steaks, Chops, Rarebits, &c.,* 245 and 247 EIGHTH AVENUE,

Under New Management THOMAS WALTON, (Late of Boston, Prop'r)

Truesdell & Co.

EIGHTH AVE.,

24th and 25th Street

OUR SECOND GREAT SALE OF THE SEASON

THIS WEEK.

PRICES REDUCED 50 PER CENT

IN ALL DEPARTMENTS.

This is the time to make little money buy much at our stores.

We have just purchased an Immense Stock of

Ladies' Laundried Shirts

In plain pique, fancy, stripe and embroidered fronts; these, the entire stock of an importer, to close—we make the price to you at the uniform mark,

87c. each.

This quality shirt is generally sold everywhere at $2.00 to $3.00.

We have a large stock of Dress Goods to reduce, and have thrown on the table a line including some 10,000 yards of wool and all wool goods in plains, colors and fancies, at

12½c. per yard.

The real value includes weaves worth 40c. to 60c.

The Sale of

FEDORA LACES

Goes on yet,

ECRU, WHITE and COLORED.

6 to 10 inches wide..... **3c.**

9 to 14 " " ..... **5c.**

150 pieces best French Sateens, light grounds, 30c. goods, will close..... per yard **5c.**

5 cases, 12½c. figured De Baiges, ... per yard **5c.**

10 cases, 12½c. figured Challies, ... per yard **5½c.**

20 cases, 15c. Gingham, per yd. **7½c.**

—ALSO—

An accumulation of 3,000 Remnants, Ginghams, Challies, Sateens, Prints, &c., at ¼ price.

Free Stages running daily to TRUESDELL'S, from 6th Avenue, cor. 23d Street.

GRAND OPERA HOUSE

PROGRAMME.

Monday, August 25

FIRST WEEK OF THE

SEASON 1890-1891

THE PRIVATE SECRETARY

With a Strong Company.

EXECUTIVE STAFF, Grand Opera House.

Lessee and Manager, Mr. T. H. FRENCH
WM. H. MATTHEWS ..... *Bus. Manager*
JOHN H. BONES..... *Treasurer*
E. A. McGREERY..... *Assistant Treasurer*
ALBERT M. KINGSLAND..... *Chief Usher*
JOS. F. BAILEY..... *Advertising Agent*
S. D. SINGLETON..... *Doorkeeper*
W. H. FLOHR..... *Stage Manager*
BENSEN SHERWOOD..... *Master Mechanist*
JOHN E. FOX..... *Property Master*
JAMES STEWART, Jr..... *Gas Engineer*
ALBERT ANDERSON..... *Leader of Orchestra*

All communications in reference to advertising space or other matters concerning this Programme, to be addressed to

F. L. FARNUM.

Care of Box Office, the Theatre.

23d STREET AND 8th AVENUE.

R. M. WALTERS PIANOS

Are the Best, Highest Testimonials; Rented Exchanged and Sold On Easy Terms.

WAREROOMS **UNIVERSITY PLACE** Cor. 13th St.

Factory, 54-58 W. 13th Street.

VITALIZED AIR.

R. B. HOLDER, D.D.S.

—DENTIST,—

DENTISTRY IN ALL ITS BRANCHES

583 Eighth Avenue,

Bet. 36th and 37th Streets.

Staten Island Fancy Dyeing, Etc.

No. 276 EIGHTH AVENUE,

Opposite this Theatre. The Old Stand.

Ladies and Gent's garments dyed and cleaned without ripping. Goods sent for and delivered free of charge. Feathers dyed and curled at short notice.

Domestic, Singer and New Home Sewing Machines

Great bargains in new and slightly used. All kinds repaired or rented by week or month. Skirt Forms sold by installments. Fifty cents a week.

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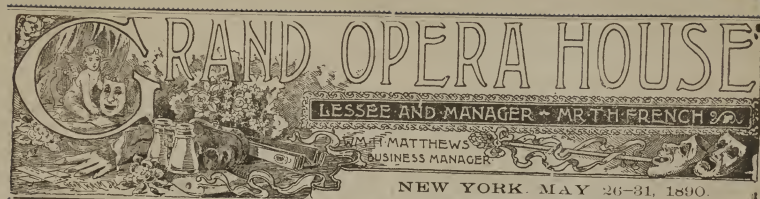


NEW YORK, MAY 26-31, 1890.

HUTCHINSON'S

WEST SIDE

Dry Goods Establishment

(Former'y Owen Jones' Sons' Dry Goods Store.)

8 Ave. and 19th St.

THE HOUSE FURNISHING DEP'T

In the basement is complete with every requisite for the Kitchen and Dining Room, at prices below competition. For illustration we pick at random a few articles and invite comparison :

Glass Tea Sets	19c
Dish Pans	8c
Stamped Saucepans	5c
Pudding Pans	5c
Kitchen Ammonia	3c
Wash Basins	4c
3 qt. Pail's, Covered	4c
Slop Jars	19c
Bath Tubs	45c
Tea Kettles	24c
Bread Raisers	59c
3 qt. Saucepans	9c

WE HAVE ON EXHIBITION and FOR SALE

THE LIGHTNING ICE CREAM FREEZER.

The latest and best, with hinge top and the famous wheel-dasher quadruple motion. Ice Cream will be distributed.

FREE TO CUSTOMERS,

for the purpose of demonstrating how easy and economically it can be made, and that this Freezer freezes quicker and makes more Ice Cream from a given quantity of cream than any freezer in the market.

Price for 1 qt	$ .99
" " 2 qt	1.59
" " 3 qt	1.79
" " 4 qt	2.59
" " 6 qt	2.89

OPEN SATURDAY EVENING.

JOHN W. HUTCHINSON

8th Ave. and 19th St.

THE CELEBRATED

PIANOS **SOHMER** PIANOS

Are at present the most popular and preferred by the leading Artists.

NOS. 149 TO 155 EAST 14TH STREET, NEW YORK.

★ **GRAND OPERA HOUSE.** ★

ENGLISH GRAND OPERA

2D REGULAR SEASON

Beginning Monday Evening, MAY, 26th.

CHANGE OF OPERA EVERY MONDAY NIGHT.

Monday, MAY 26, ONE WEEK.	"FAUST,"	GOUNOD
Monday, JUNE 2d ONE WEEK.	"MARTHA."	FLOTOW
Monday, JUNE 9 ONE WEEK.	THE BOHEMIAN GIRL,	BALFE
Monday, JUNE 16 ONE WEEK.	"CARMEN," (THE BULL FIGHTER.)	BIZET
Monday, JUNE 23 ONE WEEK.	IL TROVATORE,	VERDI

GRAND OPERA in ENGLISH at POPULAR PRICES

UNRIVALED SOLOISTS, CHORUS, ORCHESTRA AND BALLET.

THE HAEGER WAREHOUSES

STORAGE OF FURNITURE,

ESTABLISHED 1865

8th Avenue, from 24th to 24th Streets, for the safe-keeping of furniture, baggage, pianos, mirrors and goods and wares of every description in separate closed compartments ; always room for storing various lots ; prompt attention paid to packing in any kind, shipping and our rates as low as reliable and responsible houses will offer. Office, 300 West 24th Street.

HARVEY'S FINE SHOES

The Best $2 Ladies' Shoes IN THE CITY.

IN BOX TOE AND COMMON SENSE In A, B, C, D, E and EE. Widths.

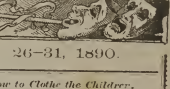
HARVEY'S

8th Ave. cor. 21st St.

LIBRETTOS for all the OPERAS for sale at the Box Office. PRICE, . . . 15 Cents.

How to Clothe the Children.

BEST & CO



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We include Youths' and Misses' sizes up to 15 Years

60 & 62 WEST 23d ST., N. Y.

AN OPPORTUNITY.

Until further notice FLATS and HOUSES in our front on Park Row and 40 other first class Houses are bought and sold for cash or terms : $20 down $3 per week $500, $25 $100, $8 $1000, $25. No money required when I furnish the house. Satisfaction Guaranteed.

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Between 27th and 28th Streets.

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Wholesale + Dealers + in + Bottles,

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Champagne, Claret, Rhine Wine, Ginger Ale Bass' Ale, Porter.

CHAMPAGNE BASKETS AND DEMIJOHNS

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Goods Called For and Delivered.

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THE SEWING MACHINE MAKERS OF THE WORLD.)

After Making and Selling Over 9,000,000 Machines

HAVE JUST PRODUCED

THREE ENTIRELY DIFFERENT

NEW FAMILY SEWING MACHINES:

OSCILLATOR-VIBRATOR-AUTOMATIC (Single Thread)

THE MOST IN OUR FAMILY OF THESE SEWING LATEST MACHINES LIGHT-RUNNING FOR ALL PURPOSES ENGINES

In Elegant, Convenient and Artistic Cabinet Work.

With our NEW (Patented) Stand,

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FOR LADIES AND GENTLEMEN,

No. 258 WEST 23d STREET,

Near 8th Avenue.

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George Ehret's New York, Geo Ehret's Franciskaner, New York, Joseph Schlitz Brewing Co's, Milwaukee Bartholomay Brewing Co's, Rochester, Anheuser Busch Brewing Co's, St. Louis

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BONBONS, CHOCOLATES,

NOVELTIES IN FANCY BASKETS AND BONBONNIERES,

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FOR BREAKFAST AND SUPPER.

PURE!! HEALTHFUL!!!

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Lessee and Manager.....Mr. T. H. FRENCH

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Doors open Evenings, 7½ o'clock. Curtain rises at 8 o'clock.

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COMMENCING

MONDAY, MAY 26,'90

Matinees Wednesday and Saturday.

Extra Matinee Decoration Day.

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24 REGULAR SEASON.

CHANGE OF OPERA EVERY MONDAY NIGHT

GOUNOD'S OPERA,

FAUST!

IN FIVE ACTS.

CAST OF CHARACTERS:

Miss SOPHIE TRAUBMANN.....MARGUERITE
Miss ATTALIE CLAIRE.....SIBEL
Mr. A. MONTEGRIFFO.....FAUST
Mr. G. TAGLIAPIETRA.....VALENTINE
Mr. E. MAINA.....MEPHISTOPHELES
Mr. JAMES DALTON.....WAGNER
Miss LILLIAN HADLEY.....MARTHA

Soldiers, Maidens, Peasants.

Musical Director.....P. SIMENDORFF
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MUSIC BY PROF ERNEST TRESSELT.

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Oysters in every style. Extra Pilsner (Lion Brewery) Beer on draught

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S. W. corner 23d Street and Eighth Avenue

Directly opposite the Exit on 23d Street.

BETWEEN THE ACTS BELL RINGS THREE MINUTES BEFORE CURTAIN RISES.

Do not fail to visit this most Elaborate and Unique Place. Lunch Room, Cigar Counter, Billiard Parlor and Bowling Alley.

J. P. WINDOLPH & CO., Props.

WEEK OF JUNE 2d,

MARTHA

H. C. F. Koch & Co

Special Sale of Ladies' and Misses'

BLOUSES, BLAZERS

SUMMER JERSEYS,

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SILK LINGERIE

IN NEW AND ORIGINAL DESIGNS AND COLORINGS,

AT EXCEPTIONALLY LOW PRICES.

LADIES' BLAZERS.....$1.48 and $2.50
Regular price, $3 50 and $4 00.

Ladies' Blouses in Lawn, Silk, Flannel and Sateen.

380 Summer Jerseys, - 79c., 98c. and $1.69
Reduced from $1.25, $1.50 and $2.00.

Figured India Silk Gowns, regular price $20, for.....$9 98

India Silk Tea Gowns, Shirred and Rolled with Ribbon.....7 49

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23d Street, opp. 5th Ave. Hotel,

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Next Door to Grand Opera House.

Established 1868.

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Gold and Porcelain Crowns and Fine Gold Fillings a Specialty.

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AN ABSOLUTELY FIRST-CLASS PIANO At a Moderate Price.

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GILLESPIE'S Ladies' and Gents' DINING ROOM, 266 EIGHTH AVE OPPOSITE THIS THEATRE.

FISCHER PIANOS. EST. 1840

110 5TH AVE. COR. 16TH ST. NEW YORK.

NEW YORK, March 27th, 1890.

GENTLEMEN:—It gives me great pleasure to state that the "Fischer" Upright Piano, used by me during my recent stay in New York, pleased me exceedingly. The tone is pure, rich and sympathetic, and of great sustaining quality. I heartily recommend the "Fischer" Piano, and remain, gentlemen, Yours most sincerely,

TAMAGNO FRANCESCO.

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WHAT PLANTA BEATRICE WILL DO

Impart a Youthful Softness to the Skin
Entirely removes Moth and Liver Spots.
Whitens and Beautifies Sallow Skin.
In fifteen Minutes Clears and Softens a Rough Skin
Will remove the Roughness of the Face and Hands.
Prevents Sunburn and Tan.
To Ladies fond of Outdoor Exercise it keeps the Skin in perfect condition at all times.
Removes superfluous Hair when applied to face and neck and is unequaled.
Prevents Wet Weather from Chapping.
Converts a Heavy Wet Day into a Delightful One.
Destroys the Odor of Perspiration.
Gives a Rich, Pure, Delicate and Lovely Complexion to the Face.
Is necessary to every Lady's Toilet.
Is necessary to every Gentleman after Shaving.

PLANTA BEATRICE, PER JAR $1 25

FLESH WORM PASTE

Skin Refiner and Pimple Remover.

Will Refine and Remove Roughness, Redness, Pimples, Blackheads, Sunburn, Tan, Freckles, Moth Patches, Liver Spots, Blotches, Eruptions, Scurf, Dandruff, Oiliness, Shininess, Coarseness, Redness and Roughness of the Skin, Scalp and Hands, and all Blemishes of the Skin, Scalp and Hands, and will Beautify the Complexion to a degree that will surprise you. Redness and Roughness of the Nose and Face will disappear in a few days' use. Pimples and Blackheads will disappear after a few applications. Sunburn, Tan and Freckles will disappear after a few days' use. Moth Patches, Liver Spots, Blotches, Eruptions, Scurf, Dandruff, Oiliness, Shininess, Coarseness, Redness and Roughness of the Skin, Scalp and Hands will disappear after a few weeks' use. Blemishes of the Skin, Scalp and Hands will disappear after a few months' use. Many of the above troubles will disappear after a few days' use, and all will disappear after a few weeks' use. Redness and Roughness of the Nose and Face will disappear in a few days' use. Pimples and Blackheads will disappear after a few applications. Sunburn, Tan and Freckles will disappear after a few days' use. Moth Patches, Liver Spots, Blotches, Eruptions, Scurf, Dandruff, Oiliness, Shininess, Coarseness, Redness and Roughness of the Skin, Scalp and Hands will disappear after a few weeks' use. Blemishes of the Skin, Scalp and Hands will disappear after a few months' use. Many of the above troubles will disappear after a few days' use, and all will disappear after a few weeks' use.

PLANTA FLESH WORM PASTE, PER JAR $1 50

CROWN EXQUISITE FACE POWDER

SUPERIOR IN EVERY WAY. CHARMING IN ITS EFFECTS. EXQUISITELY FINE. DELICIOUSLY PERFUMED AND ABSOLUTELY PURE.

WHITE, CREAM, NATURELLE. PRICE ..... 50 Cts.

NOTE.—Observe Annual Pan Lead, Chalk, Acid, Corrosive Sublimate, Arsenic, or other poisonous substances does not enter into the composition of our Toilet Articles.

These goods and our NEW illustrated treatise on the complexion can be obtained at

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The Oldest and Best Pianos Made.

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19 & 21 West 22d Street,
NEAR FIFTH AVENUE, N. Y.

GRAND OPERA HOUSE

PROGRAMME.—Continued.

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English Grand Opera Co.

WILL CONTAIN

OVER 120 PEOPLE,

Soloists, Chorus, Ballet and Orchestra,

SEATS FOR THE ENTIRE SEASON OF FIVE WEEKS CAN NOW BE SECURED.

Monday, May 26th, FAUST.
Monday, June 2d, MARTHA
Monday, June 9th, BOHEMIAN GIRL
Monday, June 16th, CARMEN.
Monday, June 23d, IL TROVATORE

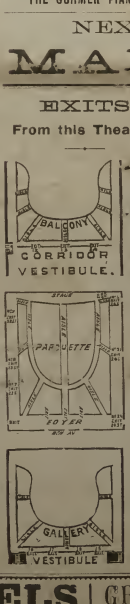
THE SOHMER PIANO IS USED AT THIS THEATRE.

NEXT WEEK,

MARTHA

EXITS

From this Theatre.



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MONEY SECURED TO PARTIES ON HOUSEHOLD CHATTELS &C. IN USE WITHOUT REMOVAL. FIDELITY INDORSING CO. 167 BROADWAY, N.Y.

A SET OF TEETH $5 Up. Warranted, Silver fillings 50c. up. Extracting teeth with gas, 50c. Dentists and Lady attendant. WHITE'S, 218 6th Ave., bet. 14th and 15th Sts. Established 30 years.

C. E. ABBOTT'S BAKERY, 236 8th Ave., cor. 22d St.

Old established stand, long known as "Cooks Bakery," lately refitted.

Our Specialty is Everything We Make

UTAH HOUSE

8th AVE. and 25th STREET.

Northeast Corner. OPEN AIR GARDEN
TELEPHONE CALL, 804 21st.
General News Indicator. Race and Base Ball Bulletin. Billiard, Pool and Lodge Rooms.

E. SCHOONMAKER, Prop.

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ARE THE STANDARD SHIRTS OF AMERICA.

The superior quality is always maintained.

KEEP'S CUSTOM SHIRTS

Made to Measure, 6 for $9.00. None better at any price; satisfaction guaranteed.

KEEP'S STOCK SHIRTS

Very best quality, Unlaundried $1.33
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K Quality, Best Dollar Laundried Shirt in the World. Unlaundried, 83c.

These Stock Shirts are made in all styles of bosoms, and different sleeve lengths, thereby pleasing and making a satisfactory fit for nearly every one. We have everything pertaining to Men's Furnishing Goods, and the largest establishment of this kind in New York.

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SPECIAL BARGAINS

—IN—

Furniture Department

Antique Side-boards, from $12.50
Parlor Suits, - - - $49.50
Former Price, $79.00.
Fancy Rockers, - - - 72c

Great Reduction in Carpets!

Body Brussells, - - 65c., up
Carpet Lining, - 4c. per yard

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S. W. Cor. 8th Ave and 19th St

To Take Elevator Through Main Entrance for Furniture Etc.

BRAUTIGAM PIANOS

ARE UNSURPASSED IN TONE and DURABILITY

Prices Moderate. Pianos for Rent.
SECOND-HAND PIANOS OF BEST MAKERS ON HAND.
WAREROOMS

No. 8 E. 17th Street,
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M. MICHELS | GRAND OPERAHOUSE. | Tailor

THE

ENGLISH GRAND OPERA SEASON.

The Second Season of Grand Opera in English will begin here on Monday Evening, May 26th, opening with Gonnod's Master work "Faust," which will be sung all of that week, as well as Decoration Day (Friday) Matinee and Saturday Matinee. On Monday, June 2d, Flotow's romantic opera "Martha," will be given for one week. On Monday, June 9th, Balfe's greatest and most popular Opera "The Bohemian Girl," will be produced for one week's run. On Monday, June 16th, Bizet's charming opera, "Carmen," (The Bull Fighter), will receive its first production in this city in English by a Grand Opera Company, and on Monday, June 23d, Verdi's immortal grand opera, "Il Trovatore," will be brought out in superb style.

The Company will number over one hundred people—Soloists, Chorus, Ballet and Orchestra. Among the Singers who will appear are Miss Sophie Traubmann, of the Metropolitan Opera House, Prima donna, Miss Attalie Claire, Prima donna, now with the Patti Opera Company, Mme. K. Kronoh' Miss Annie Myers, Miss Gertrude Swain Mr. E. Montigriffo, leading Tenor of the Emma Abbott Opera Company, Mr. W. H. Lawton, Mr. Frank Baxter, Mr. Myron Maina, Mr. C. Ricci, Mr. L. Langlois, and the world famous Baritone, Mr. G. Tagliapietra.

Those performances of English Grand Opera will be presented with handsome and appropriate costumes, magnificent scenery, stage effects, and every attention to detail, which, together with the popular prices of reserved seats at the Grand Opera House, will undoubtedly insure success of the most delightful kind, for it can truthfully be said, that English Opera on the scale of magnitude and merit offered by the Grand Opera House, has seldom, if ever, been seen in this city.

NEXT WEEK

JUNE 2d,

MARTHA!

GRAND OPERA HOUSE

PROGRAMME.

NEXT WEEK,

MONDAY, JUNE 2d, 1890,

Matinees Wednesday and Saturday

ENGLISH GRAND OPERA

2d REGULAR SEASON.

CHANGE OF OPERA EVERY MONDAY NIGHT.

MONDAY NEXT, JUNE 2,

SECOND WEEK of the OPERA

ELAEORATE PRODUCTION (for one week only) of Flotow's Charming Opera,

MARTHA

With the following Brilliant Cast of Characters.

LIONEL.....Mr. W. H. LAWTON
PLUNKET.....Mr. MYRON MAINA
LORD TRISTAN.....Mr. EDWARD CONNELL
SHERIFF.....Mr. H. DALTON
LADY HARRIET.....Miss SOPHIE TRAUBMANN
NANCY.....Miss ATTALIE CLAIRE

Ladies, Lords, Hunters, Soldiers.

WEEK OF JUNE 9th

Magnificent Production

—OF BALFE'S ROMANTIC OPERA—

THE

BOHEMIAN GIRL!

EXECUTIVE STAFF, Grand Opera House.

Lessee and Manager, Mr. T. H. FRENCH
WM. H. MATTHEWS.....Bus. Manager
JOHN H. JONES.....Treasurer
F. A. McCRESKY.....Assistant Treasurer
ALBERT M. KINGSLAND.....Chief Usher
JOS. F. EARLY.....Advertising Agent
S. D. SINGLETON.....Doorkeeper
W. H. FLOHR.....Stage Manager
BENSEN SHERWOOD.....Master Machinist
JOHN E. FOX.....Property Master
JAMES STEWART, JR.....Gas Engineer
ALBERT ANDERSON.....Leader of Orchestra

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Care of Box Office, this Theatre.
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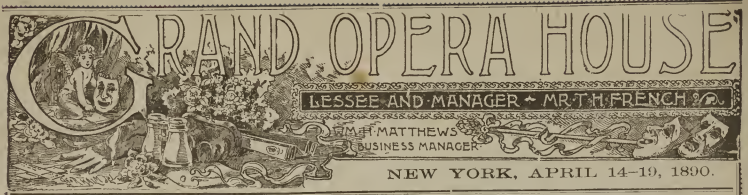

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ENGLISH GRAND OPERA

2D REGULAR SEASON

Beginning Monday Evening, MAY, 26th.

CHANGE OF OPERA EVERY MONDAY NIGHT.

Monday, MAY 26, ONE WEEK.	"FAUST,"	GOUNOD
Monday, JUNE 2d ONE WEEK.	"MARTHA."	FLOTOW
Monday, JUNE 9 ONE WEEK.	THE BOHEMIAN GIRL,	BALFE
Monday, JUNE 16 ONE WEEK	"CARMEN," (THE BULL FIGHTER.)	BIZET
Monday, JUNE 23 ONE WEEK.	IL TROVATORE,	VERDI

GRAND OPERA in ENGLISH at POPULAR PRICES

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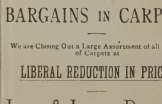

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Doors open Evenings, 7½ o'clock. Curtain rises at 8 o'clock.
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A Story of New York City, and of the Life-Savers of Sandy Hook,

Written and Staged by Messrs. Geo. H. Jessop and Ben Teal.

CAST OF CHARACTERS.

WILL WEBSTER, Captain of the life savers.....HARRY WEAVER, Jr.
JACK HOLT, son and heir of Edwin Holt.....HARRY MAINHALL
WALTER MOWBRAY, his cousin.....HAMILTON REVELL
BENJAMIN BERT, a real estate agent.....HARRY HAWK
CAPTAIN CARR, keeper of the Sandy Hook Light.....C. W. COULDOCK
EDWIN HOLT.....NEWTON CHISNELL
HARRY VANSITTART, in love with Clara.....EARLE STERLING
TOM KELLY, the missing witness.....NEWTON CHISNELL
"DOOK," Jack's shipmate.....TILLIE BARNUM
MATTHEW QUINN, lodging house keeper.....MARTIN CODY
MESSENGER BOY.....MASTER MURDOCK
DALLY.....
THE BOOTBLACK.....GARIBALDI
NED BOWLINE.....J. G. WORTH
JAMES.....R. K. SACKETT
NELL CARR, Jack's sweetheart.....NETTA GUION
GERTRUDE SAVERNAK, Webster's sister.....CARRIE JACKSON
CLARA MAITLAND, Edward Holt's ward.....IDA GLENN
MRS. CARR.....MAY NUGENT
FANTINE, Gertrude's maid.....ADELE PALMA
MRS. OPIE, Clara's aunt.....FRANCES MILLARD

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GRAND OPERA HOUSE

PROGRAMME.—Continued.

—SYNOPSIS.—

ACT I.—Scene: Lounging and billiard room in Mr. Holt's house. Harlem Designed by Richard Marston. Painted by Geo. Heinemann.

ACT II.—Scene 1. Room in a Sailor's boarding house. (Maeder & Schaeffer.) Scene 2. Interior of Sandy Hook Lighthouse. (Maeder & Schaeffer.) Scene 3. Sandy Hook Beach. (Maeder & Schaeffer.

ACT III.—Scene 1. Bert's real estate office. (Goatcher & Young.) Scene 2. Apartments of Gertrude Savernak. (Goatcher & Young.)

ACT IV.—Scene 1. Interior of Sandy Hook Life Saving Station. (Maeder & Schaeffer.) Scene 2. The open ocean with wreck of the ship "Flying Fish." (Maeder & Schaeffer.)

ACT V. Scene 1. Waiting room Twenty-eighth street elevated station. (Mark Apjohn.) Scene 2. The East River. (Mark Apjohn.) Scene 3. Room in Mr. Holt's house (Goatcher.)

Mechanical Effects by.....Benson Sherwood
Properties by.....A. J. Bredwell
Dramatic Music by.....Frank Howson

James E. Nugent.....Manager
F. McCoy.....Business Manager
Martin Cody.....Stage Manager

THE SOHMER PIANO IS USED AT THIS THEATRE.

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HOWARD ATHENÆUM
STAR SPECIALTY COMPANY.

CHEW VIRGIN LEAF TOBACCO

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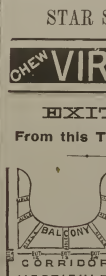

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Very best quality, Unlaundried.....$1.35
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The Stocks are Full and Complete.

Qualities of Guaranteed Worth.

Bargains Interesting and Decisive.

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Tosco Drapery Net, 48 inches wide, all leading Colors, at..... 23c.

A splendid assortment Drapery Nets from..... 89c. to $3.00

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Ladies' fine Linen Handkerchiefs, an unexcelled variety, at 12½c., 19c., 25c., 30c., 39c., 43c., 50c., 57c. up to $1.75.

French woven Corsets, embroidered busts, at..... 69c.

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We recently purchased an entire lot of Silk and Satin Scarfs, imported, 1,000 dozen to close. We have placed them on sale at 39c. All fine goods, made to sell at $1.00 and upward.

4-ply Linen Collars and Cuffs very low.

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PROGRAMME.

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MONDAY, APRIL 21th,

Matinees Wednesday and Saturday

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Star Specialty Company,

THE GREAT PIONEERS OF HIGH CLASS VAUDEVILLE

ORGANIZED FOR FIRST CLASS THEATRES ONLY.

RICH & HARRIS.....Proprietors. | S. P. COUNEY.....Manager
OVERTURE.....ORCHESTRA

The Quaint Irish Comedians,

CONROY AND FOX

"After the Opera." "McGinty Resurrected," (new version by Conroy & Fox.)

The Renowned

IRWIN SISTERS

In their Protean Sketch, "Army Tactics," Written by John J. McNally, of the Boston Herald.

CARRIE ETSEY, GENERAL ETSEY.....FLORA IRWIN
AUNT AMANDA, MISS ETHEL.....MAY IRWIN

GEORGE THATCHER

(Founder of T. P. and W. Minstrels), will talk a few moments on Sensible Matters.

P. S.—Next season GEORGE THATCHER and RICH & HARRIS will organize the most complete Minstrel Company that brains, capital and enterprise can procure, to be known as GEORGE THATCHER'S MINSTRELS.

Horizontal Bar Exercises by

WILTON AND MORA

The Champions

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RUSSELL BROTHERS

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LITTLE IDA HEATH

The Greatest Child Artist in the World.

First Tour in America of the Wonders,

ABACHI AND MAZUZ

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Will try to make you laugh,

DUTCH DALY

Punster and Conundrum Soloist.

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MONS DE BLANCHE

EXPOSER OF MAGIC. Mons De Blanche will first perform the trick legitimately, and then explain to the audience how it is done.

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The Oldest and Best Pianos Made.

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W. B. MATTHEWS.....Bus. Manager
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ALBERT M. KINGSLAND.....Chief Usher
GEO. F. EARLY.....Advertising Agent
C. D. SINGLETON.....Doorkeeper
W. H. FLUHR.....Stage Manager
BENSON SHERWOOD.....Master Machinist
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JAMES STEWART, Jr.....Gas Engineer
ALBERT ANDERSON.....Leader of Orchestra

All communications in reference to advertising space or other matters concerning this Programme, to be addressed to

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HARRY VANSITTART, in love with Clara.....EARLE STERLING

TOM KELLY, the missing witness.....NEWTON CHISNELL

"DOOK," Jack's shipmate.....TILLIE BARNUM

MATTHEW QUINN, lodging house keeper.....MARTIN CODY

MESSENGER BOY } DALLY } .....MASTER MURDOCK

THE BOOTBLACK.....GARIBALDI

NED ROWLINE.....J. G WORTH

JAMES.....R. K. SACKETT

NELL CARR, Jack's sweetheart.....NETTA GUION

GERTRUDE SAVERNAK, Webster's sister.....CARRIE JACKSON

CLARA MAITLAND, Edward Holt's ward.....IDA GLENN

MRS. CARR.....MAY NUGENT

FANTINE, Gertrude's maid.....ADELE PALMA

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GRAND OPERA HOUSE

PROGRAMME.—Continued.

—SYNOPSIS.—

ACT I.—Scene: Lounging and billiard room in Mr. Holt's house. Harlem Designed by Richard Marston. Painted by Geo. Heinemann.

ACT II.—Scene 1. Room in a Sailor's boarding house. (Maeder & Schaeffer.) Scene 2. Interior of Sandy Hook Lighthouse. (Maeder & Schaeffer.) Scene 3. Sandy Hook Beach. (Maeder & Schaeffer.

ACT III.—Scene 1. Bert's real estate office. (Goatcher & Young.) Scene 2. Apartments of Gertrude Savernek. (Goatcher & Young.)

ACT IV.—Scene 1. Interior of Sandy Hook Life Saving Station. (Maeder & Schaeffer.) Scene 2. The open ocean with wreck of the ship "Flying Fish." (Maeder & Schaeffer.)

ACT V.—Scene 1. Waiting room Twenty-eighth street elevated station. (Mark Apjohn.) Scene 2. The East River. (Mark Apjohn.) Scene 3. Room in Mr. Holt's house. (Goatcher.)

Mechanical Effects by.....Benson Sherwood
Properties by.....A. J. Bedwell
Dramatic Music by.....Frank Howson

James E. Nugent.....Manager
F. McCloy.....Business Manager
Martin Cody.....Stage Manager

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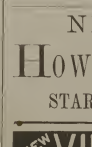

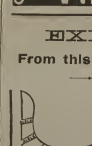

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Qualities of Guaranteed Worth.

Bargains Interesting and Decisive.

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(Founder of T. P. and W. Minstrels), will talk a few moments on Sensible Matters.

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JOHN E. FOX.....Property Master
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ALBERT ANDERSON.....Leader of Orchestra

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OBSERVATION CARS Attached to the rear of the train, fitted with an open sitting-room, peculiarly attractive to ladies and children.

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Monday, JUNE 9 ONE WEEK.	"FAUST,"	GOUNOD
Monday, JUNE 16 ONE WEEK.	"MARITANA,"	WALLACE
Monday, JUNE 23 ONE WEEK.	"CARMEN,"	BIZET

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POPULAR PRICES.

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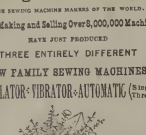

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PROGRAMME.—Continued.

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—IN THE—
CORSICAN BROTHERS!

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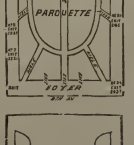

No. 1, Parquette Exits, Right and Left.
No. 2, Balcony Exits, Right and Left.
No. 3, Gallery Exits, Right and Left.
No. 4, 8th Ave. Entrance, Right.
No. 5, 8th Ave. Entrance, Left.
No. 6, Parquette Entrance, Right.
No. 7, Parquette Entrance, Left.
No. 8, Balcony Entrance, Right.
No. 9, Balcony Entrance, Left.
No. 10, Gallery Entrance, Right.
No. 11, Gallery Entrance, Left.
No. 12, Corridor Vestibule, No. 13.
No. 14, Corridor Vestibule, No. 15.
No. 16, Corridor Vestibule, No. 17.
No. 18, Corridor Vestibule, No. 19.
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TURNING a new leaf is often attended with happy results—not always. The boy who was poking around after hickory nuts all unmindful of the sign,

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would have been a large man to-day, with whiskers, had he not commenced too early in life turning the leaves. There is a right time for everything. We turned over a bright new leaf when, heeding the popular clamor for a first-class trading house on *Eighth Avenue*, we acceded to it, and re-opened the five well-known stores between Twenty-fourth and Twenty-sixth streets, with an immense, entirely new and bright Spring Stock, leaving all old and dead leaves, left on hand by open winter, to the disposition of other concerns.

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GRAND OPERA HOUSE

PROGRAMME.

NEXT WEEK,

MONDAY, APRIL 7th,

Matinees Wednesday and Saturday

Engagement of the Favorite Romantic Actor,

ROBERT MANTELL

Under the Management of Mr. AUGUSTUS PITOU,

In a Magnificent Spectacular Production of ALEXANDER DUMAS' Great Play,

THE CORSICAN ★ BROTHERS

CAST OF CHARACTERS.

FABIEN DEI FRANCHI, LOUIS DEI FRANCHI,	Twin Brothers.....ROBERT MANTELL
M. CHATEAU RENAUD.....	MARK PRICE
M. ALFRED MEYNARD.....	KENDALL WESTON
LE BARON DE MONTGIRAUD.....	RINGGOLD
LE BARON GIORDANO MARTELLI.....	GUY LINDSLEY
CAETANO ORLANDO, The heads of two Corsican families	FRED. LOTTO
MARCO COLONNA,	ADOLPH BERNARD
M. DE BEAUCHAMP.....	MARTIN CLARK
M. VIENNER.....	HENRY PEABODY
GRIFFO, a domestic.....	ARCHIE LINDSAY
GENEO, ...	WALTER ASHTON
ANTONIO SANOLA.....	G. F. JAMES
A SURGEON.....	FERRIS STETSON
TOMASO, a gaoler.....	GEORGE HAMMOND
A SERVANT, ...	JOHN F. DEWEY
FIFE.....	JAMES HARTLEY
BOISSEC, a wood cutter.....	E. A. BARRON
LAUCHIN.....	CHARLES HAWLEY
GENER.....	WILLIAM JANSEN
LAFOND.....	GEORGE DARRELL
EMILIE DE LESPARRE.....	CHARLOTTE BEHRENS
MIDME. NAVILIA DEI FRANCHI.....	MINNIE MONK
CELESTINE.....	MARIE SHELDON
ESTELLE.....	CLARA FLAGG
CORALIE.....	ANNIE WEAVER
POMPADOURETTE.....	FANNY BARTON
MARIE.....	LOUISE EVANS

Ladies, Gentlemen, Maids, Domino, Debardeurs, Grenadiers, Servants, Male and Female Corsican Peasants, etc., etc.

SYNOPSIS.

ACT I.—CHAMBERS OF LOUIS DEI FRANCHI IN PARIS. Vision of the Corsican Home.

ACT II.—CORSICAN HOME OF THE DEI FRANCHI. The apparition. Tableaux of the death of Louis.

ACT III.—THE INTERIOR OF THE GRAND OPERA HOUSE, PARIS. A Masquerade Ball in progress, in which the following specialties will be introduced: Guyer and Goodwin in their short comic-etes. The Marie Majilton Trio, in their world renowned fantasy, "Les Trois Diables." La Belle Lucia and her assistants in fancy, grotesque and double lace dancing. The Merry Maskers! The Merry Maskers!

ACT IV.—Scene 1. SALON AT THE HOUSE OF THE BARON MONTGIRON. The interrupted supper. The Challenge. The curtain is drawn one minute between Scene 1 and 2. Scene 2. Double Vision of the death of Louis and the Corsican Home. "I go to avenge him."

Between Acts 3 and 4 there is one minute's intermission.

ACT V.—1 CLEARING IN THE FOREST OF FONTAINEBLEAU. The avenging brother. The duel.

ACT VI.—THE CORSICAN HOME. The death of Fabien.

Scenery Painted by Homer F. Emens. Stage Mechanism by Benson Sherwood

Business Manager for the Company..... Max Zeellner
Advance Representative for the Company..... W. B. Gross
Stage Managers for the Company..... Fred Lotto and J. Fedris

BERTON "SEC" CHAMPAGNE

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ALBERT ANDERSON.....Leader of Orchestra

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UNRIVALED SOLOISTS, CHORUS, ORCHESTRA.

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GRAND OPERA HOUSE

PROGRAMME.—Continued.

THE SCENES.

ACT I.—Dining Room at Squire Olcott's.

ACT II.—The School House and the Slide.

ACT III.—The Sewing Society at Miss Lizzie's.

ACT IV.—The Choir Rehearsal in the Church Gallery.

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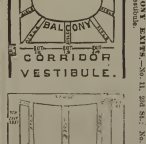
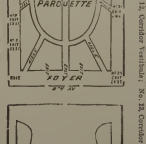
From this Theatre.





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Those operas are to be superbly mounted, magnificently costumed and artistically rendered in our own good English language, as the popular prices of this house, and they will, no doubt, prove a most welcome relief from the German tongue so long in vogue in this city. Each opera will have a run of one week, every Monday witnessing a change of performance. Among the artists who will appear are Miss Laura Bellini, Miss Attalie Claire, Miss Camille Muori, Miss Emma Berger, Miss Clara Poole, Madame Eugenie Boner, Mr. Charles Turner, Mr. Frank Baxter, Mr. W. H. Lawton, Mr. Edward Connell, Mr. Myron Miana, Mr. Hermann Gerold and Signor G. Taglipietro. A chorus of sixty, and the necessary orchestra complete this attractive lyric organization.

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ERNEST VANE	FRANK LANDER
COLLEY CIBBER	JAMES DUNN
QUIN	LUKE MARTIN
TRIPLET	E. TOM WEBBER
SNARL	CHARLES E. EDWIN
SOAPER	G. HERBERT LEONARD
JAMES BURDOCK	H. A. CARR
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POMPEY	Master TOMMY
MABEL VANE	Miss HELEN BANCROFT
KITTY CLIVE	Miss VIOLA BLACK
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S. D. SINGLETON.....Advertising Agent
W. H. FLORA.....Doorkeeper
BENSON SHERWOOD.....Stage Manager
JOHN E. FOX.....Master Machinist
JAMES STEWART, Jr.....Property Master
ALBERT ANDERSON.....Leader of Orchestra

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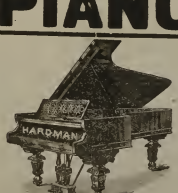
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THE MINISTER'S SISTER, Dot Bradbury.....MAUD ADAMS
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Oysters in every style. Extra Pilsner (Lion Brewery) Beer on draught

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Lodge and Chapter Rooms to let at reasonable rates. Committees invited. For terms and full particulars, apply to
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Exclusive Novelties in Black and Colored
LYONS SILKS
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In Exquisite and Novel Designs and Colorings,
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Oysters, Salads, Game, French Creams and Ices.

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Factory, 54-58 W. 13th Street.

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THE LATE PROF. WILLIS PARKER, M. D., SAY THAT:
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Having seen more happy results from the use of Bethesda in Diabetes, and from reports which have reached me, I wish you would furnish a supply for the city.
WILLIAM PARKER.
Bethesda saved my life when I was given up by physicians to die. ST. REV. T. B. FULLER,
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Opposite this Theatre. The Old Stand.
Ladies and Gent's garments dyed and cleaned without ripping. Goods sent for and delivered free of charge. Feathers dyed and curled at short notice.
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Domestic, Singer and New Home Sewing Machines
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CHAMPAGNE BASKETS AND DEMIJOHNS.
Bottles in any quantity bought for cash.

GRAND OPERA HOUSE

PROGRAMME.—Continued.

THE SCENES.

ACT I.—Dining Room at Squire Olcott's.

ACT II.—The School House and the Slide.

ACT III.—The Sewing Society at Miss Lizzie's.

ACT IV.—The Choir Rehearsal in the Church Gallery.

THE INCIDENTS will develope themselves.

Hoyt & Thomas.....Proprietors & Managers
Fred E. Wright.....Business Manager | Will Carleton.....Stage Manager
Harry Luckstone.....Musical Director | Ed. Cromwell.....Master of Properties

THE SOHMER PIANO IS USED AT THIS THEATRE.

NEXT WEEK,

ROSE COGHLAN

CHEW **VIRGIN LEAF** TOBACCO

EXITS
From this Theatre.

GALLERY EXITS—No. 15 Bowery, No. 11 Canal Street, No. 2 Grand Street, No. 3 Bond St., No. 4 6th Ave., No. 5 6th Ave., No. 6 6th Ave., No. 7 6th Ave., No. 8 6th Ave., No. 9 6th Ave., No. 10 6th Ave., No. 11 6th Ave., No. 12 Corridor Vestibule, No. 13 Corridor Vestibule, No. 14 Corridor Vestibule.

PARQUETTE EXITS—No. 16 6th Ave., No. 17 6th Ave., No. 18 6th Ave., No. 19 6th Ave., No. 20 6th Ave., No. 21 6th Ave., No. 22 6th Ave., No. 23 6th Ave., No. 24 6th Ave., No. 25 6th Ave., No. 26 6th Ave., No. 27 6th Ave., No. 28 6th Ave., No. 29 6th Ave., No. 30 6th Ave., No. 31 6th Ave., No. 32 6th Ave., No. 33 6th Ave., No. 34 6th Ave., No. 35 6th Ave., No. 36 6th Ave., No. 37 6th Ave., No. 38 6th Ave., No. 39 6th Ave., No. 40 6th Ave., No. 41 6th Ave., No. 42 6th Ave., No. 43 6th Ave., No. 44 6th Ave., No. 45 6th Ave., No. 46 6th Ave., No. 47 6th Ave., No. 48 6th Ave., No. 49 6th Ave., No. 50 6th Ave., No. 51 6th Ave., No. 52 6th Ave., No. 53 6th Ave., No. 54 6th Ave., No. 55 6th Ave., No. 56 6th Ave., No. 57 6th Ave., No. 58 6th Ave., No. 59 6th Ave., No. 60 6th Ave., No. 61 6th Ave., No. 62 6th Ave., No. 63 6th Ave., No. 64 6th Ave., No. 65 6th Ave., No. 66 6th Ave., No. 67 6th Ave., No. 68 6th Ave., No. 69 6th Ave., No. 70 6th Ave., No. 71 6th Ave., No. 72 6th Ave., No. 73 6th 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SIR CHARLES POMANDER	JOHN T. SULLIVAN
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COLLEY CIBBER	JAMES DUNN
QUIN	LUKE MARTIN
TRIPLET	E. TOM WEBBER
SNARL	CHARLES E. EDWIN
SOAPER	G. HERBERT LEONARD
JAMES BURDOCK	H. A. CARR
COLANDER	GEORGE JAMES
HUNSDON	F. W. McCLELLAN
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POMPEY	Master TOMMY
MABEL VANE	Miss HELEN BANCROFT
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Business Manager	Charles R. Bacon
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Machinist	Robert Cowen

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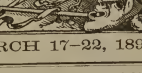

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JOE HIPTON	J. L. LeBRASSE
BARNEY, the piper	WILLIAM MURPHY
DENNIS (introducing Irish Jig)	M. J. MADDAN
LADY GLOVER	Miss HELEN WEATHERSBY
MAGGIE FARRELL	Miss MATTIE FERGUSON
MRS. FARRELL	Miss NELLIE SACKETT
LUCY O'SHEA	Miss MARY WARNER
ANNIE O'CONNOR	Miss LUCY WATERS
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SYNOPSIS OF SCENES.

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ACT I.—Conservatory at Castle Crevagh.

ACT II.—SCENE 1.—The Fair at Crevagh. SCENE 2—An Irish Landscape.—SCENE 3—The Glen of the Good People,

ACT III.—SCENE 1—Interior of Mrs. Farrell's Cottage. SCENE 2—A Path in the Woods. SCENE 3—Lisbeg, Mother Beet's Hovel on the Mountain side.

ACT IV.—Garden of Lady Glover's House.

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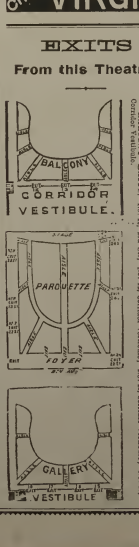

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THE BANK CASHIER, Stephen Labaree..... J. W. HAGUE
THE BANK TELLER, Ned Olcott ..... GEORGE H. TRADER
THE BANK PRESIDENT, Squire Olcott ..... THOS. J. HERNDON
THE COUNTRY BOY, Martin Tripp..... EUGENE CANFIELD
THE VILLAGE DOCTOR, Hiram Wing..... H. J. HIRSCHBERG
THE VILLAGE FIDDLER, Ezekiel Slover..... HARRY LUCKSTONE
THE SCHOOLMA'AM, Nora Fairford..... FANNY McINTYRE
THE MINISTER'S SISTER, Dot Bradbury..... MAUD ADAMS
THE OLD MAID, Miss Lizzie Gront..... ANNIE ADAMS
THE WIDOW, Abigail Gray..... MARIE UART
THE SOPRANO OF THE CHOIR, Nellie Bowen..... SALLIE STEMBLER
THE VILLAGE MAIDEN, Annie Grey..... HELEN MOWAT
THE VILLAGE HELP, Hannah..... LAURA AYERS
THE VILLAGE PET ..... LITTLE DOT CLARENDON

School Children and Villagers.

THE SCENES.

ACT I.—Dining Room at Squire Olcott's.
ACT II.—The School House and the Slide.
ACT III.—The Sewing Society at Miss Lizzie's.
ACT IV.—The Choir Rehearsal in the Church Gallery.

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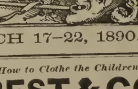

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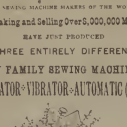

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BARNEY, the piper	WILLIAM MURPHY
DENNIS introducing Irish Jig	M. J MADDAN
LADY GLOVER	Miss HELEN WEATHERSBY
MAGGIE FARRELL	Miss MATTIE FERGUSON
MRS. FARRELL	Miss MILLIE SACKETT
LUCY O'SHEA	Miss MARY WARNER
ANNIE O'CONNOR	Miss LUCY WATERS
NORA	Miss DORA VINTON
KATIE	Miss CECIL WALLACE
MOTHER BET	Miss LAURA WEBSTER
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RARE OLD VIOLINS FOR SALE.

GRAND OPERA HOUSE
PROGRAMME.—Continued.

SYNOPSIS OF SCENES.

Painted by Schaffer and Meader, and Charles Witham.

ACT I.—Conservatory at Castle Crevagh.

ACT II.—Scene I—The Fair at Crevagh. Scene 2—An Irish Landscape. Scene 3—The Glen of the Good People.

ACT III.—Scene 1—Interior of Mrs. Farrell's Cottage. Scene 2 A Path in the Woods. Scene 3—Lisbeg, Mother Best's Hovel on the Mountain side.

ACT IV.—Garden of Lady Glover's House.

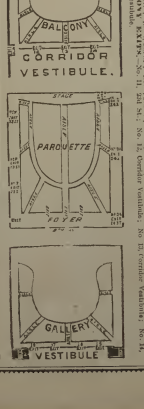
Mr. I. NEWTON	FOR SCARLAS COMPANY	Business Manager
Mr. H. E. SANFORD		Representative
Mr. I. O. LeBRANC		Stage Manager
Mr. GEORGE LOESCH		Musical Director

THE SOHMER PIANO IS USED AT THIS THEATRE.

NEXT WEEK,
HOYT'S
A MIDNIGHT BELL

CHEW VIRGIN LEAF TOBACCO

EXITS
From this Theatre.



PARQUETTE EXITS.—No. 1, Stairs to Balcony, No. 2, Stairs to Balcony, No. 3, Stairs to Balcony, No. 4, Stairs to Balcony, No. 5, Stairs to Balcony, No. 6, Stairs to Balcony, No. 7, Stairs to Balcony, No. 8, Stairs to Balcony, No. 9, Stairs to Balcony, No. 10, Corridor Vestibule, No. 11, Corridor Vestibule, No. 12, Corridor Vestibule, No. 13, Corridor Vestibule, No. 14, Corridor Vestibule, No. 15, Corridor Vestibule, No. 16, Corridor Vestibule, No. 17, Corridor Vestibule, No. 18, Corridor Vestibule, No. 19, Corridor Vestibule, No.

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PROGRAMME.

NEXT WEEK,

MONDAY, MARCH 24th,

Matinees Wednesday and Saturday

HOYT'S

A MIDNIGHT BELL!

SOME DESULTORY TALK FROM AN UNPREJUDICED SOURCE.

The author begs to state this is a legitimate comedy. It is a legitimate comedy because it is in four acts, and farce-comedies are always in three. Its presentation will doubtless result in crippling as many per night as does the average farce-comedy, but remember it is in four acts, and that it has a plot. It may be argued that it is not a strong plot, that it is not a particularly interesting plot; but, on the other hand, it is a modest and unassuming plot, and it may serve the purpose of giving some slight coherence to the proceedings. However, the author is not strenuous on the subject of this plot. If, when the agony is over, it has been found that the characters, scenes and incidents have been presented in an amusing fashion, the author will be perfectly satisfied, and have no feeling regarding anything that may be said about the plot.

CAST OF CHARACTERS.

THE CLERGYMAN, The Rev. John Bradbury ..... RICHARD J. DILLON
THE DEACON, Lemuel Tidd, Selectman, Sheriff, etc..... GEO. RICHARDS
THE CITY LAWYER, Napier Keene ..... FRANK LANE
THE BANK CASHIER, Stephen Labaree ..... J. W. HAGUE
THE BANK TELLER, Ned Olcott ..... GEORGE H. TRADER
THE BANK PRESIDENT, Squire Olcott ..... THOS. J. HERNDON
THE COUNTRY BOY, Martin Tripp ..... EUGENE CANFIELD
THE VILLAGE DOCTOR, Hiram Wing ..... H. J. HIRSCHBERG
THE VILLAGE FIDDLER, Ezekiel Slover ..... HARRY LUCKSTONE
THE SCHOOLMA'AM, Nora Fairford ..... FANNY McINTYRE
THE MINISTER'S SISTER, Dot Bradbury ..... MAUD ADAMS
THE OLD MAID, Miss Lizzie Grout ..... ANNIE ADAMS
THE WIDOW, Abigail Gray ..... MARIE UART
THE SOPRANO OF THE CHOIR, Nellie Bowen ..... SALLIE STEMBLER
THE VILLAGE MAIDEN, Annie Grey ..... HELEN MOWAT
THE VILLAGE HELP, Hannah ..... LAURA AYERS
THE VILLAGE PET ..... LITTLE DOT CLARENDON
School Children and Villagers.

THE SCENES.

ACT I.—Dining Room at Squire Olcott's.
ACT II.—The School House and the Slide.
ACT III.—The Sewing Society at Miss Lizzie's.
ACT IV.—The Choir Rehearsal in the Church Gallery

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I REMAIN, DEAR SIR, SINCERELY YOURS,
LOUIS F. FROMER, ESQ. ADELINA PATTI.
E. C. HAZARD & CO.
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NEW YORK, JAN. 6–11, 1890.

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ALBERT ANDERSON ..... Leader of Orchestra

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The Best $2 Ladies' Shoes
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IN BOX TOE AND COMMON SENSE
In A, B, C, D, E and EE, Widths.
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BEST & CO
LILIPUTIAN BAZAAR

THE clothing of Children is our SPECIALTY. Considering the superior styles, low prices and our unequalled assortment, there is no other place where Boys, Girls and Babies can be fitted out so well with everything from Hats to Shoes.
We Include Youths' and Misses' sizes up to 15 Years.
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Better Value to Consumer.
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RALPH BELCMONT, his son.....HUGH MACK
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ST. CLAIR TOLD, a Harvard Student.....PETER RANDALL
LUCILLE KIDD, } Friends of } MARIE LOUISE DAY
ALINE KIDD, } } LILLIAN MARKHAM
MRS. AURELIA KIDD, the Captain's better half.....MARY RICHARDS
MAYB. KNOTT, } } ERNESTINE BERNER
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GRAND OPERA HOUSE

PROGRAMME.—Continued.

ACT I.—Captain Kidd's home. Digging for the Treasure.

ACT II.—McCorker's headquarters. Still digging.

ACT III.—Parlor in Capt Kidd's home. Finding the Treasure.

During the progress of the comedy the following Musical Selections will be introduced.

ACT I

"Il Sogne" (The Dream) ..... Lucille

"Sing Cheerily my Hearty, A Yo, Heave Ho" ..... Innocent and Company

ACT II.

"Parlor Match Medley." Introducing the latest Parisian sensation, "Un Pere La Victoire," and all of the new English comic songs, operatic selections, etc ..... Company

"Faggott and Clarionet Solos" ..... Old Hoss

"Strolling in the Green Fields" ..... The Sistern French

"La Bel Masque" ..... Misses Day Markham, Willett, and Berner

"The Spirit of 76," ..... Olympia Quartette

"Dans Du Diable" ..... Company

ACT III.

"Perfect Little Gentlemen" ..... The Seance Seekers

"Good-bye, Good-bye, Good-bye!" ..... Old Hose

Finale—"Good Luck Comes to Those Who Wait" ..... Company

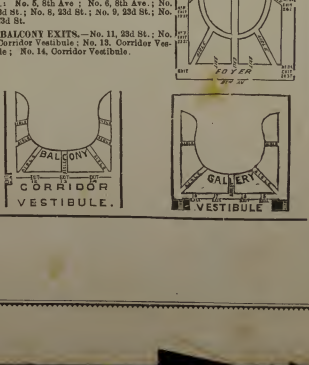
THE SOHMER PIANO IS USED AT THIS THEATRE.

NEXT WEEK,

CARLETON OPERA COMP'Y

CHEW VIRGIN LEAF TOBACCO

EXITS FROM THIS THEATRE



GALLERY EXITS.—No. 15 to 23d St., 16, 17, 18 and 19 Vestibule.

PARQUETTE EXITS.—No. 1, 24th St.; No. 2, 24th St.; No. 3, 24th St.; No. 4, 8th Ave.; No. 5, 8th Ave; No. 6, 8th Ave.; No. 7, 23d St.; No. 8, 23d St.; No. 9, 23d St.; No. 10, 23d St.

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Old established stand, long known as "Cooks Bakery;" lately refitted.

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Margaret Mather,

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Mr. Barnes of N. Y.

The Wife,

Master and Man,

N. C. Goodwin, Jr.

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TONE and DURABILITY
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COMING.

Margaret Mather,

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Mr. Barnes of N. Y.

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WINDSOR HOTEL, APRIL 23, 1883.
DEAR SIR:—YOUR FLOR DE THE ADELINA PATTI CIGARS WILL BE OF SUCH A QUALITY AS TO LEAVE A PLEASANT REMEMBRANCE OF THEIR FLAVOR. THANKING YOU FOR YOUR COURTESY, I REMAIN, DEAR SIR, SINCERELY YOURS,
LOUIS F. FROMER, ESQ. ADELINA PATTI.
E. C. HAZARD & CO.
WHOLESALE AGENTS.

GRAND OPERA HOUSE

PROGRAMME.

NEXT WEEK,

Matinees Wednesday and Saturday,

— THE —

CARLETON OPERA CO.

— IN —

THE BRIGANDS

AN OPERETTA IN THREE ACTS.

Libretto by H. S. LEIGH. Music by J. OFFENBACH

CAST OF CHARACTERS:

FIORELLA, the Brigand's Daughter.....Miss ALICE I. CARLE
FRAGEOLETTO, a Young Farmer.....Miss CLARA LANE
PRINCESS OF GRANADA.....Miss CLARA WISDOM
ADOLPH DE VALLADOLID, her favorite Page.. Miss MARION LANGDON
PIETRO, the Brigand's Lieutenant.....CHAS. A. BIGLOW
ANTONIO Financiere to the Prince of Boboli.....H. W. DODD
PRINCE OF BOBOLI.....H. C. BLAKE
COUNT OF GLORIA CASSIS, Chamberlain to Princess.. J. K. MURRAY
CAPTAIN OF HORSE MARINES.....R. E. DeMESA
BARON OF COMPOTASSO, Master of Ceremonies to the Prince.....D. W. LAMBTON
DOMINO..... } Brigands } H. EHRENT
CARMAGNOLA..... } Brigands } W. WEST
BARBAVANO..... } Brigands } MILES PARKER
THE PRECEPTOR.....H. ELLIS
PIPO, Innkeeper.....J. RIVERSDALE

—AND—

FALSCAPPA, the Brigand Chief.....W. T. CARLETON
Italian Peasant Girls, Horse Marines, Etc

In the Second Act Mr. W. T. Carleton will sing Molloy's Song. "THE THREE BEGGARS."

"ARGUMENT OF THE BRIGANDS."

Falscappa, chief of a band of Italian Brigands, has a lovely daughter, Fiorella. A young farmer, Fragoletto, having met and fallen in love with Fiorella during a professional visit of the brigands to his house, and led by his infatuation joins the robber band; and in proof of his courage, waylays and captures the courier of the Prince of Boboli. The Prince strays into their camp in the absence of the brigands, and is assisted to escape by Fiorella. Falscappa learns from paper in possession of the captured courier, that the Princess Grenada, betrothed to the Prince, is on her way to his palace. The brigand chief decides to intercept at a wayside inn the Princess and the escort sent to receive her, and having substituted a portrait of Fiorella for that of the Princess (who the Prince has never seen), and returning the papers found upon the courier, the latter is allowed to go on his way. The brigands, led by Falscappa, visit the inn, secure the landlord and his servants, and assuming the characters, receive and imprison in the inn both the Princess and the escort sent by the Prince to receive her. Disguising themselves as the Princess and her party, the bandits then repair to the Prince's palace, with the ultimate intention of receiving the dowry due the Princess; but their design is frustrated by the timely arrival of the real Princess. The Prince, however, in gratitude to Fiorella for having saved his life, at her intercession, and upon promise of reformation, permits the bandits to depart in peace.

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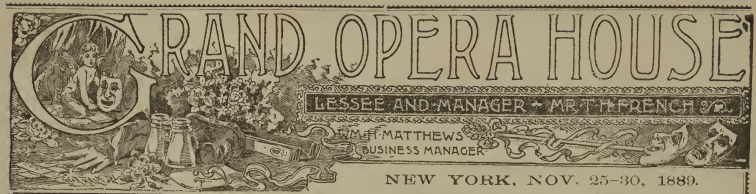
THIS WEEK,

EVANS AND HOEY

Those popular comedians, Evans and Hoey, come to the Grand Opera House the week commencing Monday, January 6th, presenting their new edition of "A Parlor Match," Hoyt's funniest piece which enjoys the reputation of being the greatest farce-comedy success of a generation. It was made such by the brilliant artistic attainments of Messrs. Evans and Hoey, who are recognized as two of the wittiest and cleverest comedians now before the public. "A Parlor Match" is one of those farce-comedies that never grows old, because there is always room for the introduction for something new and pleasing. It is funny because it is made up presented by funny people. There is a why and wherefore for the introduction of the specialties, and they are made part of the comedy and not dragged in without reason. The piece has been materially changed, especially the third act since last seen here. The instrumental music, songs and dances are all new this season and so is much of the "business." Part of the success of Messrs. Evans and Hoey is due to the fact that each year that they come around they have something new to present and it is change the public wants after all.

Among the new specialties introduced this season, is the Long Skirt Dance, by the French Twin Sisters. Four pretty and handsomely costumed young girls will be seen in the "La Bal Masque," which is one of the taking features this season. The Olympia Quartette will be heard again. Mr. Hoey will sing his topical song, entitled "Good By, Good By, Good By," which is quoted everywhere this season. The stars are accompanied by that charming soubrette Miss Minnie French, who still plays "Innocent Kidd," she is graceful and pleasing, and is favorably remembered here, and their company is the best and strongest organization they have ever carried.



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Shoulder Bamboo ..... Hannes and Tun
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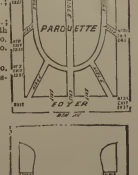

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NEXT WEEK

For Next Week at the Grand Opera House, there will be the strongest of melo-dramatic attractions and one that appeals strongly to popular tastes—a great production of "Hands Across the Sea." Since its successful production in this city early in the season, Henry Petitt's latest and grandest melo-drama has become the sole property of the enterprising managers, Messrs. Jefferson and Taylor, who was confident that they have in this play a worthy successor to their "Dark Secret." "Hands Across the Sea" is one of those plays which have obtained such favor upon the English stage of late years. It is a piece in which ingenuity of situation, happy choice of the the novel in scenery, interesting diversity of character, and a steady occurance of the theatrically picturesque serve to make and evening at the theatre more envoyable. "Hands Across the Sea" was voted an immense success on its first production in Philadelphia, and the run of 100 nights just completed in Boston confirms the verdict. It has been carefully revised by that prince of stage adapters, C. B. Jefferson, and will present many novel points of interest at the Grand Opera House next week. In scenic and realistic effects, this will practically be a new production. The famous artists, Messrs. Goatcher and Young, with their entire corps of artists, have been working night and day for several weeks on the great steamship scene, designed by Mr. Jefferson for this production and fitted the great stage of the Grand Opera House. This scene in the fourth act, it is promised, will make a sensation, that will take the wind out of the sails of all the constructors of marine effects. A novel vein of realism will be a fog at sea, with the vessels signaling each other; the clearing scene, discovering a view of the steamship Australia in a rolling sea, with the French Gunboat in the offing, sending its launch with marines and sailors to search the British steamer for the fugitives. Another touch of realism will be given to the scene in the prison-yard, in which there will be used a fac-simile of a real guillotine constructed from diagrams and measurements made by one of the managers in Paris last summer. While expending several thousands of dollars on the scenic part of this production, Messrs. Jefferson & Taylor have been duly mindful of the dramatic requirements of the piece, and have engaged a remarkably strong company, including Edna Carey, who will appear in the part of "Lillian Melford," with W. G. Beach as "Jack Dudley," and the popular young comedian John Buckstone, in his original character of "Tom Bassett."

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HANDS ACROSS THE SEA

By HENRY PETTITT, author of "The World," "Romany Rye," "Harbor Lights," "In the Ranks," &c.

CAST OF CHARACTERS:

JACK DUDLEY, a young English farmer.....Mr. WM. G. BEACH
JEAN DE LUSSAC, a gambling-house tout.....Mr. PEYTON GIBBS
TOM BASSETT, a young country gentleman.....Mr. JOHN BUCKSTONE
DICK MELFORD, alias King of Australia.....Mr. WM. H. WELLIS
ROBERT STILLWOOD, son of Joseph Stillwood.....Mr. E. B. TILTON
COUNT PAUL DU RENAL, a Parisian.....Mr. J. N. FURLONG
CAPTAIN LAND, captain of the S. S. Australasian.....Mr. J. W. ATKINSON
JOSEPH STILLWOOD, a Devonshire landowner.....Mr. JAMES OTLEY
HIRAM HICCORY, from Chicago.....Mr. GUS HYDE
LIEUTENANT VICTOR, French naval officer.....Mr. GEORGE DUVAL
DE COURCELLES, French minister.....Mr. ST. JAMES
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INSPECTOR THOMPSON, of the Australian police..Mr. ROBERT HAMLIN
WAITER at the GRAND HOTEL in PARIS...Mr. WILLIAM RICHARDSON
CHIEF OFFICER OF THE S. S. AUSTRALASIAN.....Mr. L. RUBEL
OFFICER OF GENDARMES.....Mr. W. THOMPSON
LILIAN MELFORD, Dick Melford's daughter.....Miss EDNA CAREY
LUCY NETTLEFORD, Joseph Nettleford's stepdaughter, ...Miss ANNA BELLMONT
MADAME VALLERIE, keeper of a gambling saloon..Miss LIZZIE SCANLAN
POLLY, servant.....Miss VIZETELL
French Soldiers, Sailors, Passengers, Convicts, Gendarme, French Marines, Farmers, etc.

SYNOPSIS OF SCENES.

ACT I.—DEVONSHIRE. Nettlefold Farm.

ACT II.—PARIS. Twelve months later.

SCENE 1. Room in the Grand Hotel in Parie.
SCENE 2. Corridor of Hotel.
SCENE 3. At Madame Valleries.
SCENE 4. The Courtyard.

ACT III.—PARIS.

SCENE 1. The Minister's Bureau.
SCENE 2. Exterior of the Prison La Roquette.
SCENE 3. Interior of the Prison La Roquette.
SCENE 4. The Courtyard of the Prison La Roquette.

ACT IV.—On the High Seas. Deck of the S. S. "Australasian."

ACT V.—AUSTRALIA. Sydney Harbor.

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NEW YORK, NOV. 11–16, 1889.

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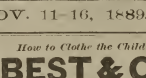
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Doctor Mickett	Henry Davis
Brown	C. St. Aubyne
First Keeper of Insane Asylum	J. E. Williams
Second Keeper of Insane Asylum	George Jackson
Johnnie Johns	W. C. Uher
Collie Parker	Miss Maude White
Mrs. Parker	Miss Tillie Shields
Lady Grace Howard	Miss Laura Howe
Miss Crumbly	Miss Tillie Shields
Maria Snatters	Miss Gipsy Alcott
Laura Mythe	Miss Laura St. Clair
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GRAND OPERA HOUSE

PROGRAMME.—Continued.

ACT I. "The Grange," County Seat of Uncle Joe Parker, near Melbourne Australia.

ACT II.—Richard Parker's Chambers, Melbourne, Australia.

ACT III.—Dr. Mickett's Boarding House.

ACT IV.—Ranch of Fritz.

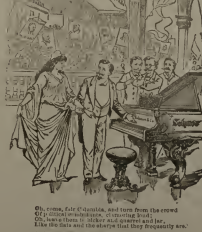
J. KLINE EMMET, Jr. ..... Manager
FRANK WEBBE ..... Musical Director
C. ST. AUBYNE ..... Stage Manager

NOTE.—A bird peculiar to Australia is the "Giant Kingfisher," or "Piping Crow," or "Musical Magpie," or Settler's Clock," or, to use the term everywhere applied, "the Laughing Jackass." Its extraordinary note, and insane and yet good humored prolonged and loud cachinnation is unique, and so is the appearance of the bird. It is a great Australian favorite, is never shot, and as a consequence is tolerant of man. It is called "Settler's Clock" in the bush by virtue of its regular hilarious uproar at noon tide, and of its far-ahead "salutation to the moon, will equally make any city reserve lively with its note. A dog-show was recently held in the Melbourne Exhibition. Five hundred dogs naturally made themselves audible. But above all the discord was heard the laugh of the Giant Kingfisher.

THE SOHMER PIANO IS USED AT THIS THEATRE.

NEXT WEEK,

A DARK SECRET

CHEW VIRGIN LEAF TOBACCO

Oh come, fair Calantha, and turn from the crowd
Those eyes that are shining with love;
Oh, leave them a while! And quarrel and fight for,
Like the fats and the sharps that they frequently are.

And then in the twilight's mystical, romantic,
That lends Time's hideous and fell power to beat,
For the heavenly Pianos, or certain as fate,
Is "The Knell" to win, for the year "

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No Extra Charge on this Train.
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M. C. ROACH, *Gen'l Eastern Pass. Agent,*
413 Broadway, New York.

NEXT WEEK.

A DARK SECRET

"The first and best of The Aquatic Dramas" returns to the Grand Opera. Since its first production in this country it has become a National Success and scored triumph after triumph. This season new scenery of great beauty has been painted for it, making a series of very elaborate and striking stage pitcures. The set representing the old Church at Henley is exceedingly handsome, especially when illuminated for the night effect. Two steam launches are now used, with other river craft innumerable. In the picturesque eight scene these move over the water with colored lanterns, and constitute a most charming and delightful feature, while the excellent singing of a quartette of fine voices adds vastly to the romantic and striking effect.

In the Henley Regatta Scene the World's Champion Oarsman, Mr. Edward Hanlan, will row. Incidental to this stirring scene are a number of novel and surprising specialties, performed by popular and accomplished artists which can not fail to entertain everybody. Among which are the famous Herbert Brothers, acknowledged America's best acrobats. The entire play has been vastly improved, so that it is virtually new throughout, and will scarcely be recognized by those who saw it last season. Every detail of the production has received scrupulous care, and at all points absolute perfection has been attained.

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PROGRAMME.

NEXT WEEK!

Matinees Wednesday and Saturday,

An Elaborate Production of the Popular Success, C. B. Jefferson and H. S. Taylor's Grand Aquatic Spectacle.

A DARK SECRET

By Messrs. James Willing, Jr. and John Douglass, of London, England, with the Original Cast, Scenery and Realistic Effects. Presented during the recent Successful Run of 100 Nights at the Academy of Music, New York City.

CAST OF CHARACTERS.

JAMES NORTON..... } Brothers } ..... J. S. THOMPSON
JONAS NORTON..... } ..... JOSEPH MASON
STEPHAN, the Son of Jonas..... HENRY E. WALTON
MARTIN BROOKE, of Oxford University..... HORACE VINTON
NAT DICKSON..... CHARLES JONES
JEM SLIM..... C. L. WARREN
MR. ARTHUR LOATES, James Norton's Solicitor..... JOHN ARCHER
MR. CECIL RAYNES, Jonas Norton's Solicitor..... J. HAYNES
BRISTLETOP, a Waiter at Henley..... J. GRIFFIN
POLICEMAN, not long on the force..... E. L. ROBERTS
OARSMAN, on a visit to England..... GEORGE H. HOSMER
YOKEL..... W. S. EVANS
CHAWLES, of the Oxfords..... H. E. JONES
BOATMAN..... J. E. FUGITIVE
PICO DUMPTY, a traveling clown..... S. D. TAYLOR
MAY JOYCE, Nellie's Sister..... Miss ETELKA A. WARDELL
NELLIE, James Norton's Daughter..... Miss LILIAN BILLINGS
EMILIE D'ESTERE, known as Mme. La Fontaine, a Governess, ... Mlle. LIDIANA MISKA
BESSIE DICKSON, a Gypsy Girl ..... Miss NELLIE BILLINGS
Poschers, Boatmen, Henley Visitors, Constables, etc.

—SYNOPSIS—

ACT I—The suicide. SCENE 1—Gardens of Priory House, Laleham, Surrey. SCENE 2—The poacher's house, Feltham woods. SCENE 3—The tower chamber, Clavering.

ACT II (Five years after.) SCENE 4—Clavering woods and lake of real water. Stephen's fishing excursion. SCENE 5—The lane near Whitechurch. SCENE 6—Jonas' room at Clavering Court.

ACT III—The dangerous signal. SCENE 7—A Restaurant at Henley. SCENE 8—Scene on the towing path. SCENE 9—HENLEY ON THE THAMES. The race for the Diamond Sculls. A lively day. An accident to the Dude.

ACT IV—The Old Church at Henley. An original act written and arranged by C. B. Jefferson.) Stephen's discovery. The death struggle. The realistic drowning scene. The terrific rain storm of real water

ACT V—The Tower Chamber.

THE BEAUTIFUL STEAM LAUNCH, "DARK SECRET."

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Joseph Mason		Stage Manager
Fritz Gunther		Stage Machinist

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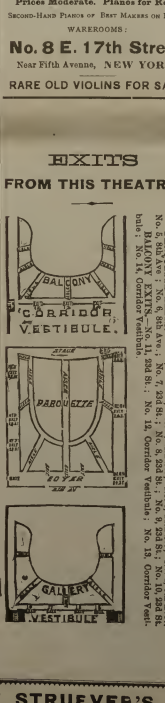

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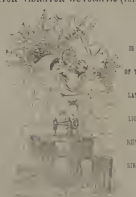

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Mrs. Parker	Miss Tillie Shields
Lady Grace Howard	Miss Laura Howe
Miss Crumbly	Miss Tilli Shields
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GRAND OPERA HOUSE

PROGRAMME.—Continued.

ACT I. "The Grange," Country Seat of Uncle Joe Parker, near Melbourne Australia.

ACT II.—Richard Parker's Chambers, Melbourne, Australia.

ACT III. Dr. Mickett's Boarding House.

ACT IV.—Ranch of Fritz.

J. KLINE EMMET.....Manager
FRANK WEBBE.....Musical Director
C. ST. AUBYNE.....Stage Manager

NOTE.—A bird peculiar to Australia is the "Giant Kingfisher," or "Piping Crow," or "Musical Magpie," or Settler's Clock," or, to use the term everywhere applied, "the Laughing Jackass." Its extraordinary note, and insane and yet good humored prolonged and long cachinnation is unique and so is the appearance of the bird. It is a great Australian favorite, it never shot, and as a consequence is tolerant of man. It is called "Settler's Clock" in the belief he is correct at his regular distances uproar at noon tide, and as it is believed "acclimatization is the mean, will equally make any city receive lively what it is not. A fine show was recently held in the Melbourne Exhibition. Five hundred dogs naturally made the house look terrible. But above all the sound was heard the laugh of the Giant Kingfisher.

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NEXT WEEK.

A

DARK SECRET

"The first and best of The Aquatic Dramas" returns to the Grand Opera. Since its first production in this country it has become a National Success and scored triumph after triumph. This season new scenery of great beauty has been painted for it, making a series of very elaborate and striking stage pictures. The set representing the old Church at Henley is exceedingly handsome, especially when illuminated for the night effect. Two steam launches are now used, with other river craft innumerable. In the picturesque night scene these move over the water with colored lanterns, and constitute a most charming and delightful feature, while the excellent singing of a quartette of fine voices adds vastly to the romantic and striking effect.

In the Henley Regatta Scene the Champion American Oarsman, George Hosmer, will row. Incidental to this stirring scene are a number of novel and surprising specialties, performed by popular and accomplished artists which can not fail to entertain everybody. Among which are the famous Herbert Brothers, acknowledged America's best acrobats. The entire play has been vastly improved, so that it is virtually new throughout, and will scarcely be recognized by those who saw it last season. Every detail of the production has received scrupulous care, and at all points absolute perfection has been attained.

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JONAS NORTON		JOSEPH MASON
STEPHAN, the Son of Jonas		HENRY E. WALTON
MARTIN BROOKE, of Oxford University		HORACE VINTON
NAT DICKSON		CHARLES JONES
JEM LIM		C. L. WARREN
MR. ARTHUR LOATES, James Norton's Solicitor		JOHN ARCHER
MR. CECIL HAYNES, Jonas Norton's Solicitor		J. HAYNES
BRISTLETOP, a Waiter at Henley		J. GRIFFIN
POLICEMAN, not long on the force		E. L. ROBERTS
OARSMEN, on a visit to England		GEORGE H HOSMER
YOKEL		W. S. EVANS
CHAWLES, of the Oxfords		H. E. JONES
BOATMAN		J. E. FUGITIVE
PEG DEMPSY, a traveling clown		S. D. TAYLOR
MAY JOYCE, Nellie's Sister		Miss ETELKA A. WARDELL
NELLIE, James Norton's Daughter		Miss LILLIAN BILLINGS
EMILIE D'ESTERE, known as Mme. La Fountaine, a Governess		Mlle. LIDJANA MISKA
BESSIE DICKSON, a Gypsy Girl		Miss NELLIE BILLINGS

Poachers, Boatmen, Henley Visitors, Constables, etc.

SYNOPSIS

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ACT V—The Tower Chamber

THE BEAUTIFUL STEAM LAUNCH, "DARK SECRET."

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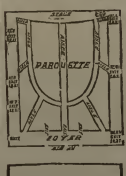

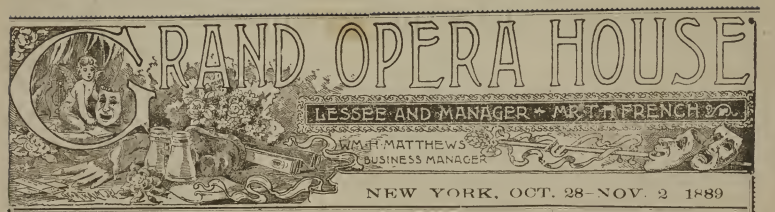

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Overture (introducing the little drum major, FRANK EGAN, Company (Arranged by Prof. Carpeotor.)

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Comic Song, "I did it."....W. H. Smith

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"Honor and Honor".....Bob Slavin

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Election Week.

CORA TANNER

IN

"FASCINATION."

Beginning Monday, November 4th, handsome CORA TANNER will be the attraction at this theatre, appearing in her charming play, "Fascination." Miss Tanner has achieved a wonderful success in this play. She is called upon to play a dual role, appearing first as a woman and later as a young boy, disguised, in order to watch her lover, whom she suspects of being false to her. The superb work done by Miss Tanner has received the highest kind of praise from the press. She has appeared in all the principal cities, having played the two characters over 325 times, and everywhere her success has been most pronounced. The production here will be in every respect equal to the original. The scenery has all been made new, and will be used here. Regarding the company supporting Miss Tanner, nothing but praise can be said of it. Great care has been used in selecting it, and as the parts are all good, it requires a particularly strong company, and this it has. "Fascination" is sure to fascinate large audiences during its engagement. In addition to the regular Wednesday and Saturday Matinees, a special Matinee will be given on Tuesday, November 5th (Election Day).

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PROGRAMME.

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SPECIAL MATINEE

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Engagement of the Talented American Star,

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Under the Management of COL. WM. E. SINN, of the Park Theatre, Brooklyn. Second Season in Robert Buchanan's Interesting Comedy-Drama, entitled

FASCINATION

THE CAST.

LADY MADGE SLASHTON.	Miss CORA TANNER
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REV. MR. OOLLEY	Mr CHARLES COOTE
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MISS DOTTIE DESTRANGE	Mise LUCY ESCOTT
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MRS ISAACSON	Mise ANNIE MOLTON
ADELE, maid to Mrs Delemere	Miss LIZZIE MOORE

The play produced under the Stage Management of..... Mr CHARLES COOTE

SYNOPSIS

ACT I.—Fascination. Duke of Hurlingham's residence up the Thames.

ACT II.—Mystification. Scene 1—Opera Comique. Scene 2. Rose Delemere's home, Berkeley Square.

ACT III.—Explanation. At Arabella Armhurst's, Cavendish Square.

NOTE.—Every scene used in the presentation of "Fascination" painted by Seymour D. Parker, of the Sinn's Park Theatre, Brooklyn, New York.

Between Acts II and III. the orchestra will play the "Fascination Waltzes," dedicated to Miss Tanner.

Executive of Cora Tanner Fascination Co.

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George W. Sammie ..... Acting Manager
Wm I. Grover ..... Business Manager
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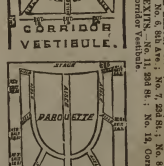

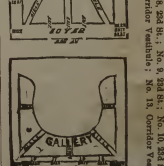

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Capt. Benton..... Mr. James Cody

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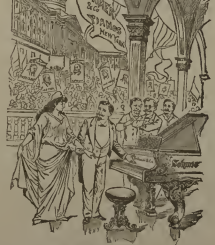
Oh, come, Fat Canada, and turn from the crowd
Oh, come, Fat Canada, and turn from the crowd
Oh, come then, to Mother Country's proud
Like the fish and the sturgis (and they frequently are.)

And turn to the instrument perfect, complete,
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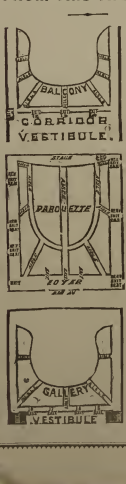

GALLERY EXITS.—Nos. 15 to 24, 8th st.; 16, 17, 18 and 19 Vestibule.

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ACT I. Scene 1—Talamea's Studio in Athens. [The drapery on this scene are from Messrs. Cooke & Cravens. Opening Chorus, "The Invocation." Aria in Marble. Quartette, "We are the Duchess' Daughters." Ladies Pattie Nattie, Nattie, Mattie. The demand, the dispute, the denial, the determination. Adieus, the Living Statue. Pedestal Glee. Dance. Ad-vic. Chorus, "It's Alive." Scene 2—The Humble But Honest Home of the Miller. The Village Beauty. Ballad, "I'm a Merry Little Mountain Maid," Rosetta. The Pet of Duchess. The Villainous Margin. The Miller's Daily Anathema. Trio, Rosetta, Marquis, Turks. Scene 3—Garden of the Duchess of Arno's Palace in Venice. The Duchess, Guards and Ladies of the Oriental Servitors. Chorus of the Little Boy Grooms. Arrival of Adonis. Song, "The Susceptible Statuette," Adonis. Comparative examination of Statuary. Adonis Displays Aesthetic. Lightning Calculation on the Blackboard. The Perfidious Peer and Nature's Nobleman. The contest with the Pole. Love at first sight. Introduction to hers. Love and Dance. "Mo's Romantic Meeting," Adonis and Rosetta. The Father Appeased. The Conferees Indignant. The Duchess Enraged. The Duchess Pacified. Rosetta Pacified. Adonis Disgusted. The Magic Cane. Grand Finale, "He Would Away," Adonis and the characters.
Between the Acts, the Orchestra will perform the ADONIS GAVOTTE.
Composed by Mr. EDWARD E. RICE..... Dedicated to Mr. HENRY E. DIXEY
In the opening scene of Act II, Mr. DIXEY will sing the popular song,
"IT'S ENGLISH, YOU KNOW"..... music by EDWARD E. RICE
ACT II. Scene 1—A Country Village. Chorus, "Oh, we are on a Country Tribune in search of Adonis." Ballad, Tolanea. The Serpent and the Dove. Dis...ase the Fiery. "It's English, You Know." Scene 2—The Miller's Dell. The Village Fete. The Opera Dancers. Dragoon the Second, The Unsophisticated Country Girl. Recitative and Pas Seul. The Home-Made Cross. Chorus, "The Homely Bride." Disguise the Third. Discovered. But Not Identified. Recitative, "He's Safe." Scene 3—Clement Avenue. The Miller's Chance. The Typical Policeman. Scene 4—Interior of a Country Store. Adonis Stores Away. Rosetta Pursued. Dragoon Deposed. Final Decision. Adonis Petrified. Grand Finale.
At the close of the Performance the Orchestra will perform the
ADONIS QUICKSTEP ..... by EDWARD E. RICE

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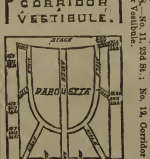

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Between the Acts, the Orchestra will perform the ADONIS GAVOTTE, Composed by Mr. EDWARD E. RICE ... Dedicated to Mr. HENRY E. DIXEY

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ACT II. Scene 1—A Country Village. Chorus, "Oh, yes, we are the Chorus." Talamea in search of Adonis. Ballad, Talamea, "The Serpent and the Dove." Duet, "It's English, You Know." The Miller's Pets. The Village Fete. The Opening Chorus. Dance the Second. The Disciplined Country Band. Recital to suit Pa Scripps. Dance the Chorus. "The Blushing Bride." Dispute the Third, Discovered. But Real Love. Scene 2—"He's Safe." Chorus, "Grand Avenue." The Artful Dodge. The Typical Policeman. Scene —Interior of a Country Store Ad-ain in Several New Roles. Pursuit. Deception. Despair. Final Decision. Adonis Reunited. Grand Finale.

At the close of the Performance the Orchestra will perform the ADONIS QUICKSTEP ... By EDWARD E. RICE

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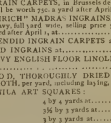

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What an Eminent Musician says of the
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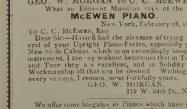

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PROGRAMME.—Continued.

SYNOPSIS.

ACT I.—Street in Verona. Grand Hall in Capulet's House.
ACT II.—A Monastery. Garden in Capulet's House
ACT III.—The Garden Juliet's Chamber
ACT IV.—Street in Verona. Juliet's Chamber.
ACT V.—Street in Mantua. The Tomb of the Capulets

The Incidental Music Composed by..... Mr. T. E. THORNE

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2.—SELECTION—"Mignon,"..... THOMAS
3.—SERENADE—"Taigane,"..... NEBE
4.—SARABAND..... YOUNG
5.—REVERIE..... VIEUXTEMPS

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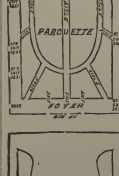

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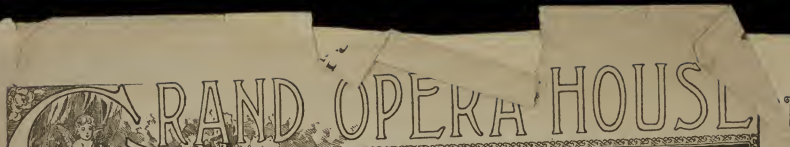

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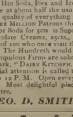

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2.—SELECTION.....Gasparone.....Millocker
3.—VALSE.....Visions D'Amour.....Delbarck
4.—CHARACTER PIECE..."The Lover and the Nightingale".....Langey
5.—POTPOURRI.....The Musical Workbasket.....—
6.—GAVOTTE.....The First Henri Throb.....Ellenberg
7.—SPANISH BOLERO.....Bossini

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33 PER CENT
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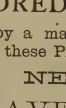

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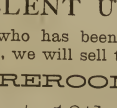

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Used by the Japanese for ages in various forms, mostly fluoid, for the removal of nervous pain. This simple and pure substance is now obtained solid and is used by simply inhaling. It has become the greatest novelty of the age and is known as MENTHOLINE the best cure for Nervous Headache, Toothache, Earache, and other nervous pains. Sold by all druggists at 25 Cents.
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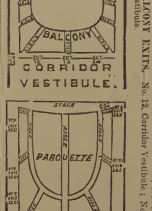

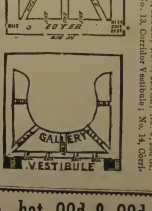
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KATE

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—IN A—

GRAND REVIVAL

—OF THE—

TWO

ORPHANS

MATINEES

WEDNESDAY

—AND—

SATURDAY

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PROGRAMME.
Lessee and Manager.....Mr T. H. FRENCH

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Doors open Evenings, 7½ o'clock. Curtain rises at 8 o'clock.
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Written by SIR CHARLES YOUNG.

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LORD DRELINCOURT.....Mr. S. MILI ER KENT
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MR. CHAPSTONE, Q C.....Mr. H. S. MILLWARD
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MR. NETHERBY, M. P.....Mr. HARRY J. HOLLIDAY
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NINA (Mrs. Ralston).....Miss ADA DYAS
AGNES, her daughter.....Miss EVELYN CAMPBELL
LADY DUNSOOMPE.....Miss JENNIE EUSTACE
MRS. CHAPSTONE.....Miss KATE FERGUSON

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THE TIME OF THE PLAY IS THE PRESENT.
ACTS I and II.—Mrs. Ralston's apartment in the town house of the Ralstons in Regent's Park. Conservatory at back.
ACT III.—The Library at Ardleigh Court, Ralston's country house.
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Oysters in every style. Extra Pilsner (Lion Brewery) Bier on draught
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Beautiful,
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This gentleman has, for the past three seasons, occupied the Grand Opera House Sunday evenings, delighting audiences no'ed for their intelligence and culture. The popularity of these entertainments is evident from the large attendance each evening of this, his fourth season in New York. During the summer he visits Europe, and with the ease of Alladin he seems to catch the spirit of every place he visits; so much so that he is able to make his auditor almost believe that the journey taken by means of these illustrated and descriptive lectures is a reality.

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To the young face Pozzoni's Powder gives fresher charms; to the old, renewed youth. For sale by all druggists and Fancy goods dealers.

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2.—SELECTION ..... "Lucia." ..... Donnezetti
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Prof. CROMWELL
LECTURES ON
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SWITZERLAND AND THE ALPS.

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PIANOS SOHMER PIANOS
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Open from 7 A. M. to 12 Midnight.
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There are over twenty good hotels within hailing distance of the Clarendon, 4th and 5th Fourteenth horse-cars, Union Square, with furnished rooms at $1 per day and upwards. The traveling public find it both pleasant and profitable to engage rooms at any one of these and dine at the Dairy Kitchen, where a list of it, its location and prices can be had. 500 seating capacity. Exquisite music daily.

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Invigorates the whole system.
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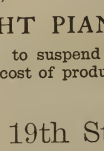

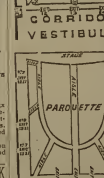

GALLERY EXITS.—Nos. 15, 16, 17 and 18, Vestibule.
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Grand Opera House

EIGHTH AVENUE AND 23d STREET, NEW YORK.

Mr. T. H. FRENCH - - - Lessee and Manager

NEW YORK, MAY 29, 1886

MORIARTY'S SONG OF THE TIMES

I.

Oh, Matrons and Maidens, listen, now do,
A song I will sing you, and speedily too,
Of Furniture fine, and how it is made,
Of the frame work, the fixing, the upholstering and shade.

II.

Now in buying of goods, I know of one place,
That I'm telling the truth is a certain sure case
For thousands have been—Parlor Sets to secure,
At Moriarty's—number one—on avenue four.

III.

The assortment he keeps is so large and so fine
The cheapest—yet best—in the furniture line;
And the terms are so easy—I vow and declare
You'll always find Moriarty act on the square.

IV.

All you that are furnishing your house anew,
Or young folks who are beginning the same thing to do,
Just go to the Fourth Avenue, the number is one,
And you quickly will find your furnishing done.

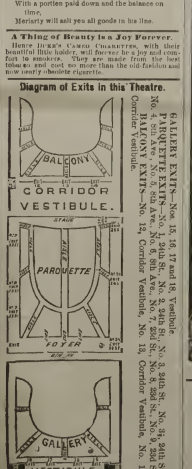
V.

All folks that are honest and owing to host,
Can have what they want, on terms that will suit,
With a portion paid down and the balance on time,
Moriarty will suit you all goods in his line.

A Thing of Beauty is a Joy Forever.

Henry Burke's Cameo Cigarettes, with their beautiful little holder, will forever be a joy and comfort to smokers. They are made from the best tobacco, and cost no more than the old-fashion and now nearly obsolete cigarette.

Diagram of Exits in this Theatre.



PARQUETTE EXITS—Nos. 15, 16, 17 and 18, Vestibule No. 4, 8th Av., No. 6, 8th Av., No. 7, 23d St., No. 8, 23d St., No. 9, 24th St., No. 10, 24th St., No. 11, 8th Av., No. 12, 8th Av.
BALCONY EXITS—No. 12, Corridor Vestibule, No. 13, Corridor Vestibule, No. 14, Corridor Vestibule.

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Base Ball Games,
AT
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May 25 and 30 ..... METS. vs. ST. LOUIS
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My light-fingered acquaintance is very cold-snake and covets my Diamond Scarf Pin. But I am rather a wide-awake chap myself, having secured thepin by

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Famous Scarf and Bonnet Pin Holder

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Mr. LESTER WALLACK

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Every Member of Wallack's Theatre Company.

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—GOLDSMITH'S GREAT COMEDY,—

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UNEQUALLED ON THE PRESENT STAGE.

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SYNOPSIS OF SCENERY.

ACT I.—Ante-room at Mr. Hardcastle's. Scene 2—Interior of the "Three Jolly Pigeons" Inn.

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and all lovers of out-door sports, will find Benson's plasters exactly what they need for the quick relief and cure of muscular sprains, strains, stitches, rheumatic attacks, pains in the chest or side, and all ailments resulting from over-exertion and exposure. No other external remedy can compare with them in efficiency or quickness. Always safe, agreeable and reliable. Take them with you on your summer excursions. Beware how imitations offered under similar names. Insist on having Benson's.

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Black Goods, too, deserve a word of mention. Many ladies do not realize how large and varied a line of these we keep in stock ner at what very low prices we sell them. For instance, we shall offer to-morrow a combination lot of goods—all wool black cashmeres, all wool homespuns, Henrietta cloth, cloudon cloth and cameis hair suitings, 36 to 40 inches wide We sell them only while they last, as quantity is limited, and will give only one dress length to a customer. They are worth from 50 cents to 75 cents a yard, and we mark them all at the uniform price of
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Then there are the Wash Goods, all at low prices. Ginghams, for example, fine quality, new patterns—every lady knows their real value—are marked at only
FOUR AND-A-HALF CENTS A YARD.

Do you want a cloak? It's late in the season to be sure! Look at the prices! We are selling English seal plush sacques $25, $30 $35 and $40 goods, satin lined, with channels pockets and real seal trimmings, at half price Or, if you want something cheaper here is a variety of cloth newmarkets, made to sell at $12.50 and $16 50, and marked down to
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Suits, too. Latest styles, best materials, desirable goods in every way. All at low prices. Among the rest some all wool homespun suits, beautifully made and finished, which you would find it hard to match for less than $15, $16 or $20, but of which we offer you your choice at only
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(in their phenomenal laughing success,

"OVER THE GARDEN WALL."

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The popular and versatile artists, Mr. and Mrs. Geo. S. Knight, appear at the Grand Opera House on Monday, March 24, in their successful and unique farcical comedy, "Over the Garden Wall." This event produced will be treated as one of the marked successes of last season at the Fifth Avenue Theatre where it enjoyed the favor of large audiences throughout the engagement. Mr. Knight who stands at the head of German character comedians, has elaborated and improved the part of J. Julius Su ts, the ambitious politician, and has surrounded for the part entirely new musical songs. Mrs Knight still retains the charming piquancy and shin which made her fam as one of the Worrell Sisters, will again assume the part of Nellie Wraggle, in which she was received with such marked favor everywhere the play was produced. On of the drollest conceptions in the piece Our Own Bridget—"That'll be nice" made a great hit last season in the hands o Mr. Geo. W. Monroe, who will again appear in the part. The other characters are in the hands of capable people. "Over the Garden Wall" has been entirely reconstructed since it has last been seen in New York. New business, characters, song and music have been added, and everything calculated to add zest and go to the performance has been incorporated. "Constructed for laughing purposes only." "Over the Garden Wall" fills the bill and will surely repeat its former success.

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ALSO,

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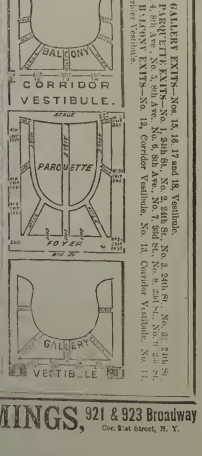

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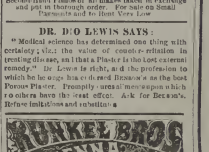

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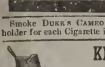

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A French-American who is mysterious.
TOPPLEBY, a waiter who is ubiquitous ..... Mr. MARTIN
THISWAY, an usher who is disguised ..... Mr. J. A. ANDERSON
O'CLAIR, a policeman who is "one of the finest" ..... Mr. H. DEAVES
MRS. LOUISA TUPPER, a wife who is bored. Miss LOUISA WALLACE
MARY, a domestic who is ambitious ..... Miss CHARLINE WEIDMAN

ACT I.—Apartments in T. T. Tupper's House. The loving husband. The indifferent wife. The friendly brother. The susceptible maid. The anxious lover. The embarrassed manager. The little French milliner. The plot.

ACT II.—Scene 1.—Lobby of Poster's Cafe Chantant. The traitor husband. The jealous lover. The alarmed brother-in-law. Scene 2—Stage of the Cafe Chantant. During the scene Mlle. Marie Aimée will render some of her most famous and world renowned Chansonettes. Scene 3. A scene which is to be used merely for the purpose of disclosing the fact that the performance in the Cafe Chantant is at an end. Scene 4. After the performance on the stage. The indignant wife. The non-plussed husband. The timely lie. The appointment. The disposal of the intrusive lover. Development of the plot.

ACT III—Scene 1.—Elegant apartments in the Fifth Avenue Hotel. The newspaper plotters. The wife's call. The lunch. The discovery. The explanation. Off to the Texas ranch.

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SELECTION, "Faust," ..... Gounod
SCENA ET ARIA ..... Oberon
THE FIRST HEART THROBS ..... Ellsberg

FOR REMAINDER OF PROGRAMME SEE NEXT PAGE.

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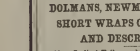

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PARQUETTE EXITS—No. 1, 2nd Ave.; No. 2, 8th Ave.; No. 3, 8th Ave.; No. 4, 2nd Ave.; No. 5, 2nd Ave.; No. 6, 2nd Ave.; No. 7, 2nd St.; No. 8, 2nd St.; No. 9, 2nd St.
BALCONY EXITS—No. 13, Corridor Vestibule, No. 12, Corridor Vestibule, No. 14, Corridor Vestibule.

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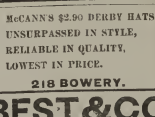

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RESERVED SEATS, Orchestra Circle and Balcony.....50 Cents

Doors Open, Evening at 7½ o'clock. Curtain Rises at 8 o'clock.
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Regular season begins Monday Evening, August 24th.

Every Evening at 8, Wednesday and Saturday, Matinees, at 2,

MORTIMER MURDOCH'S MELO-DRAMA

A BRAVE WOMAN

—CAST:—

JAMES M. HARDIE, whose thoughts are all for Lillian.....IVIE EVERLEIGH
SARA VON LEER, whose thoughts are all for Ivie.....LILLIAN BELL
SIR ARTHUR EVERLEIGH, as proud as Lucifer.....Mr. DAN'L RALTON
WARD CREE, a "Serpent" with the smile of an angel, Mr. HAL CLARENDON
SANDIE ORAM, not such a fool as some folks think him, Mr. GEO. D. FAWCETT
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During the Evening the following music will be performed by the Orchestra under the direction of ALBERT ANDERSON.

1. OVERTURE, "Jubilee,".....BACH
2. SELECTIONS, from "The Mikado,".....SULLIVAN
3. ROMANCE, "Did'st thou but know."
(Solo for Trombone)
4. SPANISH DANCES.....MOSKOWZKY
5. ENTRE-ACT, "Mignon".....THOMAS
6. PERSIAN SCHA-WACHE.....GIESE

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REGULAR SEASON 1885-86

Begins Monday evening, Aug. 24th, with an elaborate production of Mortimer Murdoch's melo-drama, "A Brave Woman," to be followed Monday evening, Aug. 31st, by a reproduction of Buchanan's successful drama, "Storm Beaten," which played to the capacity of this theatre a year ago. Entirely new scenery and properties will be used in this re production. Of the cast, Edmund Collier has been retained and will repeat his powerful impersonation of Christian Christonson. The company will also include Joseph P. Winter, Archie Cooper, Lizzie C. Hudson, &c., &c.

Of a recent production of "Storm Beaten" at this theatre, the N. Y. Herald speaks as follows: "The spectacular drama "Storm Beaten" was revived at the Grand Opera House last evening with a strong cast. Mr. Edmund Collier played the part of Christian Christanson in a manly, vigorous manner, and Mr. John T. Burke gave a fair rendering of the thankless part of Richard Orchardson. Miss Lizzie C. Hudson's Kate Christianson was an admirable piece of acting, well sustained throughout, and in her scenes with her brother and her lover in the early acts of the play was specially good. Miss Charlotte Wayland made an admirable Priscilla, quite tender and loving; she left little to be desired in her presentation of the daughter of the blind preacher. Both ladies made decidedly favorable impressions on the audience, and won frequent encores. The comedy element of the drama was fairly sustained by Miss May Steele as Sally Marvel and Mr. Bruno as Jabez Greene.

Due notice will be given of the appearance of other stars and combinations—the very best of which have been engaged.

The prices will remain the same, viz: 25, 50, 75 cents and $1.00.

Matinees Wednesday and Saturday.

Diagram of Exits in this Theatre.

GALLERY EXITS.—No. 10, 11, 17 and 18, Vestibule.
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Per Week ending May 7th 1881.

Fanny Davenport in "Pique."

The management will present this evening and during the week Miss Fanny Davenport, who will appear in her popular drama of "Pique," with which her reputation in this city is particularly identified. Indeed, to her talents, that drama is largely indebted for the reputation it has long enjoyed as a profitable stage enterprise. Miss Davenport is peculiarly happy in her delineation of an eccentric character, an example of which she presents in the closing act of "Pique," as well as in several of the drama where she takes leave of her personal identity and establishes a creation for herself. Miss Davenport playing her original part of *Mabel Renfrew*, and *Matthew Scrudish* by Mr. J. B. Studley, who is specially engaged to support the leading roles with her. To give due effect to the scenic and other requirements of this admirable work, the management has been most liberal in their expenditure for new and complicated mechanism, scenery and all the details incident to the proper development of the play. At the Wednesday matinee "Pique," and on Saturday afternoon, Miss Davenport will, by special desire, give a matinee performance of "*Camille*."

THE claims of Summit Water are supported by prominent and responsible people who *have been cured by its use*

Best Beef, Iron and Wine reduced to 60 cents a bottle, or $1.50, at Campbell's Pharmacy, cor. 5th Avenue and 26th Street. Prescriptions put up with care, and best materials used in preparing them.

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Mme. JULIA RIVÉ-KING,
THE EMINENT PIANIST.
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My wife, Mme. Julia Rivé-King, has been severe suffering for years from General Debility, after treatment from many Eminent Physicians. I can say the use of Summit Mineral Spring Water has cured her. We have just finished a tour of five months, covering nearly every portion of the United States and Canada, we have had the Summit Water shipped to us from Juniata, and believe it *priceless*, and strongly recommend it to all suffering from general debility.
F. H. KING.

Harrison Comedy Company.

On Monday, May 9th, the Harrison Comedy Company will appear, presenting their original eccentric comedy, written expressly for Miss Alice Harrison, by Mr. B. E. Woolf, and entitled "*Phobia*." Under Mr. Martin Hanley's management a talented combination of artists have been organized and are in successful operation, of whom Miss Alice Harrison is one of the chief artistic features in association with her equally clever brother, Louis Harrison, who has been at various periods among the brightest members of the Edouin and other comic combinations. They will be supported by a strong and selected company of well known ability.

Koster & Bial's Concert Hall.

At Koster & Bial's Concert Hall will be given another one of those enjoyable and popular musical entertainments which have, despite other attractions elsewhere, secured a large share of the public patronage. For this evening an excellent programme is announced by Gilmore's famous band. Mr. Walter Emerson will give one of his finest cornet solos, Signor Carle will be heard on the piccolo, Mr. D Bianborg will give a violin fantasia and Signor Raffayolo will perform a solo on the euphonium.

Visitors at all the theatres will, upon presentation of their seat-coupons at the door, be admitted free.

Why has SAPOLIO a far better reputation and larger sale than all other *scouring soaps combined?* Because it does better work, lasts much longer, and is therefore CHEAPER.

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231 Eighth Ave., near 22d St.,
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TRIMMED HATS to Order
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Ladies may supply their own materials.
Perfect Satisfaction Guaranteed.
An elegant variety of Rich Flowers and Feathers in new spring shades.

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MABEL RENFREW, her original character, MISS FANNY DAVENPORT

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THORSBY GYLL, his chum, with an eye however, to number one, MR. EDGAR L. DAVENPORT

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CAPTAIN SPEARS, Municipal Police,..... MR. HOLMES

MARY STANDISH, who was passed by,..... MISS EMMA PIERCE

AUNT DOROTHY, "everybody's aunt,..... MISS L. E. BARKER

LUCILLE RENFREW, the backer's pretty widow, MISS JESSIE LEE RANDOLPH

RAITCH, a waif from the slums,..... MISS ADA WERNELL

MOTHER THAMES, the tramp's backkeeper, MISS ADDIE SINCLAIR

SYLVIE, the foreign maid,..... MISS ADELE SMITH

LITTLE ARTHUR,..... LA PETITE BENRIETTA

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The Conservatory at Grasmere on a night in August. The soft pavior. In every form. The choice of a husband from many lovers.

Second—Twilight Before the Night.

The old Puritan home at Deerfield. How the bride was brought home, but something was left behind.

Third—The Prisoner and Her Child.

The same. A mad revolutionary reappearance.

Fourth—Searching for the Lost.

The doctor's study. Dimple unravels a mystery deeper than the Sphinx.

Fifth—Behind Trinity Church-yard. The under side of a great city.

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Beggars' Paradise. Thames Street. The great web spun by crime, and a struggle in its meshes. A last wanted.

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Parlors at the Renfrew city residence. Love ends where love began.

On Saturday Afternoon,

By Special Desire and for One Performance only.

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In the original Eccentric Comedy, by H. E. Woolf, author of the "Mighty Dollar," etc., Two and a Half Hours of Fun, entitled

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Doors open Evening at... 7½ o'clock. Commence at... 8 o'clock.
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Seats may be secured 2 weeks in advance. Box office open from 8 A. M. until 10 P. M.

GRAND OPERA HOUSE SALOON, Proprietor, BARRY, (late of St. St. Vincent, Central Park). Entrance under staircase, in vestibule.

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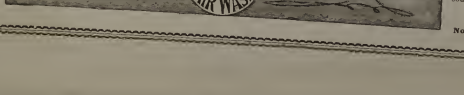

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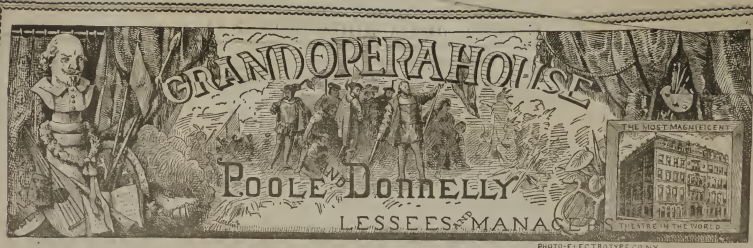

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A First-Class Stock of

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AT POPULAR PRICES.

GOLDING BROS.,

One Price Hatters.

ASTONISHING SUCCESS.

The verdict of the Ladies is in favor of the

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We respectfully crave the indulgence of our patrons for a few days, the orders exceeding our capacity, large as it is.

The steamer Baltic took, on the 12th inst., nearly fourteen tons of patterns to and our house in England, also overrun with orders. 27,273 patterns as per custom house manifest.

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IN ALL THE

NEWEST STYLES and SHADES,

and am now ready to show the same to all wholesale and retail buyers.

Ladies', Misses' and Children's Cloaks, Suits, Jackets and Ulsters.

All the new styles in great variety.

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before buying your Spring outfits,

J. N. COLLINS,

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48 & 50 WEST 14th STREET,

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☞ Special Announcement. ☜

200 Ladies' Silk Costumes, all shades, Latest Designs, Perfect in Fit and Finish, at

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Nothing like it in the City.

Furs and Fur-Lined Cloaks, Jackets, Dolmans, and Circulars, all at half price.

Silks, Satins, Velvets, and Plushes, all fashionable shades.

Ladies' Elegant Costumes for street and evening wear. Gloves all shades, lengths and styles, Lace Mitts, Artificial Flowers, Floral Garnitures, Plumes, Hair Ornaments, &c.

Laces and Dress Trimmings, Novelties, specially adapted for ball and evening dress; Nouveautes for masquerading in great variety not to be found elsewhere.

Hamburg Embroideries and Underwear, White Goods, Curtains, House Furnishing Goods, &c., all at popular prices.

BLOOMS',

48 & 50 W. 14th STREET.

NEAR SIXTH AVENUE.

Very large flowers of velvet or satin are used for millinery purposes. Well, a flower is the one thing that can blow and blow, without becoming tiresome to the lookers-on.

Old gold seems destined to always remain in style. Why, the pretty belles have become so fond of it that they absolutely bear traces of it on their faces in the shape of—freckles.

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CONCERT HALL,

Your Theatre Seat Ticket Admits You

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☞ Every Afternoon, Musical Entertainment. ☜

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Oysters in Every Style

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Fine Mercantile and Theatrical Printing of every description promptly and artistically done.

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PROGRAMMES

FOR THEATRES AND CONCERTS

A SPECIALTY.

The Grand Opera House Journal.

(THE PLEASURE SEASON,

FIFTEENTH YEAR OF PUBLICATION

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HENRY VICTOR.....Prompter
C. WEED.....Scenic Artist
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WILLIAM CRANE.....Machinist
JAMES GARRITY.....Gas Engineer
MRS. J. JACK.....Wardrobe Mistress

For Week ending March 26th, 1881.

Mr. Lawrence Barrett in his Famous Characters.

The engagement of Mr. Lawrence Barrett and his accomplished troupe at this house has been one of the theatrical phenomena of the season. The attendance has been remarkable for its magnitude, and has proven one of the attractions that only happen occasionally. He had the advantage of being associated with a company of extraordinary merit, and consequently met with a welcome that is not always accorded even to such distinguished guests. Every night the house was filled and the impression created was such as might have been expected from such a great actor and his talented company.

This week on Monday and Tuesday Evenings, he will appear as "Hamlet," Wednesday Matinee, "Yorick's Love," Wednesday and Thursday, "Merchant of Venice" and "David Garrick," Friday and Saturday, "Richard III," and at the Saturday Matinee, "The Lady of Lyons."

Monday next Mr. J. K. Emmet as "Fritz in Ireland," supported by a strong and powerful company.

The Wednesday and Saturday matinees, are still continued for the accommodation of families and parties living at a distance who find these daylight gatherings most convenient and agreeable, and which are indeed every way equal to the performances given at a later hour.

"Opera Puffs" Cigarettes! The Amber prepared part that is put in the mouth will not stick to the lips!

Mr. J. K. Emmet as "Fritz in Ireland."

In accordance with the customs, some considerable energy and enterprise displayed by the management of this theatre they give the pleasing announcement of the engagement of the popular comedian Mr. J. K. Emmet who will appear in his world renowned play "Fritz in Ireland," supported by his own talented company.

The play has been continually improved by its constant production, it having been the chief desire during Mr. Emmet's recent tour, and in its present dress cannot but be received with the same appreciative favor which has uniformly greeted the artist's well-recorded characterizations. Our friend himself is the same honest, kind-hearted, sunny souled being as of yore; and in his novel situations puts forward further claims upon both smiles and tears.

Many new songs of his own composition are given by Mr. Emmet, and a genuine and pleasing novelty is introduced by him, in the Chime of Church Bells, and which produces a thrilling and unique musical effect. The various properties used have been brought from Ireland by Mr. Emmet, and are of certified authenticity, thereby greatly adding to the interest of the play.

It will be produced by the management's usual liberality in stage mountings, for which this house has become justly celebrated.

Those desirous of seeing "Fritz" should make early application for seats and thereby avoid disappointment which was the case with many when he appeared here in a previous season, where hundreds were turned away nightly, unable to get even standing-room.

The Amber Tip Cigarettes "Opera Puffs" will not stick to the lips!

"I believe I'll never go to another matinee as long as I live, said young Mr. Guffey, the other day, throwing herself into a chair and looking herself indignantly. "What's the play about?" asked Guffey. "Oh, good enough, I suppose; but that disgusting, stuck-up Mrs. Diffenderfer sat below me with such a lovely bonnet on, that she bought at Pease's, that I couldn't hear a word.

Ehrichs'.

Fichus, Neckties and Embroideries all the attractions on the first floor at Ehrich's. When this house says bargains it means bargains.

"Elegant novelties" are daily announced to the newspapers, but there are some elegant novelties that are determined to remain novel. A pretty girl who does not know it, a man who has published a book of poems and does not tell it, and a bewitching widow who does not intend to marry again. Will they always be novelties?

Some one said, on seeing a lawyer go into the briny deep for a dip, that, to be consistent, he should be non-united. But we disagree with them, we think a brief attire would attach itself well to him.

Ashen-blonde hair is the rage in Paris just now. Unfortunately, people must be born with this color of hair or else have sufficient "base loere" to get an eminent artist to produce the effect; said effect requiring much time and knowledge. So, in despair, golden and auburn blondes are changing their locks into a blue-black, hoping that will this contrival the other. Sugely, we are going back to the days of Pompeii when dear little dogs were dyed pink, blue or any decided shade that their owners admired.

One scarcely ever sees a prettier sight than a pair of twins, young and exactly alike. But equally certain is one apt to think of the other twain's mother—two fine, old maids. How else could the cannibals eat philopenas?

"Fritz" to Weber.

Baltimore, January 19, 1881.

Moore, Sandars & Stayman, der shentleman vot sends me der Weber Piano into mein hotel: I likes dot Weber Piano much better as all dem oder vons, und I shall nee him all der dimee ven I cees mit der opera houses und ter theatres, und der hotels, und der cars, und schlooping rooms, und der—well efery vares. Dot Piano sings mit me, und dalks mit me, und I love dot Piano.

J. K. EMMET, Unser Fritz,
[Copy] Gay's Hotel, Baltimore, Yet.

Ehrichs'.

The latest thing at Ehrichs' is the New House Furnishing Department, which has opened with an array of Bargains, which must be seen to be appreciated. Very sensibly the Ehrichs give the go-by to the ever fancy styles of goods, and have lain in a stock of plain, sensible, every-day articles, such as every well-to-do-per stands continually in need of. When we say that they are selling first-class Brooms at 21 cents, and Carpenters at 7 cents, we have said enough to show their principle of doing business.

Koster & Bial's Concert Hall.

The Gilmore Concerts now being given every evening at Koster & Bial's Concert Hall continue to grow in favor. The programme contains variety enough to please all tastes and affords a chance for opportunity to enjoy some of the best of music. The resort is pleasant, the soloists are well chosen, and the entertainment from beginning to end is more complete than anything of the kind in the United States. Your reserved seat ticket will admit you, free of charge, by presenting it at the door.

AN ELEGANT SUIT.—Many ladies after examining the assortment of suits and cloaks for sale by the leading houses in the city have decided that those on exhibition at Collins', Sixth Ave., corner of Seventeenth Street, are superior to any elsewhere to be found.

PARASOLS.—All the new designs, lunch cloths, natural wood handles can be found in great variety at Collins' Cloak, Suit, Silk, Fur and Millinery Store, Sixth Ave., corner of Seventeenth Street. Furs taken on storage.

WANTED.—By a young man, a situation in a Wholesale Grocery or Produce Commission House. Competent, and willing in any capacity. Can furnish best of reference. Please address M. Hartwick, at the office of this paper.

A. L. EAST,

254 Eighth Ave., S. E. cor. 23d St.

Information Furnished and Prizes Cashed in Louisiana State Lottery Company.

THURSTON'S

IVORY PEARL TOOTH POWDER.

The Best Preparation of its kind. Bottles 25 and 50 cts

Hobb's Mann Fun, Chinese Toilet Powder.

For beautifying skin and complexion. Price 50 Cents. Fancy Stores and Druggists generally.

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EIGHTH AVE.,

Near 23rd Street.

Grand Opera Oyster & Chop House.

Ladies Parlors up Stairs.

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ALES,

Wines, Liquors,

AND HAVANA CIGARS,

Always on hand.

Elegant

Woollen Goods

In Roman and Bayadere stripes and Gay Plaids in Illuminated effects, for

Dresses.

Choice Novelties opened every day.

Lord & Taylor

Broadway and Twentieth Street.

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CIGARETTES,

OPERA PUFFS!

These Cigarettes are made with the new *Amber* prepared paper, a secret *French* invention which entirely removes the objection so frequently urged against paper Cigarettes,

Namely, the *Amber* prepared part that is put in the mouth

WILL NOT STICK TO THE LIPS.

The absence of moisture prevents the dissolution of nicotine while smoking or the spattering of the Tobacco, and mailing of the Rice Paper.

We have secured from the *French* patentees the sole right to use the *Paper Amber* in the United States.

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The great English Remedy for Gout, Rheumatism, and kindred complaints, safe, sure and speedy.

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285 Sixth Ave., near 18th St.

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Novelties, Watches, Jewelry, &c,

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IMPORTER OF ENGLISH HATS, "MARTIN'S" UMBRELLAS, DENT'S GLOVES.

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FACTORY & WAREROOMS
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Oysters in Every Style.
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Range, Stove & Heater Co.
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With Self-adjusting Tea Closet and Nickle Knobs
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BROADWAY COR. HOUSTON ST
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POOLE & DONNELLY, Lessees and Managers.

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Supported by a Dramatic Company under the direction of H. E. STEVENS.

Lytton Bulwer's Beautiful Play, in Five Acts,

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LADY OF LYONS

CLAUDE MELNOTTE,	Mr. LAWRENCE BARRETT
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MONDAY, MARCH 28,

Farewell Engagement in America of

Mr. J. K. EMMET

When he will present his great impersonation,

FRITZ IN IRELAND.

Opera Glasses to Hire in the Lobby. Cloaks and Umbrellas Checked.

The WEBER PIANO and MASON & HAMLIN ORGAN ARE USED AT THIS ESTABLISHMENT.

MATINEES WEDNESDAY and SATURDAY

Doors open Evening at... 7½ o'clock. Commence at.... 8 o'clock.
Doors open Matinee at....1½ o'clock. Commence at.... 2 o'clock.

Seats may be secured 2 weeks in advance. Box office open from 8 A. M. until 10 P. M.

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Tailor,
384 and 386 8th Avenue,
Near 29th Street
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The largest variety of

Foreign and Domestic Woolens
In the city to select from.

Business Suits, to order,	$15 00
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SPRING!
An Elegant Assortment of
French Pattern Bonnets.

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THE GREAT COUGH CURE

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MILDEST! RICHEST! SMOOTHEST SMOKING
CIGARETTE EVER MADE.

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INCOMPARABLE! SURE TO PLEASE!
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We take the liberty of calling your attention to the above brand of Flour, asking your consideration of its merits, which we herewith present, believing that if our statements should induce you to give it a trial you will in future become one of its patrons.

We claim it is the best Flour in this market, for the reason it is made from the best portion of No. 1 hard Minnesota wheat, the best in the world; for the reason that it is a "Patent" Flour made after the new "process," which separates the best portion of the kernel from the refuse; for the reason that it is manufactured where the air is always pure and free from malaria, and for the reason that it is manufactured by the most approved machinery yet invented. We claim it will make more bread, pound for pound, than any other flour, hence it is the cheapest. We know it will make the lightest bread, the whitest biscuit, the sweetest buns and most healthful pastry of any flour. We think if you give it a trial you will in future use none other. We have the exclusive control of the "Surprise" and "Niagara Falls" brands of flour of this mill's manufacture in Eastern New York, Western Connecticut and New Jersey, and every barrel, to be genuine, must have a label on one end, showing a view of Niagara Falls, with the mill standing on the banks of the river near by; on the other end the name of our firm.

Ask Your Grocer for it.

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The Niagara Falls Brand.

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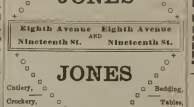
Great Bargains Throughout the House.



Great Bargains in Slightly Damaged Domestics.

We have purchased largely of Messrs. Sweetser, Pembrook & Co. Domestics, slightly damaged by water only, and owing to our advantages over other houses, we will open this line of

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in our Spacious and Well-Lighted Basement on Monday morning.

This unusual opportunity to purchase Domestics at bargains should not be lost.

Samples Sent Free on Application.

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Original Large 5 cent Glass

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N. E. 26th St., One block above the Theatre.

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Eighth Avenue Corner of 23d Street,

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The Finest Beer in the World.

D. G. YUENGLING, Jr.,

EXTRA FINE

LAGER BEER,

ALE AND PORTER.

This Beer on draught at Grand Opera House Saloon and all the Saloons throughout the City.

Lager Beer Brewery, - 128th Street, 10th Ave.

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The Latest Styles IN SILK AND FELT HATS;

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GOLDING BROS., One Price Hatters.

Millinery Opening.

I have received several cases of fine

FRENCH BONNETS AND ROUND HATS,

representing all the leading houses in Paris. Also, a large and attractive assortment of

FRENCH FLOWERS AND FEATHERS, IN ALL THE *NEWEST STYLES and SHADES*,

and am now ready to show the same to all wholesale and retail buyers.

J. N. COLLINS,

SIXTH AVE., cor. of 17th Street.

Ladies', Misses' and Children's Cloaks, Suits, Jackets and Ulsters.

All the new styles in great variety.

BE SURE YOU VISIT OUR STORE

before buying your Spring outfits,

J. N. COLLINS,

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48 & 50 WEST 14th STREET,

NEAR SIXTH AVENUE.

☞ Special Announcement. ☜

200 Ladies' Silk Costumes, all shades, Latest Designs, Perfect in Fit and Finish, at

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Nothing like it in the City.

Furs and Fur-Lined Cloaks, Jackets, Dolmans, and Circulars, all at half price.

Silks, Satins, Velvets, and Plushes, all fashionable shades.

Ladies' Elegant Costumes for street and evening wear. Gloves all shades, lengths and styles, Lace Mitts, Artificial Flowers, Floral Garnitures, Plumes, Hair Ornaments, &c.

Laces and Dress Trimmings, Novelties, specially adapted for ball and evening dress; Nouveautes for masquerading in great variety not to be found elsewhere.

Hamburg Embroideries and Underwear, White Goods, Curtains, House Furnishing Goods, &c., all at popular prices.

BLOOMS',

48 & 50 W. 14th STREET.

NEAR SIXTH AVENUE.

Very large flowers of velvet or satin are used for millinery purposes. Well, a flower is the one thing that can blow and blow, without becoming tiresome to the lookers-on.

Old gold seems destined to always remain in style. Why, the pretty belles have become so fond of it that they absolutely bear traces of it on their faces in the shape of—freckles.

AFTER THE PLAY GO TO Koster & Bial's CONCERT HALL.

Your Theatre Seat Ticket Admits You

Free of Charge!

☞ Every Afternoon, Musical Entertainment. ☜

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LADIES' & GENTLEMEN'S

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Oysters in Every Style

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Two blocks below the Theatre.

ONLY HOUSE IN THE CITY That Keeps a Full Assortment OF SIZES.

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ONLY HOUSE IN THE WORLD THAT MANUFACTURES

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Horse Covers. Tarpaulins. DRIVERS' COATS, &c., —AND— McCanlis' Mildew Proof Awnings, Tents, &c.

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PROGRAMMES
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C. F. WIGHAND	Advertising Agent
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A. W. HOFFMAN	Musical Director
HENRY VICTOR	Prompter
S. L. WEBB	Scenic Artist
JOE LOGAN	Property Master
WILLIAM CRANE	Machinist
JAMES DARBY	Gas Engineer
MRS. J. JACK	Wardrobe Mistress

For Week ending March 26th, 1881.

Mr. Lawrence Barrett in his Famous Characters.

The engagement of Mr. Lawrence Barrett and his accomplished troupe at this house has been one of the theatrical phenomena of the season. The attendance has been remarkable for its magnitude, and has proven one of the attractions that only happen occasionally. He had the advantage of being associated with a company of extraordinary merit, and consequently met with a welcome that is not always accorded even to such distinguished guests. Every night the house was filled and the impression created was such as might have been expected from such a great actor and his talented company.

This week on Monday and Tuesday Evenings, he will appear as "Hamlet," Wednesday Matinee, "Yorick's Love," Wednesday and Thursday, "Merchant of Venice" and "David Gerrick," Friday and Saturday, "Richard III," and at the Saturday Matinee, "The Lady of Lyons."

Monday next Mr. J. K. Emmet as "Fritz in Ireland," supported by a strong and powerful company.

The Wednesday and Saturday matinees, are still continued for the accommodation of families and parties living at a distance who find these daylight gatherings most convenient and agreeable, and which are indeed every way equal to the performances given at a later hour.

"Opera Puffs" Cigarettes! The Amber prepared part thet is put in the mouth will not stick to the lips!

Mr. J. K. Emmet as "Fritz in Ireland."

In accordance with the uniform commendable energy and enterprise displayed by the management of this theatre they give the pleasing announcement of the engagement of the popular comodian Mr. J. K. Emmet who will appear in his world renowned play "Fritz in Ireland," supported by his own talented company.

The piley has been continually improved by its constant production, it having been the chief desire during Mr. Emmets recent tour, and in its present dress cannot but be received with the same appreciative favor which has uniformly greeted the artist's well rendered characteristics. Our friend himself is the same honest, kind-hearted, canny souled being as of yore; and in his novel situations puts forward further claims upon both smiles and tears.

Many new songs of his own composition are given by Mr. Emmet, and a genuine and pleasing novelty is introduced by him, in the Chime of Church Bells, and which produces a thrilling and unique musical effect. The various properties used have been brought from Ireland by Mr. Emmet, and are of certified authenticity, thereby greatly adding to the interest of the play.

It will be produced by the management's usual liberality in stage mountings, for which this house has become justly celebrated.

Those desirous of seeing "Fritz" should make early application for seets and thereby avoid disappointment which was the case with many when he appeared here in a former engagement, when hundreds were turned away nightly, unable to get even standing-room.

The Amber Tip Cigarettes "Opera Puffs" will not stick to the lips!

"I declare I'll never go to another matinee as long as I live," said young Mrs Guffey, the other day, throwing herself into a chair and fanning herself indignantly. "Wasn't the play good?" asked Guffey. "Oh, good enough, I suppose; but that disgusting, sneaky Mrs. Diffenderfer sat below me with such a lovely bonnet on, that she bought et Pieser's, that I couldn't hear a word.

Ehrichs'.

Fichus, Neckties and Embroideries are the attractions on the first floor at Ehrich's. When this house says bargains it means bargains.

"Elegant novelties" are daily announced in the newspapers, but there are some elegant novelties that are determined to remain novel. A pretty girl who does not know it, a man who has published a book of poems, and does not tell it, and a bewitching widow who does not intend to marry again. Will they always be novelties?

Some one said, on seeing a lawyer go into the briny deep for a dip, that, to be consistent, he should be non-exited. But we disagree with them, we think a brief attire would attach itself to him.

Ashen-blonde hair is the rage in Paris just now. Unfortunately, people must be born with this color of hair or else here sufficient "base lacire" to get an eminent artist to produce the effect; said effect requiring much time and knowledge. So, in despair, golden and brown blondes are changing their locks into a lime-black, hoping that will be the arrival the other. Surely, we are going back to the days of Pompeii when dear little dogs were dyed pink, blue or any decided shade that their owners admired.

Large plush hats, with a sweeping plume fastened under a handsome ornament, give to many an ordinary face quite a Di Vernon-like look.

"Attention to trifles makes perfection," is the sermonette preached in regard to dress ethics by those who understand what they are talking about.

Sarah silk with *cashemire* designs is used for tea gowns. It is to be hoped that the tea will be stronger than that anathematized as milk, because it was a lack-tea-I finid.

One scarcely ever sees a prettier sight than a pair of twins, young and exactly alike, But equally certain is one apt to think of the small boy's reason for their existence. How else could the cannibals eat philopsans?

"Fritz" to Weber.

Baltimore, January 15, 1881.

Messrs. Sanders & Stayman, der shentlemens vot sends me der Weber Piano to mein house; I likes dot Weber Piano much better as all dem oder vons, and I shall use him all der dimes ven I coes mit der opera houses und ter theatres, und der hotels, und der cars, und schpring rooms, und der—well efery vares. Dot Piano singe mit me, und delks mit me, and I love dot Piano.

J. K. EMMETT, (Unser Fritz.)

[Copy.] Guy's Hotel, Beltimore, Yet.

Ehrichs'.

The latest thing at Ehrichs' is the New House Furnishing Depertment, which has opened with an array of Bergains, which must be seen to be appreciated. Very sensibly the Ehrichs give the go-by to the superfluous styles of goods, and have put in a stock of plain, sensible, every-day articles, such as every housekeeper stands continually in need of. When we say that they are selling first-class Brooms at 21 cents, and Clospitores at 7 cents, we have said enough to show their principle of doing business.

Koster & Bial's Concert Hall.

The Gilmore Concerts now being given every evening at Koster & Bial's Concert Hall continue to grow in favor. The programme contains variety enough to please all tastes, and New Yorkers have an opportunity to enjoy some of the best of music. The resort is pleasant, the soloists are well known, and the entertainment from beginning to end is more complete than anything of its kind in the United States. Your reserved seat ticket will admit you, free of charge, by presenting it at the door.

WANTED.—By a young man, a situation in a Wholesale Grocery or Produce Commission House. Competent, and will act in any capacity. Can furnish best of reference. Please address M. Hartwick, at the office of this paper.

A. L. EAST,
254 Eighth Ave., S. E. cor. 23d St.
Information Furnished and Prizes Cashed in Louisiana State Lottery Company.

THURSTON'S
IVORY PEARL TOOTH POWDER,
The Best Preparation of its kind. Sells 25 and 50 cts.
Hobb's Meem Fung Chinese Toilet Powder,
For beautifying skin and complexion. Price 25 Cents.
Fancy Stores and Druggists generally.

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245 and 247
EIGHTH AVE.,
Grand Opera Oyster & Chop House
Ladies Parlors up Stairs.
Most First Class.
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ALES,
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In Robes and Dressing Gowns and Gay Plaids in illuminated effects, for

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Choice Novelties opened every day.
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CIGARETTES,
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These Cigarettes are made with the new *Amber* prepared paper, a novel French invention which entirely removes the objection so frequently urged against paper Cigarettes.
In smoking, the *Amber* prepared part that is put in the mouth
WILL NOT STICK TO THE LIPS.
The absence of moisture prevents the dissolution of nicotine while smoking, or the spreading of the Tobacco, and stoking of the Rice Paper.
We have secured from the *French* patentees the sole right to use the *Papier Ambre* in the *United States.*
ALLEN & GINTER,
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Sole Agents in New York:
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EMPTY CAPSULES.
For taking Quinine and other nauseous Medicines, free from taste or smell, preserving the teeth, and preventing irritation of the mouth and throat. Boxes of 100 at 50 cents, by mail.
☞ Take only and insist on Planten's Capsules.
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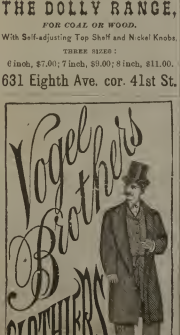

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MASTER WALTON, Leading Actor Globe Theatre, ..F. C. MOSLEY
MASTER WOODFORD, Author of New Play, ...CHAS. PLUNKETT
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MISTRESS ALICE, Wife of Yorick, ...MISS MARIE WAINWRIGHT
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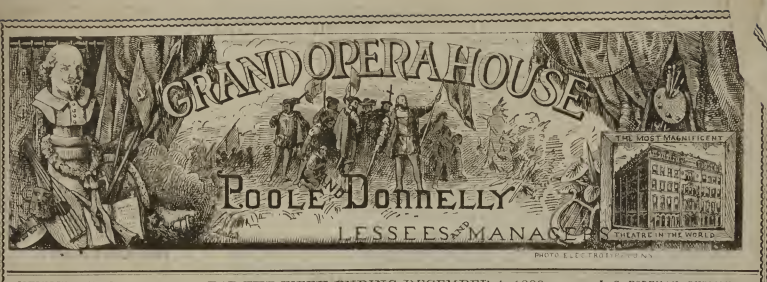

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For Week ending December 4th, 1880.

Maggie Mitchell as "Fanchon."

The great popularity of the modern domestic drama, as compared with others of a sensational nature, may be accounted for by its simplicity of character, its realism, and by the striking resemblance which many of the participators in its scenes and incidents, as well as its general surroundings, bear to those witnessed in every day life, and which never fail to elicit the sympathy, admiration, and appreciation of the gratified beholder. Therefore, it is not to be wondered at that the drama above named, with Miss MAGGIE MITCHELL as its principle exponent, should prove such an unparalleled success when first presented. Though frequent repetition of ordinary embodiments has a tendency to render them threadbare, and so unattractive, this cannot truly be said of the "CRICKET," as presented in this never-tiring drama, which appears to grow in interest and appreciation the more it is witnessed, and never fails to draw houses of the fullest and most enthusiastic character.

To meet the popular desire to again behold this favorite drama, with the ever welcome Maggie in her choicest character, the management have entered into an engagement for a limited period, when it will be placed upon their stage with a select cast, who are admirably fitted to fill the respective parts assigned them, and aid the heroine in the development of this captivating domestic story. The management have also had expressly prepared, some new and beautiful scenery to add to its effectiveness.

At the Wednesday Matinee and Saturday Evening, Miss Mitchell will appear as "Little Barefoot."

Monday next Miss Mitchell will appear in her great character of "Jane Eyre," in which she achieved great success in her engagement here last season.

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Annie Pixley in "M'liss."

Monday, December 13th, first appearance at this theatre of the charming young actress, Miss Annie Pixley, in her popular play of "M'liss," supported by a strong cast of characters, which will be produced in the management's usual liberal and effective manner, in regard to scenery, costumes and stage appointments. Miss Pixley has met with great success on her tour, and we predict for her at this theatre, crowded audiences at every representation.

Annual Benefit of the "Elks."

On Thursday afternoon next, the thirteenth annual benefit of the New York Lodge No. 1, of the benevolent protective order of Elks, will occur at the Academy of Music, commencing at one o'clock.

Every theatre in the city will contribute the quota of its chiefest attraction, dramatic and musical, to make the entertainment superior to any heretofore given, and a tribute worthy the noble object for which it is offered. Among the host of volunteers, many of whom are members of the order, are some of the most noted artists in the profession.

Mr. John McCullough, with his Company from the Fifth Avenue Theatre, will give the quarrel scene from the fifth act of "Julius Cæsar." The "Hazel Kirke" Company; Rice's Surprise Party, in "Revels;" the Kirkalfy's with their "Enchantment;" "The Legion of Honor;" from Abbey's Park; the Skidmore Guards, of Harrigan and Hart's Company, the principal artists of the Mapleson Italian Opera Company, and a score of others, will be bright particular features in this marvelous array.

The price of admission has been fixed at $1.50 for reserved seats, $1 for general admission, and fifty cents for family circle. Mr. Welsh Edwards, assisted by Mr. John D. La Thorne, will take charge of the stage management. None who have at heart the furtherance of a benevolent object and the welfare of those whose lives are given to the amusement of the public, will we are sure forget this appeal.

Ehrich's, on Eighth Ave., one block above the Grand Opera House, have set apart Saturday as a special children's day, on which bargains in children's clothing, hosiery, gloves, shoes, etc., will be displayed. This is a move in the right direction, and will be a boon to parents who will thus escape the necessity of keeping their children home from school to be fitted. Messrs Ehrich's promise to make the arrangement a permanent one, and will publish in the Herald, every Saturday, a special announcement of the bargains for that day.

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CASPER,	D. BUGUE
FREEDLE,	GEO. CARLISLE
MELCHIOR,	C. S. MENTON
BATES,	J. H REDDING
ROSE,	MISS LETTIE ALLEN
MRS. HEMPFARMER,	MISS MARION P. CLIFTON
MRS. PEACE,	MISS ANNIE MONTIMER
KATE,	MISS MARIA HENLEY
MIONI,	MISS ANNIE HOPKINS
ANNETTE,	MISS SARAH SKENE

MONDAY, DECEMBER 6, MISS MITCHELL will appear in her intense and powerful impersonation of

JANE EYRE!

On MONDAY, DECEMBER 13, first appearance at this Theatre of

Miss Annie Pixley in M'liss.

Opera Glasses to Hire in the Lobby. Cloaks and Umbrellas Checked.

The WEBER PIANO and MASON & HAMLIN ORGAN ARE USED AT THIS ESTABLISHMENT.

MATINEES WEDNESDAY and SATURDAY

Doors open Evening at... 7½ o'clock. Commence at... 8 o'clock.
Doors open Matinee at... 1½ o'clock. Commence at... 2 o'clock

Seats may be secured 2 weeks in advance. Box office open from 8 A. M. until 10 P. M.

GRAND OPERA HOUSE SALOON, Proprietor, BARRY, (late of St. St. Vincent, Central Park). Entrance under staircase, in vestibule.

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No. 42 East 14th Street,
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1159 Broadway, cor. 27th Street,
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Grand Opening of
Fancy Goods, Toys, Dolls,
Games, and Novelties.
Commencing Monday, Nov. 15th.
At no previous time have we imported so large and attractive a variety of Desirable Goods, which a visit to our establishments will verify. Prices reduced to meet all competition. An early call invited to take the first choice and to avoid the usual rush later.

S. BOWMAN,
Tailor,
384 and 386 8th Avenue,
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Branch, 116 Fulton Street.
The largest variety of
Foreign and Domestic Woolens
in the city to select from.

Business Suits, to order,	$15 00
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Overcoats, -	12 00 to 30 00
Trousers, -	3 00 to 10 00

Great Clearing Out Sale
OF PARLOR STOVES,
To Make Room for Winter Goods,
AT
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DAINTY CIGARETTE
FOR THE
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FRAGRANT VANITY FAIR,
THE MOST EXQUISITE OF ALL.
"MILD"—Bare Old Virginia.
"HALVES"—Ra., Old Perique and Virginia.
7 FIRST PRIZE MEDALS—Vienna, 1873. Philada. 1874. Paris, 1875. Sydney, 1880.
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With Wine, 75c.
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3D AVE. BET. 82D & 83D ST.
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(OPPOSITE EHRICHS')
Between 24th & 25th Sts., NEW YORK.

The undersigned begs to inform his friends and the public, that he has opened the above Emporium with a large and Fine Stock of well made and durable

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Oil-cloth, Feathers, Bedding,
Hair & Spring Mattresses, &c

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This Beer on draught at Grand Opera House Saloon and all the Saloons throughout the City.
Lager Beer Brewery, - 128th Street, 10th Ave.
Ale and Porter " 4th Avenue, 128th to 129th St.

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F. & M. SCHAEFER
BREWING
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WIENER BEER
Established 1842.
Incorporated 1879.
This Celebrated Beer on
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ADOLPH CAPOLL'S,
250 EIGHTH AVENUE,
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IMPORTER OF
Fine Wines and Imported Cigars
And Dealer in
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90 & 91 SOUTH STREET,
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GRAND CENTRAL
FANCY AND DRY GOODS
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ALL GOODS FIRST-CLASS.
Prices Always the Lowest.
Our Thirty-one Departments filled with choice and Desirable Goods.
HATS and BONNETS,
FLOWERS and FEATHERS,
PARASOLS, GLOVES,
SUITS and CLOAKS,
LADIES' UNDERWEAR,
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CHINA & GLASS.
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FOURTEENTH YEAR. FOR THE WEEK ENDING MAY 15th, 1880. J. C. FOREMAN, PUBLISHER.

ESTABLISHED 1858.

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FACTORY & WAREROOMS 333 & 335 WEST 36 St

The Best Piano Manufactured

Terms Easy. Prices Reasonable.

CENTENNIAL EXPOSITION, 1876. — Kinney Bros — ST. JAMES MANSION, LONDON.

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ONLY PURE TOBACCO AND RICE PAPER USED IN ALL THEIR CELEBRATED CIGARETTES.

BEWARE OF IMITATIONS AND COUNTERFEITS.

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BARRY,

Formerly of Mount St. Vincent, Central Park.

Wines, Liquors and Segars

OF THE BEST QUALITY.

Jacob Ruppert's Celebrated Beer On Draught.

Entrance to Saloon Under Staircase.

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"HAINES"

NEW UPRIGHT

PIANOS

Are Pronounced to be

THE BEST IN THE WORLD.

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124 FIFTH AVENUE,

Between 17th and 18th Streets, New York.

Now Pianos to Rent.

BEAVERS & KEE,

Eighth Avenue & 27th Street,

LADIES' & GENTS

Fine Shoes & Slippers,

Unexcelled in Style, Quality, and Fit.

Custom Work.

A Specialty.

Lasts fitted and made for each customer's private use.

Gent's Low Shoes

In great variety. (13 different kinds.)

Farewell Engagement and Farewell Appearances of the Famous

COLVILLE OPERA BURLESQUE COMPANY,

In the original Burlesque, founded on the famous but astounding opera of that name:

IL PREACHED

IL TROVATORE!

OR, THE MOTHER, THE MAIDEN AND THE MUSICIANER.

MANRICO, a wandering minstrel, a real good fellow, though a true-bad-doer ..... MISS EMMA ROSEBAT

COUNT DI LUNA ..... Mr. ROLAND REED

FERNANDO, his creature ..... Miss KATE EVERLEIGH

FERNANDO, his creature ..... Mr. H. J. WHEELING

FIRST GUARD ..... Mr. HORACE FRAIL

SECOND GUARD ..... Mr. ADAIR

FOURTH GUARD ..... Mr. L. DeSMITH

KINGFEN, a gipsy chief, lent for the occasion from "the Flowers of the Forest" ..... Mr. ED. CHAPMAN

COSPETTO, a dizzy and disturbed Romancy ..... Mr. A. W. RAFLIN

RUIZ (no suff a bad sort of fella, don't you know) ..... Miss ADA LEE

LEONORA, a ward of Di Luna's, evidently awaiting Manrico ..... Miss ELLA CHAPMAN

AZUCENA, an elderly (quite) party, with a great deal on her mind ..... Mr. R. W. GRAHAM

HUIA, a confidante ..... Miss MARIETTA WILKINS

PAQUITA MERCEDES ALADABELLA ..... Miss ANNIE DEACON

ISABELLA ..... Schoolgirls at the finishing Academy of Madame Catalina Grim ..... Miss JESSIE TEMPLE

FRASQUITA ..... Miss LOUISA LORING

BRIGIDA ..... Miss THERESA MORRIS

PARTHIA ..... Miss ——

PRINCESS ..... Miss EMMA CARSON

DORCAS ..... Miss CARRIE JONES

ANNETTA LISA ..... Miss ALICE WRIGHT

MADAME CATALINA GRIM (Lady Principal) ..... Mrs. W. M. SWEETZER

INEZ—Leonora's confidential and very tired friend ..... Miss R. LEIGHTON

Gypsies, Guards and Attendants.

SYNOPSIS OF SCENERY, MUSIC AND INCIDENTS.

ACT I.

SCENE I.—WING AND GARDENS OF CHATEAU "DI LUNA." Guards who keep watch and time.

Here at our Post." ..... OPENING CHORUS

Song ..... "The late Count had a Brace of Sons," ..... FERNANDO

Song ..... "Gaily the Troubadour" ..... LEONORA

Duet ..... "Oh, my Heart with Love is beating" ..... LEONORA and INEZ

Duet ..... Arrival of the handsome Troubadour, Manrico, to serenade his Lady Fayre ..... MANRICO

Serenade ..... "Il Balen" ..... COUNT DI LUNA

The Count di Luna, in his capacity of guardian to Leonora, waylaies and wails for the amorous Troubadour.

Song ..... In the darkness of night, Leonora mistakes "Di Luna" for her lover, the Troubadour, and fulsomely expresses her pleasure in a catchy duet.

Duet ..... "Ciela" ..... COUNT and LEONORA

Quartette ..... "Wait till I get on My Robes" ..... By the Company

SCENE II.—RUINS AT BISCAY.

Chorus ..... "Aevil," ..... BY THE COMPANY

Scena ..... "Stride La Vam a," ..... AZUCENA

Song ..... AZUCENA

Grand Finale ..... "Ecstatic" ..... By MANRICO and COMPANY

ACT II.

SCENE I.—THE EXTERIOR OF A FENCING ACADEMY ..... SCHOOLGIRLS

Song.

A dramatic Schoolmistress and her lively pupils.

Duet ..... "Love's Young Dream" ..... LEONORA and SCHOOLGIRLS

Trio ..... Leonora, the Schoolgirls and the Troubadour Manrico, who, with the aid of the schoolgirls and countless umbrellas, nearly succeeds to his last accord.

Concerted Finale ..... "Segovia my Home," ..... MANRICO, COUNT, ETC.

Song ..... "Two Whips—will" ..... MANRICO

Concerted Piece ..... "Vive Cockaine," ..... MANRICO, COUNT AND CHORUS

SCENE II.—THE CAMP.

Marching Song and Chorus ..... By Mr. CHAS. A. GARDNER and Full Chorus

Song and Chorus ..... "Tramp o'er Moss and Fell."

SCENE III.—LANDSCAPE

Song ..... Mr. CHAS. A. GARDNER

Hunting Song and Chorus ..... FERNANDO and Full Chorus

SCENE IV.—A PRISON

Song ..... "Ah, che la Morte" ..... MANRICO

Concerted Piece ..... "Marche du Diable" ..... BY THE COMPANY

Grand Finale ..... BY THE COMPANY

Monday next, May 17th, for one Week only, Mr.

Tony Pastor

AND HIS ENTIRE MAMMOTH COMPANY.

Now in preparation for presentation at this Theatre, the Grand American Home Drama,

THE HEARTS OF OAK!

Which will be produced with all its marvellously realistic effects, offered for the first time with all the completeness of which the vastness and splendor of the GRAND OPERA HOUSE stage alone is capable.

MAY 31st, Decoration Day! Benefit of

Mr. WILLIAM McCOY, Treasurer.

GRAND OPERA HOUSE SALOON, Proprietor, BARRY, (late of Mt. St. Vincent, Central Park. Entrance under staircase, in vestibule.

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MANUFACTURER OF

GRAND, SQUARE and UPRIGHT

PIANOS

The Best Piano Manufactured

Prices Reasonable,

Terms Easy.

WAREROOMS:

5th Avenue & W. 16th Street,

ON EASY PAYMENTS

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KELLY'S.

SILKS,

SATINS,

VELVETS,

Silk and Cloth Cloaks,

Dress Goods, &c.

On easy terms of payment, same prices as any cash house in the city.

It will pay you to call and examine our stock. You can pay weekly without any additional charge.

We will furnish goods from samples and prices shown us.

If we have not what you want, we will get it for you.

We have no name on our delivery wagon.

T. KELLY,

22 Park Place,

17 Barclay St., New York.

Barclay St. entrance, through the Book Store.

To Reach our Place

take Dry Dock, Third, Fourth, Sixth, Seventh Eighth, Ninth and Tenth Avenue Cars, and Third and Sixth Avenue Elevated Railroads stop within three minutes' walk of our store. Broadway and Seventh Avenue Cars pass the doors.

Grand Opera House

JOURNAL,

DEVOTED TO

MUSIC, THE DRAMA, FINE ARTS, FASHIONS, &c.

It is the only standard publication for first-class entertainments in New York, Brooklyn and Jersey City, and circulated at all the principal hotels and reading rooms in the cities, consequently its value as an advertising medium is undoubted, as it is read under the notice of the business community generally in those places

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STEAM PRINTING,
Fine Mercantile and Theatrical Printing of every description promptly and artistically executed.
Prices consistent with First-class work.

PROGRAMMES
FOR THEATRES AND CONCERTS
A SPECIALTY.

The Grand Opera House Journal.

(THE PLEASURE SEASON.)

☞ THE OFFICIAL AND ONLY PROGRAMME-JOURNAL USED IN THIS THEATRE.

FOURTEENTH YEAR OF PUBLICATION.

GRAND OPERA HOUSE.

Lessee and Manager,
Messrs. POOLE & DONNELLY.

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C. F. WIGMAN	Advertising Agent
GEO. W. HERBERT	Stage Manager
A. S. HOFFMAN	Musical Director
HENRY VICTOR	Prompter
H. L. WREN	Scenic Artist
JOS. LOCAN	Property Master.
EDWARD SHAY	Machinist
JAMES GARDIT	Gas Fitter
MRS. J. JACK	Wardrobe Mistress

For Week ending May 15th, 1880

Colville's Opera Burlesque Company

Colville's Opera Burlesque Company is now the most perfect organization on the American stage, as its performance last week, of "The Magic Slipper," afforded the most convincing proof. This evening and during the week it will appear in a new burlesque, which is regarded as one of Byron's best, and will be produced here with all the magnificence that will insure success. The talent which is introduced in the cast meets all the requisities that are demanded. It is the extravaganza of "Illustrade Travatore." The engaging and talented Emc Rosean will personate *Manrico*, the wandering minstrel, and will have the entire company of beauty and ability which is embodied in this brilliant troupe of exquisite artists to insure a capital representation and a merry entertainment.

Matinee Wednesday and Saturday at 2 o'clock.

Monday May 17th Tony Pastor's complete and famous novelty company will constitute the attraction at this theater. It is impressive to inform playgoers that this is without doubt the best organization of the kind on the road, containing as it does the inimitable Pastor himself, the Kernells, Bryant and Hoey, the "Four Eccentrics," the Sisters Felix Sisters, Miss Lina Tetteborne, Pesne and Gilday, Mies Flora Moore, the French Sisters, the three Rankins, Bonne Runnels, Charles Diamond Frank Girard and others. Appearing in a specially selected Programme, and concluding with the great burlesque Go west on the emigrant train.

TONY PASTOR and his STAR TROUPE

Tony Pastor has this year eclipsed all his former managerial triumphs, as displayed in the selection of a combination that will for outvie any heretofore selected even by himself, and that simply means that he has for the season of 1880 and 81, the very best company ever concentrated under one management. Tony and his mammoth troupe will appear at the Grand Opera House for one week, commencing Monday, May 17th, when he will present several new specialties, prepared for his tenth successful summer tour.

Testimonial Benefit to Mr. Wm. McCoy. Treasurer.

To give perfect satisfaction in the above capacity in any public institution, but more especially a theatrical one, requires that the incumbent should be both accomplished and urbane, and gifted with most if not all the virtues vouchsafed the average man. That Mr. William McCoy comes within the bounds of this select circle will be strenuously contended by the many thousan ls with whom he is thrown in daily and nightly contact during the annual theatrical round of entertainments of the Grand Opera House, and we fully endorse that judgment. The large number of volunteers gratuitously tendering their valuable services for Mr. McCoy's benefit on Decoration Day, May 31st—made so unanimous by its almost unprecedented success—is still further evidence that a deserving man is deservedly remembered by his more immediate friends and associates.

The selection of Mr. Simmons's widely of a sprightly and agreeable nature, and calculated to afford some hours of unalloyed pleasure to all the friends of the beneficiare who may be present on this occasion—interpreted as the several characters will be by ladies and gentlemen of high standing in the profession. Full announcement of the programme will be given in a letter edition.

Readers of this paper, wishing Boots, Shoes, Gaiters and Toilet Slippers, can obtain all the various styles for Ladies', Misses', Gentlemen and Youth, excellent in quality, and at popular prices, by patroluing Beavers & Kee. 8th Avenue, cor. 27th st. See advertisement on first page.

William came running into the house the other day, and asked eagerly.—"Wardrobe obarity begin?" "At home," was replied, "in the words of the proverb." "Not by a good deal," rejoined the boy. "it begins at nee (C)."

A St. Louis reporter stated it in this way.—"Miss Angelina Jordan yesterday morning attempted to light the fire with kerosene, and the can bursting, she passed over her last name, and became a part of her first."

OF SPECIAL INTEREST.

Ladies should never attend a Matinee at the Grand Opera House without promenading to Ehrichs', on the next block above, between 24th & 25th Sts.

THE SPECIAL ATTENTION OF THE ladies is called to the advertisement of Perse's on the last page of this journal. A visit to their handsome and exclusive Millinery establishment will not only be found interesting, but also very profitable.

OF GREAT IMPORTANCE TO THE Ladies! One block above the Grand Opera House, stands the great Dry Goods Establishment of Ehrichs'.

MAX STADLER & CO.

Broadway & Prince Street,
Eighth Avenue & 40th St.

WE HAVE MANUFACTURED THIS SEASON, AND ARE NOW READY TO DISPLAY AN IMMENSE STOCK OF

Spring Overcoats,

BUSINESS AND DRESS

SUITS,

PANTALOONS, &c.

—FOR—

Men, Youths, Boys,

AND

CHILDREN,

OF THE MOST ELEGANT FABRICS and LATEST DESIGNS REGARDLESS OF THE RECENTENORMOUS ADVANCE IN WOOLENS, TRIMMINGS, &c., WE ARE DETERMINED TO MAINTAIN OUR FORMER POPULAR

Low Prices.

WE SOLICIT YOUR KIND AND EARLY INSPECTION.

MAX STADLER & CO.

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THE PLACE TO DO YOUR SHOPPING

Ehrichs'

8TH AVE & 24TH STS
N. Y.

James McCreery & Co.

Broadway and 11th St.

SPRING & SUMMER

Dress Goods,

French Crepe Cloth, all shades. Nun's Veiling in Polka Dot, Satin Stripe, Check Palm Figures & Plain. Berege de Virginie, 40 and 20 inch wide.

Camels' Hair, from $1 to $6 per yard. Cashmere in Lilac, Heliotrope, Lavender, Purple, &c

A Magnificent Line of French Novelties.

To avoid the inconvenience of a SPECIAL OPENING, our Importations in every Department will be placed on sale as soon as received.

A LARGE and ELEGANT ASSORTMENT OF

LADIES' & CHILDREN'S

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—IN—

SILK, LISLE THREAD & COTTON.

Ladies' Spun Silk Hose

In Sapphire, Old Gold, Garnet, Cardinal, Cream, and all the Leading Shades.

GENTLEMEN'S FANCY

Lisle Thread and Cotton Half-Hose

IN GREAT VARIETY.

Cartwrig & Warner's Celebrated Merino Underwear,

FOR SPRING AND SUMMER USE.

SOLE AGENTS FOR THE

Widow Jouvin Kid Gloves.

SPRING OPENING.

J. & C. JOHNSTON,

Broadway, 5th Av. & 22d St.,

Invite their Customers and the public to an inspection of their Spring and Summer Importations of

Rich Silks and Dress Goods,

COSTUMES AND CAMEL'S HAIR SHAWLS, TURKISH RUGS, CARPETS, AND

UPHOLSTERY GOODS.

J & C. Johnston.

JOS. GILLESPIE'S
LADIES' AND GENTS'
DINING ROOM.
OYSTERS IN EVERY STYLE.
The Best Meal on the Avenue for 15c
211 Eighth Ave., near 21st St.
OPEN DAY AND NIGHT
Two Blocks below the Theatre.

Planten's C. & C. Capsules,
KNOWN AS RELIABLE SINCE 30 YEARS.
Planten's Empty Capsules
For nauseous medicines, making them free of taste and smell, preventing injury to teeth and irritation of mouth of throat. 100 by mail, 50 cents.
☞ Take only and insist on Planten's make.

BLAIR'S PILLS,
Great English Remedy for Gout, Rheumatism and Kidney complaints. Sure, prompt and effective.
Oval Boxes $4, Round Boxes, 14 Pills.
At Druggists and 218 WILLIAM St., New York

"PONDINE."
To prevent local perspiration, especially those under the arm. Saves dresses. Delightful and cooling toilet appliance. As the perspiration grows less, the stronger odor, an unpleasant one in some cases, naturally disappears. Asks no weighed by physicians to be entirely healthful.
This New Preparation is very Popular with Ladies.
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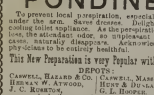
Herman W. Atwood, Henry B. Dunlap,
J. C. Roberts, G. E. Hoffin,
And other prominent Drug Stores.
Also, D. Ritchie & Co., 1020 Baxter St., Boston.
For circular, address: P. O. Box 1909, N. Y. City.



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Smokers will find Hull's "Between the Acts" cigarettes the best in the world; connoisseurs have pronounced them superior to all others; for a short smoke they are delicious; try them and be convinced.

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ONE PRICE HATTERS,
OF 617 EIGHTH AVENUE,
and Third Avenue, cor. 30th St.,
Are now showing the LATEST and MOST NOBBY HATS in fur and silk, at exceedingly Low Prices.
Strictly One Price. Come and See Us.

F. NEPPERT,
MANUFACTURER OF
PLAIN STOOLS, RUSH STOOLS,
Music Racks & Stands. New styles
Large Assortment. Low Prices.
STOOLS FROM $2.00 UP.
PIANO COVERS to SUIT DESIGNS.
230 Sixth St., near West Broadway.

The PUREST CHAMPAGNE imported into the United States.
L. DE VENOGE,
GENERAL AGENT,
37 South William Street, N. Y.

Weber Piano.

It is pleasant to record the extraordinary success which is attending the manufacture and sale of the Weber piano. Albert Weber, Jr., has brought to the business just those qualities which enable him to carry on the magnificent enterprise which his father built up. So rapidly and surely has the business expanded that it has been found necessary to add to the already enormous manufacturing facilities. One of the immediate causes of the expansion of the trade is the success which the new baby grand piano has met with. To meet the public demands for grands this unique instrument has been devised. It embodies the power strength, scope and sweetness of the larger instrument, but is offered at a reduced price, and its size and beauty make it preferable as an article of beauty to the square or the once popular upright. Mr. Albert Weber, Jr., appeared to have set out with the determination to put a grand piano in every American house. To do this he had to force the upright out of the market, and this was no easy task, seeing that the upright, from its shape and price, has been the most convenient form of instrument. It is only a few years ago that a grand piano was rarely seen outside of the concert room. In a very few years more, if Mr. Weber keeps on at his present pace, no other than grands will be seen any where. The accredited friend of the family of this house enables it to carry on the task successfully. The Weber piano stands first in the ranks of American instruments, and the manufacturer who produces it, long ago outstripped most of his competitors in empire and skill.

About Cigarettes.

Cigarettes have of late, become an important article of manufacture. There was a time when only Spaniards and Cubans smoked cigarettes, and when you saw a thamb and forefinger of a rich mahogany color, you put down your man as a foreigner. The cigarettes smoked some ten or fifteen years ago were either rolled fresh by the smoker with Turkish tobacco and rice paper, or, being already rolled by the Cuban manufacturer, they had to be re-rolled before they could be smoked. In the former case it is very loosely rolled, is filled with the rawest pieces of tobacco, and the paper is very thick. It has, however a very pleasant odor, and if it wasn't for the bother of doctoring it and the high price, would be more generally used. It did not take fascinating Americans long to appreciate that there were elements of popularity in the cigarette, and their manufacture was begun in a small way, only to increase to immense proportions. One of the largest manufacturers in America is Kinney Bros., of New York City, whose factory occupies five large buildings, 515 to 525 West 23d St., where the best imported Turkish tobacco is bought and manufactured, hundreds of hundred girls constantly employed. The have to be be active to accomplish what they do, for five hundred thousand cigarettes a day is the average number turned out. That is somewhere near one hundred million a year. The house makes almost as many cigarettes for exportation as for home consumption.—*Boston Gazette.*

Hobe's Mexe Fun, Chinese Toilet Powder. For beautifying skin and complexion. Price, 25c. At Macy's & Jones, N. Y., Loeser's, Brooklyn. Fancy stores and druggists generally.

Man accepts everybody to be true to him but himself.

"Printers' ink" said the drowning typo, as he went down for the third time.

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245 and 247
EIGHTH AVE.,
Near 24th Street.
GRAND OPERA OYSTER AND CHOP HOUSE.
TABLES RESERVED FOR LADIES' CHOICE
ALES
Wines, Liquors,
AND HAVANA CIGARS.
ALWAYS ON HAND.

SMOKE HALL'S "BETWEEN THE ACTS."
The Famous All-Tobacco Cigarettes.
Made of the Richest Havana Tobacco, and combined with chinalines of manufacture, they surpass all other cigarettes. For a quick smoke they equal the best Havana Cigars.
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A gushing poetess begins, "All that I want is a single hour." This would seem to indicate that she hold the ten, jack, queen and king of that suit, and was drawing for the ace.

TROUBLED WITH INSOMNIA.—Gentleman—Yon look tired and worn out, Uncle Rastus. Uncle Rastus—Yes, sah, I is; I doan git no sleep. Gentleman—No sleep? Uncle Rastus—No, sah; dis darkey ain't git no sleep in de watermelon season.

"Habit" is hard to overcome. If you take off the first letter it does not change "a bit." If you take another you still have a "bit" left. If you take off another the whole of "it" remains. If you take off another it is not "t" hardly worth up. All of which goes to show that if you wish to be rid of a "habit" you must throw it off altogether.

"Just one," said the lover as he stood upon the stoop with his girl, "just one?" "Just one," said the mother," putting her head out of the bedroom window above; "well, I guess it aint so late as that, but it's pretty near twelve and you'd better be going or her father will be down."

And the lover took his leave with a sad pain at his heart.—*Boston Courier.*

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At private sale at auction prices, Fine Furniture, Articles of Vertu, Bric-a-Brac, Paintings, Carpets, Mirrors, Folding Beds, Desks and Furniture bought, sold and exchanged.

An old gentleman and his bride, aged eighty-two, entered a railway car, the other day, and took a seat by the stove. A youth occupying a seat behind said he overheard the following: Old gentleman to his bride —"Who's a little lamb?" Bride—"Bofe of us."

A writer has discovered that persons in captivity live a very short time. This may be a rule; but we know of some married men who have attained a remarkable age.

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NANKI-POO (His Son, disguised as a wandering minstrel, and in love with YUM-YUM) . . Mr. HARRY S. HILLIARD
KO-KO (Lord High Executioner of Titipu) . . . . Mr. J. H. RYLEY
POOH-BAH (Lord High Everything Else) Mr. THOMAS WHIFFEN
PISH-TUSH (A Noble Lord) . . . . Mr. ALONZO STODDARD
YUM-YUM, PITTI-SING, PEEP-BO (Three Sisters, Wards of Ko-Ko) . . Miss VERNONA JARBEAU, Miss SALLIE WILLIAMS, Miss CARRIE TUTEIN
KATISHA (An elderly lady, in love with NANKI-POO) ZELDA SEQUIN

Chorus of School-Girls, Nobles, Guards, and Coolies.

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Scene—A birch canoe.
Moonlight background. Costumes modern.
Cast for only two.
Curtain rises. Man is paddling.
Maiden singing low.
Singing ceases. Ditto paddling.
Heads together go.
Act the second. In the city.
Man and maiden meet.
Man directs a glance toward heaven.
Maiden toward the street.

MAKING UP.

We quarrel, my dear and I—
She's a charming soubrette—
With deepest despair now I sigh,
And I worry and fret.

On thought comes consolingly bright
My remorse to assuage;
I know she will "make up" to-night
Ere she goes on the stage.

But bitterness flavors my cup,
And my wrath again smites;
I realize she may "make up"
Unto somebody else.

"Never look at your boy when he is speaking," writes a father. It embarrasses him when he is explaining how he happened to be in school and out playing ball at the same time.

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Attest. (Seal.) J. L. CAMPBELL, Secretary.

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Constructed from the very best materials, and employing only the most skillful workmanship, these instruments combine the highest achievements in the art of Piano making, and are comprehensively the best now made, and, because of their Great Durability, Power, and Sweetness of Tone, they are the choice of the leading artists and the favorites of the concert room.

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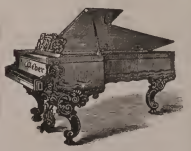

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IRISH SPINNING WHEEL SONG.

Show me a sight
Bates for delight
An auld Irish wheel with a young Irish girl at it.
O ! No !
Nothin' you'll show
A quish her stilts and takin' a twirl at it.

Look at her there,
Night in her hair—
The blue ray of day from her eye laughing out on me!
Fair, an' a fine,
Perfect of feet
People' to put an end in all finkie to me,
That there's a sight, etc.

How the lamb's wool
Turns coarse and dull
By these soft, beautiful, wendsy, white hands of her!
Down goes her heel,
Knee! runs the reel,
Purrin' wee pleasure to take the commands of her.
Thus show me the sight, etc.

Talk of Three fates,
Sealed on seam,
Spinnin' and shearin' away till they're done for me,
You may want three
For your measure;
But one isle for me, boys, and only the one for me.

And
Isn't that fate,
Pictured complete—
An auld Irish wheel and a young Irish girl at it
O ! No !
Nothin' you'll show
A quash her stilts' and takin' a twirl at it.

Why does the continual rule of Queen Victoria cause a greater damp in England than the death of Prince Albert? Because the Prince was only missed (mist), while the queen is always reigning (raining.)

"Are you a married woman?" said Justice Murray to a "fair, fat and forty" would-be bride. "No sir ee, not by a jig full. I was married seven times afore this ; but yer see, judge, four of the durned chaps skipped out and the other three air dead. And so I'm going to git spliced to this 'ere fellow what I know'll stick for me fur all he is worth."

A young man in our town sent sixty cents to a firm that advertised a recipe to prevent bad dreams. He received a slip of paper on which was written, "Don't go to sleep." The same firm advertised, for one dollar, an effectual mode to prevent horses from slobbering. To all who were foolish enough to send him a dollar, he replied, "Touch your horse to spit."

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A Boy Again.

Sometimes an old man becomes a boy again, though too smart to drop into his second childhood. An illustration of this pleasant tendency was given, not many months since, by an old man, with several millions.

He was in the habit of prowling around the office of the insurance company in which he was a director. One morning as he was thus investigating, he happened to come across the dinner pail of the office boy. His curiosity led him to take off the cover. A slice of home-made bread, two doughnuts and a piece of apple-pie tempted the millionaire's appetite. He became a boy again, and the dinner-pail seemed the one he had carried sixty years ago.

Just then the office boy came in and surprised the old man eating the pie. He had finished the bread and doughnuts.

"That's my dinner you're eating!" exclaimed the boy, indignantly.

"Yes, sonny, I suspect it may be; but it's a first-rate one for all that. I've not eaten so good a one for sixty years."

"There," he added, as he finished the pie, "take that and go out and buy yourself a dinner; but you won't get as good a one," and he handed the boy a five dollar bill.

For days after, the old man kept referring to the first-class dinner he had eaten from the boy's pail.

Chicago ladies remember the numbers of cars whose conductors are rude to them, and never afterwards ride in them.

Why is it that the same people who like red herrin' never like to see any victuals with red hair in?

"How do you like the character of St. Paul?" asked a parson of his landlady one day, during a conversation about the old saints and the apostles. "Ah, he was a good clever old soul, I know," replied the landlady, "for he once said, you know, that we must eat what is set before us, and ask no questions for conscience sake. I always thought I should like him for a boarder."

A creditor who had given his debtor a week to contrive some plan to meet his obligations, called at the expiration of the period and politely asked: "Have you thought over that matter yet?" "Not exactly," responded the debtor, with a troubled look. "You see, I wanted to think over it a great deal, but my doctor told me that I mustn't do any brain-work."

"By Gawge, gentlemen, I had a delightful dream last night. I dwemt, yer know, that I was invited to a banquet. The table was loaded down with tempting viands and costly wines. Ah! it was a delicious dweam." Just at this moment a hungry looking tramp, who had passed to listen, exclaimed: "I say, Mister, if that's the sort of dreams you have, I'd like to hunk with you tonight."

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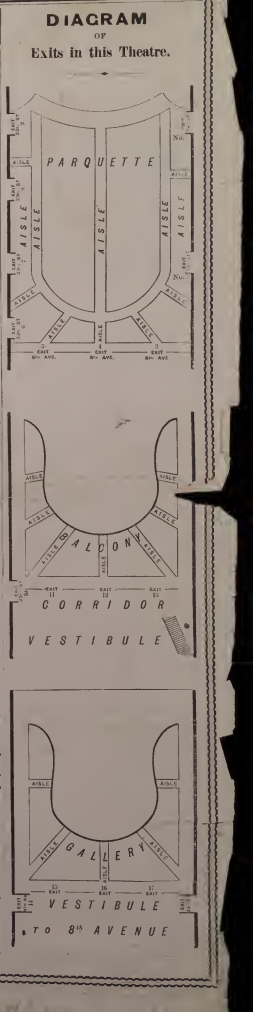
DIAGRAM

OF

Exits in this Theatre.



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Music musical to the piece, under the HARRY BRAHAM.

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ACT II.—Ballet Chorus, composed for "A Rag Baby," by Arthur W. Thayer. "Whistling Duo." Hunting Song. Grand Medley, introducing the "Lancers," "Prince Methusem," "Merry War," "Bygone Summer," "Pinafore Airs," "Dude Tribute," "Pinafore," "Princess Ida," etc.," "South Fifth Avenue," by kind permission of Messrs. Ed Harrigan and Dave Braham. "The Song of the Little Soldier," from the Boston museum success, "Pantea," by kind permission of H. M. Field and B. E. Woolf. Trio, "The Song Next Day," (original). "Pretty as a Picture." Waltz Song. (Merry War.)

ACT III.—Song, "Some Other Evening." Song and Chorus, "Tut, Tut." Sporting Song. Finale, "Beautiful Little Baby."

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In preparation a new and original farcical comedy by CHAS H. HOYT, entitled "A Tin Soldier."

FOR REMAINDER OF PROGRAMME SEE NEXT PAGE.

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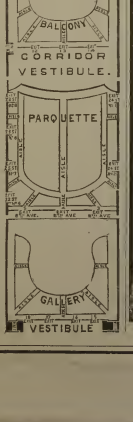
Diagram of Exits in this Theatre.



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Serpentine Dance, Songs, Medleys, etc.

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An unsolicited tribute is always the most convincing. In conversation with a friend Miss Ada Rehan said recently that she never fears the fatigues of extra rehearsals or her usual stage duties so long as she has Bovinine. She depends absolutely on this valuable preparation, and derives from it immediate and lasting benefit. It is a fluid food, containing the vital principles of beef; is palatable, can be assimilated by the most delicate stomachs and is stimulating without the after depression of wine.

(N. Y. Recorder.)

MONDAY, JULY 3rd: "HELD IN SLAVERY." Closing Week of the Season.

For Advertising in this Programme

APPLY TO THE

Leo Von Raven Publishing Company,

113 East 14th Street, N. Y.

MONDAY, JULY 3RD.

Closing Week of the Season.

MARTIN HAYDEN,

IN THE GREAT NAUTICAL COMEDY DRAMA,

HELD IN SLAVERY

WEDNESDAY—MATINEES—SATURDAY

◆●◆ Extra Matinee, Tuesday, July 4th, at 2 P. M. ◆●◆

Commencing Monday, July 3rd, with Special Matinee, Tuesday, July 4th. "Held in Slavery" will be the week's attraction at the Grand Opera House and will bring the regular season at that popular Theatre to a close.

"Held in Slavery" was recently seen at the Columbus Theatre, Harlem, where it made a most favorable impression.

Many new and pleasing specialties are introduced during the play forming a combination of mirth, music, song and sentiment.

The Special scenery is very elaborate and include a most realistic fine scene and a storm tossed sail boat at sea in in a rainstorm of real water.

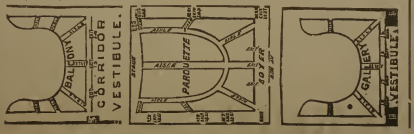
Martin Hayden, the author of "Held in Slavery, heads the cast which is an unusually capable one.

EXITS FROM THIS THEATRE.

GALLERY EXITS.—No. 15 to 23rd Street; 16, 17, 18 and 19, Vestibule.

PARQUETTE EXITS.—No. 1, 24th St.; No. 2, 24th St.; No. 3, 24th St.; No. 4, 8th Ave.; No. 5, 8th Ave.; No. 6, 8th Ave.; No. 7, 23d St.; No. 8, 23d St.; No. 9, 23d St.; No. 10, 23d St.

BALCONY EXITS.—No. 11, 23d St.; No. 12, Corridore Vestibule; No. 13, Corridor Vestibule; No. 14, Corridor Vestibule.



"After dinner comes reposing. Not, if you chew Adam's Pepsin Tutti Frutti.

After the performance visit the wonderful Crystal Maze, at Broadway and 38th Street. Open until midnight.

PHOTOGRAPHY
In its Perfection!
(UNSURPASSED)
NEW STUDIO.
NO STAIRS TO CLIMB.
PACH BROS.
935 BROADWAY, NEW YORK.
Cor. 22nd ST.

YON YONSON
Is Coming to Town.
At GRAND OPERA HOUSE, Week of MARCH 7th

THE
CHICKERING PIANO
OVER 31,000 IN USE.
For Cash, Rent and Easy Payments.
Chickering & Sons, 130 Fifth Avenue, N. Y.

NEW YORK TO SAN FRANCISCO WITHOUT CHANGE OF CARS.

THE MANAGEMENT of the New York Central & Hudson River Railroad Company beg to announce the inauguration of through sleeping-car service over the Vanderbilt lines between New York and Boston and the Pacific Coast. Heretofore the traveler making the journey in either direction has been obliged to transfer at Chicago, St. Louis or the Missouri River gateways, but under the new arrangement he can occupy the same car through from starting point to destination without any additional expense, and be relieved of the necessity of changing cars, looking after connections, reserving accomodations from point to point, and other troublesome details of a trans-continental trip.

Commencing January 5, 1892, and on each Tuesday thereafter, a Palace Buffet Sleeping-Car, containing twelve sections, a Drawing-Room and Buffet, will leave Grand Central Station, New York, on the North Shore Limited at 4.50 P.M., and run through to San Francisco without change.

The schedule has been so arranged that the car will be carried through on fast express trains equipped with dining cars, so that regular meals may be had in transit or *a la carte* in the buffet car, as may be desired, a feature that will be appreciated by ladies and children. Luncheon as per menu, and the choicest wines and cigars will be served from the buffet at all hours.

The several routes have been carefully selected with reference to their scenic attractions, in order to afford tourists every opportunity for witnessing the great natural wonders of the continent, its principal cities, interesting physical and political divisions, etc.

The acceptance of both one-way and return tickets, gives tourists the benefit of a through service without requiring the prepayment of a sufficient sum to cover all expenses contingent on a trip of several weeks or months duration. Passage and berth tickets only being required, all other expenses while in transit or sojourning in California are left discretionary with the traveler, who not being obliged to conform to a regular itinerary, is thus enabled to go and come at pleasure, patronizing such hotels and lines as may best suit his convenience.

A special conductor will accompany the car on each trip, and do all in his power to insure the comfort and pleasure of passengers. For further particulars call on or address

MILTON C. ROACH, Gen'l Eastern Passenger Agent,
New York Central & Hudson River R R.,
413 Broadway, New York, N. Y.

GEO. H. DANIELS Gen'l Passenger Agent.
Grand Central Depot, New York.

A Definition.

"Can any one in the class give a definition of the word 'parasite?'" asked the teacher.

There was no response, and she proceeded to define it herself.

"A parasite is a creature that lives on its fellow creatures. Now remember, children. What is a parasite?"

And a little boy with a thoughtful, Emersonian cast of countenance stood up and said:

"A parasite is a cannibal."—Philadelphia Times.

A Sweet Find.

"There's nothing half so sweet in life
As love's young dream;"
Except, perhaps, the feeling sweet
That thrills you through, from head to feet,
When in your winter overcoat
You find an old two dollar note,
Left in the pocket since last year.
You take it out, twixt hope and fear,
And, finding it is really good,
With joy you scream.

—New York Herald.

The Ignorance of Man.

Inventor—Oh, the fatality of things! Here I have an invulnerable, nonatmospheric, spectacular, refrective, nonreverberating, nonoscillatory watch, perfect in detail and mechanism, and yet I am almost starving.

Friend—Why don't you sell the patent?

Inventor—The fools won't buy it. Just because it won't keep time. The driveling idiots!—Jewelers' Circular.

Added to His Burdens.

Mrs. Bizziman—Yes, indeed, my husband is just about dead with work.

Sympathizing Friend—Dear me, I hoped it would be easier for him now. You told me last week that he had engaged a secretary.

Mrs. Bizziman—That's just the trouble. He has to work so hard to keep the secretary busy that it is wearing him out.—Boston Post.

A stony, waterless region of France has evolved a race of animals that do not drink. The sheep, feeding upon the fragrant herbs, have altogether unlearned the habit of drinking and the cows drink very little. The much esteemed Roquefort cheese is made from the milk of the nondrinking ewes.

Week of Feb. 29th

Russell's Comedians
—IN THE—
NEW CITY DIRECTORY

—COMING—
YON YONSON. THE STILL ALARM.
NAT GOODWIN. 8 BELLS.
STRAIGHT TIP. ROSE COCHLAN.

JOHN P. WINDOLPH,
N. E. Cor. Eighth Avenue and 29th St.
FINE WINES AND LIQUORS—IMPORTED CIGARS
Geo. Ehret's Xtra and all kinds of Imported Beers.

BARGAINS AT
Macnatt's Photographic Studio of Art
813 BROADWAY, NEW YORK.
Handsome Life-Size Crayon and Frame Given to the Organizer of Imp.rial Clubs.
Clubs of Ten. Price of Club, Ten Members, $20.
Our Free Hand Pastels and Crayons Cannot be Surpassed.

AUXILIATOR FOR THE HAIR.

The difficulty which has been found heretofore in the manufacture of an auxiliator for the hair, on account of the impossibility of procuring through ordinary processes of manufacture a product that would remain perfectly fresh and unalterable and free from products of decomposition, has induced Mr. Westphal to cause investigations to be made in some of the foremost laboratories, with the purpose in view of procuring a pure article of this kind. He has succeeded, and his preparation has become very popular.

For the preservation and production of the beauty and growth of the hair, securing the luxuriance of the hair, keeping the head cool, allaying the itching and fever of the scalp and giving a rich gloss to the hair, it has no equal. It will free the head from all dandruff immediately and is a perfect hair dressing for ladies and gentlemen, being highly perfumed and free from oil. If your druggist or dealer does not keep Westphal's Auxiliator, write to him for it. Prices are 50c. and $1.00 per bottle. Manufactured only by Paul Westphal, 393 West Thirty-eighth Street, New York.

...pson, Singleton & Co.
C. W. D. Clothiers and Outfitters.

STRAUS —TO— ALL!

New Atlas of the World when you buy a certain amount. Tickets Good for Six Months.

183, 185, 187 EIGHTH AVENUE
Bet. 19th and 20th Sts.

KRANICH & BACH
PIANOS.
Warerooms: 237, 239 East 23d St., N. Y. and 237 East 24th St., No. 2, 116 West 125th Street, N. Y.
AN ABSOLUTELY FIRST-CLASS PIANO At a Moderate Price.
Pianos sold on Installments. Pianos to Rent.

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ESTD 1840.
PIANOS
RENOWNED FOR TONE & DURABILITY
WAREROOMS, 110 FIFTH AVE. cor. 16TH ST. NEW YORK
85,000 NOW IN USE.

KEEP'S SHIRTS
MADE TO ORDER, BEST QUALITY,
6 for $9 00.
for plain and full dress wear. These shirts are acknowledged to be equal to any that can be produced at any price. It is economy to buy the best and from the manufacturer.
Largest and most complete stock of MEN'S FURNISHING GOODS in New York.
KEEPS MANUFACTURING CO.
Broadway, between 11th and 12th Sts.

AFTER THE PERFORMANCE GO TO
KENNEY'S
Oyster and Chop House
FOR LADIES AND GENTLEMEN,
No. 258 WEST 23d STREET,
Near 8th Avenue.

FERD NEUMER
BOTTLER OF
George Ehret's New York.
Geo. Ehret's Franciskaner, New York.
Joseph Schlitz Brewing Co's, Milwaukee
Bartholomay Brewing Co's, Rochester,
Anheuser Busch Brewing Co's, St. Louis
AND IMPORTED
LAGER BEER
For the Trade, Family Use and Export.
155 & 157 West 20th Street
Delivered to any part of the City and Brooklyn.

APPELL'S
RESTAURANT,
N. E. COR. 8th AVE. AND 23d ST.

Kuyler's
Fresh! Pure!! Delicious!!!
Bonbons & Chocolates.
NOVELTIES
In Fancy Boxes, Baskets and Bonbonnieres
SUITABLE FOR PRESENTS.
863 Broadway, bet. 16th and 18th Sts.
21 West 42d Street, near 5th Ave. } New York.
150 Broadway, cor. Liberty St.
Candies carefully packed and shipped to all parts of the country by mail or express.

GRAND OPERA HOUSE

Lessee and Manager.....Mr. T. H. FRENCH.

RESERVED SEATS (Orchestra Circle and Balcony,) 50 CENTS

COMMENCING

MONDAY, FEB. 22d, 1892

WEDNESDAY—Matinees—SATURDAY

Extra Matinee Monday, Washington's Birthday

The Romantic Play in Five Acts, entitled

MR. BARNES OF NEW YORK

Under the Management of Mr. FRANK W. SANGER, of the Broadway Theatre, New York.

CAST OF CHARACTERS.

MARINA PAOLI, the sister of Antonio and ward of Danella, a young Corsican lady.....Miss MAY WHEELER
ENID ANSTRUTHER, Edwin's sister.....Miss EMMA FIELD
LADY CHARTRIS, Maud's mother.....Miss ROSE SNYDER
MAUD CHARTRIS, a young lady of 14, whose mother wishes her never to grow older.....Miss LOLA BERTELLE
ISOLA, Marina's foster sister.....Miss ADELAIDE MERTON
MIMI, La fille de buffet Dijon.....Miss MARY FARISH
BURTON H. BARNES, of New York.....Mr. HUGO TOLAND
COUNT MUSSO DANELLA, a French nobleman, owning estates in Corsica.....Mr. SHERIDAN BLOCK
EDWIN GIRARD ANSTRUTHER, a lieutenant in the British Navy.....Mr. H. COULTER BRINKER
THE PRINCIPAL..... } The unknown English officers of the duel. } ...Mr. GEORGE EWEL / Mr. F. L. FONTAINE
THE SECOND.....
TOMASSI MONALDI, an old Corsican, Marina's foster father.....Mr. CHARLES LAMB
ANDRE DE BELLOC, captain in the French army.....Mr. M. L. ALSOP
ANTONIO PAOLI, a young Corsican, ensign in the French marine.....Mr. E. W. MORRISON
SENOR BERNARDO SALLICETTI, a Corsican gentleman, brideman to Marina.....Mr. W. F. HENLEY
CASPAR LEFEBRE, a French detective agent.....Mr. H. A. BRONSON
MATEO, innkeeper of Il Pescatori.....Mr. F. McCLELLAND
RAILROAD GUARD.....Mr. PERCY BROOKE
THE IRASCIBLE ENGLISH TOURIST.....Mr. THOS. B. PRESLEY
Corsican Fishermen, French Railway Passengers, Guests at Marina's Wedding, etc.

☞ Programme continued on Next Page.

HARDMAN
40,000 IN USE. PIANO 26 PATENTS
ALSO THE
SELF-PLAYING "SYMPHONY."
Any one can play selections from Liszt, Chopin, Wagner or any other piece of music ever written.
COME AND HEAR IT! SEND FOR CATALOGUE!
WAREROOMS, 5th AVE. and 19th ST.

"THE OAK"
8. W. corner 23d Street and Eighth Avenue
Directly opposite the Theatre Exit on 23d Street.
BETWEEN THE ACTS SELL MORE THAN MINUTES BEFORE CURTAIN RISES.
Do not fail to visit this most Elaborate and Unique Place. Lunch Room, Cigar Counter, Billiard Parlor and Bowling Alley.
J. A. HAGEMEYER, Proprietor.

Established 1840.
Jones
We occupy the whole building of six floors, each 75x100 feet, with an immense stock of
Furniture and Carpets.
Specialties for this Week!
6 Foot Solid Oak Extension Tables
From $3.75, Up.
PLUSH ROCKERS
From $3.25, Up.
AND OUR PHENOMENALLY SUCCESSFUL
ALL-WOOL
Tapestry Brussels Carpet,
Made, laid and lined for 55c.
19th ST. and 8th AVE.
OPEN SATURDAY EVENINGS.

MACKAY'S
FINE BON-BONS, CHOCOLATES, CARAMELS, ICE CREAM, SODA WATER, &c.
271 EIGHTH AVENUE,
Next Door to this Theatre.

CLARK'S RESTAURANT
23d Street opp. 5th Ave. Hotel,
FOR THEATRE PARTIES
OYSTERS, SALADS, GAME, FRENCH CREAM and ICES.

RUNKEL BROS
VIENNA SWEET CHOCOLATE

Chicago has the great World's Fair We have no cause to frown we are going to have a big show too—"Yon Yonson" is coming to town.
"Yon Yonson" will drive away that tired feeling

Speaking of Typewriters
It is
Good To write a good hand,
Better To use a Typewriter,
Best To own a Smith Premier.
Call and see at
291 BROADWAY.

CHEW
VIRGIN LEAF
TOBACCO

"BETWEEN THE ACTS" ALL TOBACCO CIGARETTES.
MANUFACTURED BY THOS. H. HALL NEW YORK.
FOR SALE EVERYWHERE

COMING.—Yon Yonson. A Straight Tip. 8 Bells.

EXECUTIVE STAFF, Grand Opera House.

Lessee and Manager ..Mr. T. H. FRENCH
WM. H. MATTHEWS..Business Manager
JOHN H. BONES.....Treasurer
E. F. YARRINGTON.....Assistant Treasurer
JOS. F. EARLY.....Advertising Agent
JOHN CMEARA.....Doorkeeper
RENÉ LESLIE.....Chief Usher
W. H. FLOHR.....Stage Manager
BENSON SHERWOOD.....Master Machinist
JOHN E. FOX.....Property Master
JAMES STEWART, JR.....Gas Engineer
ALBERT ANDERSON.....Leader of Orchestra

All communications in reference to advertising space or other matters concerning this Programme, to be addressed to

F. L. FARNUM,
Care of Box Office, this Theatre,
23d STREET AND 8th AVENUE.

SPRING STYLES NOW READY
All the Leading Shapes and Styles.

$1.48 $1.48
$1.93 $1.93
$2.48 $2.48
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Cor. 22d St. and 8th Ave.

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"He who in the world would rise, must either fail or advertise."

"Your advertisement is your representative."

IF YOU ARE LOOKING
FOR A FIRST-CLASS PIANO
AT A FAIR PRICE,
EXAMINE THE
NEW ENGLAND PIANOS
ABSOLUTE DURABILITY,
PERFECTION OF TONE,
FAULTLESS FINISH.
Low for Cash or Easy Payments, also To Rent.
NEW ENGLAND PIANO CO.,
OF NEW YORK.
98 Fifth Ave., cor. 15th St.

RAMBLER BICYCLES ARE BEST!!

GORMULLY & JEFFERY M'F'G CO.
1788 BROADWAY, New York.
CHICAGO—BOSTON—WASHINGTON.

Children cry for "Yon Yonson."

Spring medicine—"Yon Yonson."

Annie Lewis (gentle Annie), is with "Yon Yonson."

BRAUTIGAM
PIANOS
ARE UNSURPASSED IN
TONE and DURABILITY
Prices Moderate. Pianos for Rent.
SECOND-HAND PIANOS OF BEST MAKERS ON HAND.
WAREROOMS
No. 8 E. 17th Street,
Near Fifth Avenue, NEW YORK.
RARE OLD VIOLINS FOR SALE

GRAND OPERA HOUSE
PROGRAMME.

TIME—1882.

ACT I.—Tableau 1—Marina. Tableau 2—The duel on the beach.

TIME—1883.

ACT II.—The Railroad of Nice. Paris (noon)—Miss Anstruther is excited. Toronto (afternoon)—Miss Anstruther is hungry. Dijon (sunset)—Miss Anstruther is Starving. Lyons (night)—Miss Anstruther, conquered by hunger, is alone and unprotected. The chivalric Barnes.

TWO DAYS ELAPSE

ACT. III.—The angel of the Egyptian Hospital.

TWO WEEKS LATER.

ACT. IV.—Love's battle. A new crime.

FOUR DAYS LATER.

ACT V.—The home of Vendetta.

—SCENERY—

ACT I.—The Corsican home at Bocognana. Scene 2—The old inn of Il Pascatori.
ACT II.—The express from Paris to Nice.
ACT III.—The gardens of the Casino, Monte Carlo.
ACT IV.—Marina's Parlor, Grand Hotel, Monte Carlo.
ACT V—The bridal apartments at Danella's Villa, Bocognana, Corsica.

FOR MR. FRANK W. SANGER.

Acting Manager.....Mr. THOMAS BAKER
Stage Director.....
Business Agent.....Mr. E. W. MORRISON
.....Mr J. BANKER PHELPS

During the Evening the Orchestra under the Direction of Prof. ALBERT ANDERSON will perform the following selections:

OVERTURE—"Fra Diavolo,".....AUBER
SELECTION "Daughter of the Regiment,".....DONIZETTI
BALLET MUSIC FROM GIOCONDA.....PONCHIELLI
GUARD MOUNT.....EILENBERG

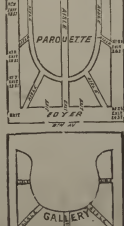
The Hardman Piano used at this Theatre
And the Mason & Hamlin Organ.

WEEK OF FEB. 29th,
THE NEW CITY DIRECTORY

HERRMANN'S GARDEN
EIGHTH AVENUE, near 28th ST.
MUSIC BY ED. WELLER.
OPEN TILL 1 A. M. *RESTAURANT A LA CARTE.*
Oysters in every style. Extra Pilsner (Lion Brewery) Beer on draught

TRY FOR A DELICIOUS SMOKE
CARNIVAL
STRAIGHT CUT
CIGARETTES
ALEX C. BATES & CO. 47 BROAD ST. NEW YORK.

EXITS FROM THIS THEATRE.



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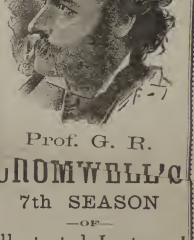
PARQUETTE EXITS.—No. 1, 24th St.; No. 2, 24th St.; No. 3, 24th St.; No. 4, 8th Ave.; No. 5, 8th Ave.; No. 6, 8th Ave.; No. 7, 23d St.; No. 8, 23d St.; No. 9, 23d St.; No. 10, 23d St.

BALCONY EXITS.—No. 11, 23d St.; No. 12, Corridor Vestibule; No. 13, Corridor Vestibule; No. 14, Corridor Vestibule.

SHONINGER
ESTD. 1850
PIANOS
WONDERFUL SINGING TONE.
96 FIFTH AVE. NEAR 15TH ST.

THE HAEGER WAREHOUSES
FOR THE
STORAGE OF FURNITURE,
ESTABLISHED 1866.
8th Avenue, from 33d to 34th Streets, for the safe-keeping of furniture, baggage, pianos, mirrors and goods and wares of every description in separate closed compartments. Always accessible during business hours; prompt attention paid to boxing, packing, shipping and insurance; estimates furnished and inspection invited. Office, 300 West 34th Street.



Prof. G. R.
CROMWELL'S
7th SEASON
—OF—
Illustrated Lectures!
—AT THE—
GRAND OPERA HOUSE
Sunday, Feb. 28th,
PARIS!
AND THE LOUVRE.

Maillard's

THE BEST MADE
SOLD BY ALL GROCERS
Breakfast-Cocoa

M. MICHELS | Full Line of Overcoatings on Exhibition | Tailor
CRAND OPERA HOUSE BUILDING.

ASK YOUR GROCER FOR
M. D. STEVEN'S
IMPEROYAL
WHEAT, BUCKWHEAT
& GRIDDLE CAKE
FLOUR
Vacuum Cooked Cereals.
—— BEST IN MARKET ——
NEW YORK MERCANTILE EXCHANGE.
Try Goods at SMITH'S, 6th Avenue and 24th Street.

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"Circulars hit only once, if at all, and are then consigned to the waste basket."

"Don't advertise spasmodically—keep at it. Your particular line of goods may not be wanted to-day; they will be sought to morrow, or the day after."

"Advertising is an eloquent and effective 'salesman'—distinguished from the verbal salesman in this, that while the latter talks to one customer the advertising salesman is talking to tens, possibly hundreds, of thousands.'

IF YOU WISH TO KEEP YOUR SKIN SOFT AND BEAUTIFUL, USE
VELVET SKIN SOAP
THE PERFECTION OF TOILET SOAPS, MADE ONLY FROM PURE VEGETABLE OILS; ALSO,
VELVET SKIN POWDER,
WHICH WILL BE FOUND VERY SOOTHING AND HEALING TO ALL IRRITATED AND INFLAMED SURFACES.
FOR SALE BY ALL DEALERS.
REED & CARRICK, New York.

Gus Heege, the dialect comedian, who plays the title role in "Yon Yonson," tells a good story about two sons of Sweden who were engaged in painting a building. They had mounted the scaffold and had been at work some time when Peterson arose to adjust one of the guy ropes that secured [illegible] ... became composed mostly of sheet iron, shavings and light building material. The crash could have been heard for miles, but the pliability of the material probably saved the unfortunate son of Scandinavia from instant death. Yonson, his partner, out of fear of losing his job, kept right on with his work until called down by an angry crowd that had gathered around the wounded man. A doctor having been summoned it was found that Peterson was covered with bodily bruises, both arms were broken, one hip was fractured, and a leg was dislocated at the knee. After several hours he began to regain consciousness, and his first words after recognizing his calum, were: "Yon, yo' tank das boss is mad because ay quit work?"

IT PAYS TO ADVERTISE IN
Theatre Programmes.
For Rates, address F. L. Farnum,
Grand Opera House, New York.

Only one world and two big shows in it—the World's Fair in Chicago next year and "Yon Yonson" at the Grand next week.

SEBASTIAN SOMMER,
9 East 17th St.,
NEAR FIFTH AVE. NEW YORK.
AGENT FOR THE
FRANCIS BACON
late RAVEN &
PIANOS BACON
1793
The oldest established Manufacturer.
Reasonable Prices.
A DESIRABLE HALL to RENT FOR MUSICALES and SELECT ENTERTAINMENTS.
Terms moderate.

GRAND OPERA HOUSE
PROGRAMME.

WEEK OF FEBRUARY 29, 1892
WEDNESDAY—MATINEE—SATURDAY,

Russell's New Comedians!
BIJOU THEATRE COMPANY,
John H. Russell & J. Wesley Rosenquest, — Proprietors and Managers

Presenting Paul M. Potter's Absurdity,
Reconstructed by Louis Harrison,
THE NEW
CITY DIRECTORY!
FOR LAUGHING PURPOSES ONLY!
Musical Interruptions by W. S. Mullaly

—— THE NEW CANVASSERS ——

JOHN SMITH, Detective.....WILLIS P. SWEATNAM
JOHN SMITH, Stage Manager.....DAN DALY
JOHN SMITH, Banker.....BURT HAVERLY
JOHN SMITH, German Actor.....CHAS. SEAMAN
JOHN SMITH, Janitor and Call Boy, Gaiety.....LUKE SCHOOLCRAFT
JOHN SMITH, Advance Agent.....J. O. MIRON
JOHN SMITH, Jr.....JULIUS P. WITMARK
JOHN SMITH, Dude.....DAVID WARFIELD
JOHN SMITH, Messenger.....JOS. JACKSON
MRS. JOHN SMITH.....Miss LILLIE ELDRIDGE
NANON SMITH, of the Gaiety.....Miss BESSIE CLEVELAND
FLORA SMITH, } Rosebuds } Miss MAYM KELSO
LAURA SMITH, } Rosebuds } Miss KATE UART
DORA SMITH, } Rosebuds } Miss MARION WELLER
LITTLE FAWN, the American Dancer.....AMELIA GLOVER

—— SYNOPSIS ——

ACT I.—Mnsio Room, Minerva Flats.
ACT II.—The Green Room, Gaiety Theatre.
ACT III.—The Camp Meeting and Clambake, Smith's Island, Great South Bay.

Entire New Prodnction for this engagement by HOMER F. EMENS, Scenic Artist, 14th Street and Bijon Theatres.

For John H. Rcssell and J. Wesley Rosenquest,
Manager.....ALBERT RIDDLE
Musical Director.....WM. S. MULLALY

THE CELEBRATED
PIANOS SOHMER PIANOS
Are at present the most popular and preferred by the leading Artists.
NOS. 149 TO 155 EAST 14TH STREET, NEW YORK.

EMERSON
55000 SOLD
PIANOS
HAVE BEEN SINGING THEIR OWN PRAISES FOR OVER FORTY YEARS.
A High Grade Piano At A Moderate Price. Rented And Sold on Reasonable Terms.
BOSTON NEW YORK
174 TREMONT ST. 92 FIFTH AVE.

T. C. CLARK,
DEALER IN
FINE GROCERIES
TEAS, COFFEES,
Wines, Liquors, &c.
404 EIGHTH AVENUE.
Near 10th Street. NEW YORK.

NEXT WEEK,
RUSSELL'S COMEDIANS
—IN THE—
New City Directory!

G. BRUNEMAN. J. BRUNEMAN.
S. BLUMENTHAL & CO.
573, 575 and 577 EIGHTH AVENUE.
Between 38th and 39th Street.
House Furnishing Goods
Call and see our large and elegant Stock of
Refrigerators.
R. M. WALTERS
PIANOS
Are the Best, Highest Testimonials; Rented Exchanged and Sold On Easy Terms.
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Breakfast Cocoa

from which the excess of oil has been removed.
It absolutely pure and it is soluble.
No Chemicals
are used in its preparation. It has more than three times the strength of Cocoa mixed with Starch, Arrowroot or Sugar, and is therefore far more economical, costing less than one cent a cup. Its delicious, nourishing, strengthening, EASILY DIGESTED, and admirably adapted for invalids as well as for persons in health.
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GRAND OPERA HOUSE

LESSEE AND MANAGER — MR. T. H. FRENCH

MR. F. MATTHEWS
BUSINESS MANAGER

NEW YORK, FEB. 15–20, 1892.

Love never has to go to school to learn how to speak.

Where hard work kills one man worry buries a dozen.

No wound can be so deep as the one inflicted by a friend.

The man who borrows trouble always has to pay big interest.

Our mistakes can tell us something very much to our advantage, if we will but listen to them.

When a man starts out to reform himself he has undertaken a job that will keep him busy for life.

Trip the devil up anywhere and you will find a great many highly respectable people hiding behind him.

Don't pray too long in church on a cold day if your horse is standing outside in the storm without a blanket.—Ram's Horn.

In spite of the many new developers that are being tried nowadays "pyro" still holds its reputation among the amateurs.

Mr. Von Mumm, of the German legation, the amateur photographer of the diplomatic corps, has taken the pictures of all the Washington belles, and shows them in an album on which his coat of arms is emblazoned.

A lens with a 34-inch aperture and focal length of eleven feet is to be fitted in the immense photographic telescope for Harvard university by Alvan Clark & Sons. It is to be the finest instrument of its kind ever constructed.

Photography at the Paris exposition was forbidden, but there were very few Americans with cameras who did not secure all the pictures they desired. Of course they could carry lunch baskets, and the amateurs put their cameras in them, and by cutting a hole in the side they were ready.

Miss Alice Longfellow, daughter of the poet, is said to be the best amateur photographer in America. Her favorite field of operations is along the Massachusetts coast, and her snap shots there, taken in the stormiest weather, are attracting the attention of publishers, and her illustrated songs will be a feature of a new book of ess songs.

William Pitt entered the ministry at 14, was chancellor of the exchequer at 22, prime minister at 24, and so continued for twenty years, and when 35 was the most powerful uncrowned head in Europe.—Young Men's Era.

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CHICKERING PIANO
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NEW YORK TO SAN FRANCISCO WITHOUT CHANGE OF CARS.

THE MANAGEMENT of the New York Central & Hudson River Railroad Company beg to announce the inauguration of through sleeping-car service over the Vanderbilt lines between New York and Boston and the Pacific Coast. Heretofore the traveler making the journey in either direction has been obliged to transfer at Chicago, St. Louis or the Missouri River gateways, but under the new arrangement he can occupy the same car through from starting point to destination without any additional expense, and be relieved of the necessity of changing cars, looking after connections, reserving accomodations from point to point, and other troublesome details of a trans-continental trip.

Commencing January 5, 1892, and on each Tuesday thereafter, a Palace Buffet Sleeping-Car, containing twelve sections, a Drawing-Room and Buffet, will leave Grand Central Station, New York, on the North Shore Limited at 4.30 P.M., and run through to San Francisco without change.

The schedule has been so arranged that the car will be carried through on fast express trains equipped with dining cars, so that regular meals may be had in transit or *a la carte* in the buffet car, as may be desired, a feature that will be appreciated by ladies and children. Luncheon as per menu, and the choicest wines and cigars will be served from the buffet at all hours.

The several routes have been carefully selected with reference to their scenic attractions, in order to afford tourists every opportunity for witnessing the great natural wonders of the continent, its principal cities, interesting physical and political divisions, etc.

The acceptance of both one-way and return tickets, gives tourists the benefit of a through service without requiring the prepayment of a sufficient sum to cover all expenses contingent on a trip of several weeks or months duration. Passage and berth tickets only being required, all other expenses while in transit or sojourning in California are left discretionary with the traveler, who not being obliged to conform to a regular itinerary, is thus enabled to go and come at pleasure, patronizing such hotels and lines as may best suit his convenience.

A special conductor will accompany the car on each trip, and do all in his power to insure the comfort and pleasure of passengers. For further particulars call on or address

MILTON C. ROACH, Gen'l Eastern Passenger Agent,
GEO. H. DANIELS Gen'l Passenger Agent. New York Central & Hudson River R. R.
Grand Central Depot, New York. 413 Broadway, New York, N. Y.

Our Trotter.

Chris 'n me bet got or trotter, so I thought I'd write,
Jist ter tell yer that next summer we'd be in ther fight
Cuttin, slashin, knock down, drag out all ter count. yer see—
Fur we hev a sure 'nuff gold mine—little Chris 'n me.

Pr'aps yer think he ain't a hummer, can't jest trot er bit;
Think we hev a 'crost roads wonder, air clean out of it?
Ef he can't go down in twenty 'pinous still air free,
An we're bankin that he'll do it—little Chris 'n me.

Tell yer how we kim ter git him? Course 'twas by in or trade.
An we did the same lively hustlin till that deal was made
Fur he had a sassy look—well guited—don't yer see?
An he ain't the most powerful holte on little Chris 'n me.

Kin he trot? Well, may I flutter in the darkened cell
If he ain't a streak of lightnin snowflakes dartin et the flowers in springtime or the busy bee.
No one else will git ther coin but little Chris 'n me.

Folks say, "Nature guards her secrets." Pr'aps it does do—sometimes.
But when autumn's shadders lengthen she'll pull up th' blinds,
Jist ter show th' summer's jackpots—rich et rich kin be—
Hez kin gathered later camp by little Chris 'n me.

—A. Bennett in Chicago Mail.

Something Wrong with Papa's Liver.

"Wants to marry you, does he?"
"He does, papa."
"H'm! Know anything about him?"
"Why, papa, he is an excellent young man. Everybody speaks well of him."
"H'm! Amiable and gentlemanly, is he?"
"Indeed he is!"
"Seems to have no vices, I suppose?"
"I am sure he has none."
"Exemplary young man in every respect, is he?"
"Yes, papa."
"Never heard anything bad about him?"
"Never."
(With a snort)—"Then there's something wrong with him, Mabel! I'll bet four dollars he's an autograph collector!"—Chicago Tribune.

Week of Feb. 22d,
Mr. Barnes
OF
New York.
EXTRA MATINEE,
WASHINGTON'S BIRTHDAY

—COMING—
YON YONSON. THE STILL ALARM.
NAT GOODWIN. 8 BELLS.
STRAIGHT TIP. ROSE COCHLAN.

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The difficulty which has been found heretofore in the manufacture of an auxiliator for the hair, on account of the impossibility of procuring through ordinary processes of manufacture a product that would remain perfectly fresh and unalterable and free from products of decomposition, has induced Mr. Westphal to cause investigations to be made in some of the foremost laboratories, with the purpose in view of procuring a pure article of this kind. He has succeeded, and his preparation has become very popular.

For the preservation and production of the luxury and growth and restoring the coloration of the hair, curing the head cool, alleying hair falling, the nervousness of the scalp and giving a rich gloss to the hair, it has no equal. It will free the head from all dandruff immediately and is a perfect hair dressing for ladies and gentlemen. It is highly perfumed and free from oil. If your druggist or dealer does not keep Westphal's Auxiliator, write to him for it. Prices are 50c. and $1.00 per bottle. Manufactured only by Paul Westphal, 393 West Thirty-eighth street, New York.

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Lessee and Manager ..... Mr. T. H. FRENCH.

RESERVED SEATS (Orchestra Circle and Balcony,) 50 CENTS

COMMENCING

MONDAY, FEB. 15th, 1892

WEDNESDAY—Matinees—SATURDAY

HENRY PETTIT'S

Latest and Greatest Success,

Hands Across the Sea

Under the Management of W. S. REEVES.

CAST OF CHARACTERS.

JACK DUDLEY, a Young English Farmer ..... WILLIAM HARCOURT
ROBERT STILLWOOD, Son of Joseph Stillwood ..... HENRY PIERSON
JEAN DE LUSSAC, a Gambling House Tout ..... J. R. FURLONG
TOM BASSETT, a Young Country Gentleman ..... WM. RICHARDSON
DICK MELFORD, alias "King of Australia" ..... W. H. WALLIS
JOSEPH STILLWOOD, a Devonshire Landowner ..... JAMES OTLEY
HIRAM HICKORY, from Chicago ..... JNO. S. HALE
COUNT PAUL DU RENAL, a Parisian ..... GEO. W. PARSONS
CAPT. LAND, Captain of the S. S. Australasia ..... HARRY WALLIS
LIEUT. VICTOR, French Naval Officer ..... GEO. DUVAL
DE COURCELLES, a French Minister ..... WM. HART
GOVERNOR OF LA ROQUETTE ..... CHAS. MORTON
INSPECTOR THOMPSON, of the Australian Police ..... ROBERT HAMLIN
WAITER at the Grand Hotel in Paris ..... GUS HYDE
CHIEF OFFICER of the Australasia ..... WM. FOTTER
OFFICER OF GENDARMES ..... W. THOMPSON
LILLIAN MELFORD, Dick Melford's Daughter ..... Miss CORA EDSALL
LUCY NETTLEWOOD, Joseph Stillwood's Stepdaughter ..... Miss CORA OSTERMAN
MME. VALIERS, Keeper of a Gambling Salon ..... Miss ISABEL PIERSON
POLLY REED ..... Miss GERTRUDE CONKLING

French Soldiers, Sailors, Passenger Convicts, Gendarmes, French Marines, Farmers, Etc.

☞ Programme continued on Next Page.

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JOHN H. BOKER ..... Treasurer
E. F. FARRINGTON ..... Assistant Treasurer
JOE N. ZELLA ..... Advertising Agent
W. T. ZELLA ..... Doorkeeper
BENJ. LUDDY ..... Chief Usher
W. E. FLOYD ..... Stage Manager
BENSON SEARWOOD ..... Master Mechanic
JOHN E. FOX ..... Property Master
JAMES STEWART, Jr ..... Gas Engineer
ALBERT ANDERSON ..... Leader of Orchestra

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No. 8 E. 17th Street,
Near Fifth Avenue, NEW YORK.
RARE OLD VIOLINS FOR SALE

GRAND OPERA HOUSE

PROGRAMME.

SYNOPSIS.

ACT I —Devonshire Nettleford Farm
ACT II —Paris. Twelve months later. Scene 1—Room in the Grand Hotel, Paris Scene 2. Corridor of Hotel. Scene 3—At Madame Valliers Scene 4—The Conrtyard.

(Only three minutes intermission between Acts II and III.

ACT III.—Paris Scene 1—The Minister's Bureau Scene 2—Exterior of the Prison La Roquette. Scene III—The interior of the Prison La Roquette Scene 4—The Courtyard of the Prison La Roquette.

ACT IV.—On the High Seas. Deck of the S. S. "Australasia." (Constructed for this production at a cost of $2,000, from designs by Mr. C. B. Jefferson.)

ACT V —Australia, Sydney Harbor. (An illustrated view of this beautiful harbor.)

CHARLES T. FULKLEY	Business Manager
J. R. FURLONG	Stage Manager
GEO SMITH	Master of Properties
CHAS. CARSON	Scenic Artist
THEODORE MUNSELL	Master of Transportation
WM POTTER	Electrician and Calcium

During the Evening the Orchestra under the Direction of Prof ALBERT ANDERSON, will perform the following selections:

OVERTURE—"Norma,"	BELLINI
SELECTION—"L'Africaine,"	MEYERBEER
PIZZICATO POLKA	WEISS
TAM O'SHANTER	GUTTENBALE
SPANISH SERENADE	LA MOTTE

The Hardman Piano used at this Theatre
And the Mason & Hamlin Organ.

WEEK OF FEB. 22d,

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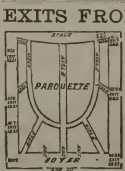

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The oldest established Manufacturers.
REASONABLE PRICES.
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Terms moderate.

Lord Bacon graduated at Cambridge at 16, and was called to the bar at 21.

Peel was in parliament at 21, and Palmerston was lord of the admiralty at 25.

Henry Clay was in the senate of the United States, contrary to the constitution, at 29.

Judge Story was at Harvard at 15, in congress at 29 and judge of the supreme court of the United States at 32.

Martin Luther had become largely distinguished at 34, and at 36 had reached the topmost round of his world wide fame.

Washington was a distinguished colonel in the army at 23, early in public affairs, commander of the forces at 42, president at 57.

Webster was in college at 15, gave evidence of his great future before he was 25 and at 30 he was the peer of the ablest man in congress.

Maurice of Saxony died at 32, conceded to have been one of the profoundest statesmen and one of the best generals Christendom had seen.

Napoleon at 25 commanded the army of Italy. At 30 he was not sharp of the most illustrious generals of the time, but one of the great lawgivers of the world. At 46 he saw Waterloo.

Louis Rohie's Big Attraction (Reilly and Wood's Variety Combination) will be at Miner's 8th Avenue Theatre, week of February 22d. Extra Matinee, Monday, Washington's Birthday.

The New "Fischer Grand" is the acknowledged success musically of 1891. It has received the very highest endorsements from the press and the leading artists. It certainly has no superior.

GRAND OPERA HOUSE

PROGRAMME.

WEEK OF FEBRUARY 22, 1892

WEDNESDAY MATINEE—SATURDAY,
Extra Matinee Monday, Washington's Birthday

The Romantic Play in Five Acts, entitled

MR. BARNES OF NEW YORK

Under the Management of Mr. FRANK W. SANGER, of the Broadway Theatre, New York.

CAST OF CHARACTERS.

MARINA PAOLI, the sister of Antonio and ward of Danella, a young Corsican lady..... Miss MAY WHEELER
ENID ANSTRUTHER, Edwin's sister..... Miss EMMA FIELD
LADY CHARTRIS, Maud's mother..... Miss ROSE SNYDER
MAUD CHARTRIS, a young lady of 14, whose mother wishes her never to grow older..... Miss LOLA BERTELLE
ISOLA, Marina's foster sister..... Miss ADELAIDE MERTON
MIMI, La fille de buffet Dijon..... Miss MARY FARISH
BURTON H. BARNES, of New York..... Mr. HUGO TOLAND
COUNT MUSSO DANELLA, a French nobleman, owning estates in Corsica..... Mr. SHERIDAN BLOCK
EDWIN GIRARD ANSTRUTHER, a lieutenant in the British Navy..... Mr. H. COULTER BRINKER
THE PRINCIPAL ..... } The unknown English officers of the duel. } ..... Mr. GEORGE EWEL
THE SECOND..... } ..... Mr. P. L. FONTAINE
TOMASSI MONALDI, an old Corsican, Marina's foster father..... Mr. CHARLES LAMB
ANDRE DE BELLOC, captain in the French army..... Mr. M. L. ALSOP
ANTONIO PAOLI, a young Corsican, ensign in the French marine..... Mr. E. W. MORRISON
SENOR BERNARDO SALLICETTI, a Corsican gentleman, bridesman to Marina..... Mr. W. F. HENLEY
CASPAR LEFEBRE, a French detective agent..... Mr. H. A. BRONSON
MATEO, innkeeper of Il Pescatori..... Mr. F. McCLELLAND
RAILROAD GUARD..... Mr. PERCY BROOKE
THE IRASCIBLE ENGLISH TOURIST..... Mr. THOS. B. PEASLEY
Corsican Fishermen, French Railway Passengers, Guests at Manina's Wedding, etc.

TIME—1882.

ACT I.—Tableau 1—Marina. Tableau 2—The duel on the beach.

TIME—1883.

ACT II.—The Railroad of Nice. Paris (noon)—Miss Anstruther is excited. Tonnere (afternoon)—Miss Anstruther is hungry. Dijon (sunset)—Miss Anstruther is Starving. Lyons (night)—Miss Anstruther, conquered by hunger, is alone and unprotected. The chivalric Barnes.

TWO DAYS ELAPSE

ACT. III.—The angel of the Egyptian Hospital.

TWO WEEKS LATER.

ACT. IV.—Love's battle. A new crime.

FOUR DAYS LATER.

ACT. V.—The home of Vendetta.

SCENERY

ACT I.—The Corsican home at Bocognana. Scene 2—The old inn of Il Pescatori.
ACT II.—The express from Paris to Nice.
ACT III.—The gardens of the Casino, Monte Carlo.
ACT IV.—Marina's Parlor, Grand Hotel, Monte Carlo.
ACT V.—The bridal apartments at Danella's Villa, Bocognana, Corsica.

FOR MR. FRANK W. SANGER.

Acting Manager..... Mr. THOMAS BAKER
Stage Director..... Mr. E. W. MORRISON
Business Agent..... Mr. J. BANKER PHELPS

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PIANOS **SOHMER** PIANOS
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LESSEE AND MANAGER ★ MR. T. H. FRENCH
MR. F. MATTHEWS
BUSINESS MANAGER
NEW YORK, JAN. 25–30, 1892.

CROWN AND SCEPTER.

Grand Dukes Vladimir and Alexis of Russia recently visited the slums of Paris under the escort of M. Rossignol, of the detective department.

The engagement of the Duke of Clarence and Avondale (Collars and Cuffs), their presumptive to the English throne, to Princess Victoria Mary of Teck is announced.

It is told on high authority that Queen Victoria's favorite scents are patchouli and marechale. Those famous Indian shawls which she gives as wedding presents are perfumed with marechale.

Emperor Wilhelm's latest freak is a project for a grand cathedral in Berlin to cost 10,000,000 marks. It is to be for the state religion. He is also bent on establishing an "imperial cooking school."

The queen of Portugal is accredited by fashion leaders with being the most dressy woman in Europe. Her pale complexion and auburn hair admit of great latitude in dress variety, and she indulges in every caprice of fashion.

The Grand Duke of Baden is a great fancier of carrier pigeons, and has devoted much time to raising and training them. In the exhibition of such birds, held recently in Bochum, his royal highness secured one of the first prizes.

The shah of Persia drinks a bottle of brandy a day, and uses much hashish and opium. The child that he brought to Europe with him, the son of his cook, is now his most small irresponsible grand vizier. The masses of the people are beginning to be dissatisfied.

The little Queen Wilhelmina of Holland must read a chapter from the Bible every morning to her mother, and patiently stitch away at the embroidery and fine needlework, but she is devoted to her pigeons, her garden and especially her dolls, with which she has little time to play.

The young empress of China, contrary to all traditional customs, is taking a prominent place in public life. Formerly no one was permitted to appear on the road traversed by her majesty under penalty of death. Now the emperor permits his subjects to line the streets when he and his consort travel and to approach them with petitions, to which they listen in the kindest manner.

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Commencing January 5, 1892, and on each Tuesday thereafter, a Palace Buffet Sleeping-Car, containing twelve sections, a Drawing-Room and Buffet, will leave Grand Central Station, New York, on the North Shore Limited at 4.50 P.M., and run through to San Francisco without change.

The schedule has been so arranged that the car will be carried through on fast express trains equipped with dining cars, so that regular meals may be had in transit or *a la carte* in the buffet car, as may be desired, a feature that will be appreciated by ladies and children. Luncheon as per menu, and the choicest wines and cigars will be served from the buffet at all hours.

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FEMININE FANCIES.

Mrs. Russell Sage is said to be a model presiding officer at business meetings of women's societies or clubs. She looks much younger than she really is.

Mrs. Levi P. Morton, the wife of the vice president, has a decided love for the essence of wild crab apple blossoms and sprinkles it all over her clothing.

Mrs. Taylor, of Little Washington, Pa., is known as the oil queen because she has accumulated a fortune of $5,000,000 by personal investments in the Ritchie county fields.

Vocalists in church choirs sometimes get small fortunes for little work. Miss Ida Gray, a New York soprano, receives $5,000 a year for her vocal efforts in a fashionable church.

One of the best mining experts of Arizona is Neille Cashman, a tall, dark eyed young woman less than thirty. She is known all over the state as a most reliable worker.

Mrs. J. S. Clarkson knows every politician of any note in the country and stands between her husband and them on important occasions. Her judgment is conceded to surpass that of many a political man.

The Princess Louise and Mrs. Harrison are the only women who have ever been allowed to set foot within the cloisters of the monastery of Santa Barbara, in California, and even after their visits the ground was resanctified.

The only works of fiction that Miss Rachel Sherman, the general's daughter, is said to enjoy are the novels of Thackeray. She is a great student of history and biography. She has dark eyes, luxurious auburn hair and a clear, pale complexion.

Mrs. Spurgeon takes actual charge of all the funds which are intrusted to her husband for keeping. The orphan asylums, missions and special institutions funded, for which Mr. Spurgeon is sponsor, and for which money is sent to him, are all handed over to Mrs. Spurgeon for safe keeping.

Mrs. Orme Wilson, the third daughter of Mrs. William Astor, loves heliotrope dearly. She says that flower, she loves the color, she loves the perfume. She uses the extract liberally, but it is a modified extract, specially made to her order, the one usually sold being too pungent for her dainty taste.

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Under the direction of JACOB LITT and THOMAS H. DAVIS; also
Managers of "YON YONSON," "THE ENSIGN" and
ANNIE LEWIS.
CAST OF CHARACTERS.
TOM INGLISS, known as "Long Sampson".....Mr. WALTER EDWARDS
CHARLES ETHERINGTON, his cousin.....Mr. MARK LYNCH
PERCY EWERT, a mild adventurer.....Mr. JEROME KINGSBURY
DICKY DIALS, a waif, the Stowaway.....Mr. HARRY BOOKER
PAUL INGLISS, known as Paul Carton.....Mr. HOWARD THORPE
JOB HICKEY, a discharged seaman.....Mr. R. J. MOYE
SANDY PROWSE, his chum.....Mr. FRANZ RICHARDSON
EDWARD JOHNSON, of Scotland Yard.....Mr. CHARLES FARLEY
"PORKY".....Mr ROBERT POND
CHUCKEY, a London newsboy.....Miss LIBBY KIRKE
ALTHEA DALE, Paul Ingliss' adopted daughter.....Miss LULU KLEIN
FLORENCE ETHERINGTON, known as Mrs. Gray.....Miss LEONORA BRADLEY
JEFFREYS, a domestic.....Miss LILLIAN RIVERS
Programme continued on Next Page.

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FANNY DAVENPORT.

Fanny Davenport, always a favorite, will appear in a grand production of Sardou's "Cleopatra," at this Theatre, week of February 1st. There is much curiosity to see this play, about which so much has been said. Miss Davenport is said to have spent a small fortune in its preparation. Her costumes which are marvels of Oriental richness and beauty, are being made from original designs obtained in Paris. The scenery, made expressly for this play, is reported to be on the same scale of gorgeous magnificence as the rest of the setting.

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GRAND OPERA HOUSE

PROGRAMME.

SYNOPSIS OF SCENES.

ACT I.—"Fridgett's Close," A view of low London at night.

ACT II.—The library at the Precincts, Kensington. In this act occurs the burglarizing of a real safe by the expert burglars, "Spike" Hennessy and "Kid" McCoy.

ACT III.—A room in Talbot's common lodging house.

ACT IV.—On board the yacht "Success."

ACT V.—Exterior of Champion Villa, Kent.

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J. H. DECKER ..... General Agent
JO. PAIGE SMITH ..... Business Manager
WALTER EDWARDS ..... Stage Manager
R. J. MOYE ..... Assistant Stage Manager
JAS. H. RHODES ..... Machinist
W. P. FISHER ..... Master of Transportation

The Orchestra under the Direction of Prof. ALBERT ANDERSON, will perform the following selections:

1. OVERTURE—"Schanspiel," ..... OCHS
2. SELECTION—"Tyrolian," ..... ZELLER
3. SONGS WITHOUT WORDS ..... PARLOW
4. POTPOURRI—"Hints and Dints," .....
5. "NIGHTINGALE POLKA," ..... MOLLENHOEFER

The Hardman Piano used at this Theatre
And the Mason & Hamlin Organ.

WEEK OF FEB. 1st,

FANNY DAVENPORT

—IN—

CLEOPATRA.

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MUSIC BY ED. WELLER.

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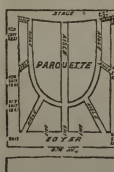
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GRAND OPERA HOUSE
PROGRAMME.

WEEK OF FEBRUARY 1, 1892
Matinee Saturday Only.

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MELBOURNE MacDOWELL.
Under the Management of
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Presenting Sardou's

CLEOPATRA!
DRAMA IN SIX ACTS.
Characteristic Music by XAVIER LEROUX.

DISTRIBUTION OF CHARACTERS.

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OCTAVIA, Sister to Octavius		IDA FROHAWK
CHAIRMAN	Cleopatra's Women.	ANNIE THORNTON
IRAS		LILLIAN BURKE
AMOSIS, a Slave		CLAIRE SARA
KEPHREN, Cleopatra's Slave		THEODORE ROBERTS
DEMETRIUS	Friends of Antony	CHARLES W. STOLES
THYSEUS		WM. FLYNN CORTLEIGH
DERSETAS		CHARLES TRAVIS
DELLIUS		RAYMOND HAMILTON
OCTAVIUS CÆSAR		FRANCES CORTLEIGH
OLYMPUS		FRANK TANNEHILL Sr.
GOVERNOR OF TARSUS		FRANK WILLARD
MESSENGER		FREDERICK MAYER
JUBA	Antony's Officers.	WM. H. TOOKER
STREPSTADE		JOHN HYNES
A MERCHANT	Of Tarsus	FREDERICK HARRIS
A NOBLE		JOHN WATSON
—AND—		
MARK ANTONY		MELBOUROE MacDOWELL

Lictors, Egyptians, Priests, Roman Soldiers, Women, Fan Bearers, Snake Charmers, Cup Bearers, Attendants and Legionary.

ACT I.—The bark of Venus, Tarsus.—The meeting. By Joseph Clare.

ACT II.—Palace of Ramses. The Asp. By John A. Tompson.

ACT. III.—Terrace of Memphis. The Messenger. By Joseph Clare.

ACT IV.—Palace at Actium. The Wife. By Seymour D. Parker.

ACT V.—The Temple of Isis. The Tempest. By Henry E. Hoyt.

ACT. VI.—Alexandria. The Death of Cleopatra. By Seymour D. Parker.

Costums designed by Biarchini of the Comedis Francaise and Grand Opera, Paris. Properties by Henry Reever, Henry Brothers, Pracs and assistants. Tapestries, Carpets, Draperies and Decorations of Cleopatra's Barge by E. J. Denning & Co., New York. Scenery constructed by C. D. McGehan, Joseph Tompson and Hanz Johnson.

Acting Manager	Ben Stern	Asst Stage Manager	Arthur L. Ronkin
Representative	Archie MacKenzie	Master Properties	Harry Reeves
Stage Manager	Frank Willard	Calcium Effects	William S. Steele
Musical Director	Albert Krausse	Costumes	Mrs. Sarah M. Hill
Master Machinist	Claude L. Hagen		Frederick Harris

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WM. H. MATTHEWS.....Business Manager
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F. F. TREMONTOWN.....Assistant Treasurer
JOS. F. EARLY.....Advertising Agent
JOHN PANELLA.....Doorkeeper
BENJ. LUBRIE.....Chief Usher
W. H. FLORY.....Stage Manager
BENSON SHERWOOD.....Master Mechanic
JOHN E. FOX.....Property Master
JAMES STEWART, Jr.....Gas Engineer
ALBERT ANDERSON.....Leader of Orchestra

All communications in reference to advertising space or other matters concerning this Programme, to be addressed to
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GRAND OPERA HOUSE

LESSEE AND MANAGER - MR. J. H. FRENCH 2D.

A. M. MATTHEWS, BUSINESS MANAGER

NEW YORK, JAN. 4–9, 1892.

EVANS & HOEY
IN THE NEW
PARLOR MATCH!

Commencing next Monday evening the well known comedians, Evans and Hoey, will commence an engagement at this Theatre which will include the regular performances of the week, and the usual matinees on Wednesday and Saturday.

"A Parlor Match" is one of the most successful of the many farce comedies which grace the boards of the different Theatres in this city, and is certainly one of the most pleasing of this style of entertainment.

It has been well received many times in this city, and such engagement has been synonymous of a series of new and artistic specialties.

While not aspiring to the plane of legitimate comedy, Evans and Hoey claim this piece to be one of the most amusing entertainments ever given in this country, and their claim has been substantiated by a series of large and enthusiastic audiences, who are at all times ready to laugh at the very grotesque comedy work of "Mad Orker" Evans, and the odd, eccentric and curious humor of "Old Hoss" Hoey.

While it is entirely superfluous for the management to say anything in the way of introduction of these two paramount comedians, it is nevertheless a great pleasure to announce them, for no more popular and satisfying attraction visits the boards of the Grand Opera House. They come this season with a particularly strong company in which there are many changes to be noted since their last appearance here. The news that Minnie French, the most famous of all the "Tan-sent Kidds" that has ever appeared in this famous farce comedy, who will again be seen with the company, will also create a deal of enthusiasm. There is a new male quartette, which is much better than any ever before employed by Evans and Hoey, and then there are the stately, statuesque and bewilderingly beautiful Levy Sisters, three versatile graces. They have a number of new character sketches and swell songs to offer, and their costumes this season are more beautiful than ever.

Mr. William Hoey has added several new songs to his extensive repertory, and in the last act of "A Parlor Match" he will warble his latest effort, entitled "It's A Job Lot," which is said to be even more funny than his well known effort, "They're After Me" which became so popular in this city last season that the entire audience was moved to join the festive comedian in the chorus. The company is replete with a large stock of new gags, puns and music, and the specialties are of a high and interesting order. For a good, hearty laugh, and an evening's enjoyment, the frolic of The New Parlor Match is advised.

EVANS & HOEY.

"Advertising is an eloquent and effective 'salesman'—distinguished from the verbal salesman in this, that while the latter talks to one customer the advertising salesman is talking to tens, possibly hundreds, of thousands."

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"THE ROCHESTER."
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NATURAL GAS,

THE STOWAWAY,

MEN AND WOMEN,

8 BELLS

JOHN P. WINDOLPH,

N. E. Cor. Eighth Avenue and 29th St.

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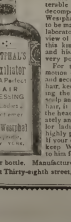
The difficulty which has been found heretofore in the manufacture of an auxiliator for the hair, on account of the impossibility of procuring through ordinary processes of manufacture a product that would remain perfectly fresh and unobjectionable and free from products of decomposition, has induced Mr. Westphal to cause investigations to be made in some of the foremost laboratories, with the purpose in view of procuring a pure article of this kind. He has succeeded, and his preparation has become very popular.



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MONDAY, JAN. 4th, 1892

WEDNESDAY—Matinees—SATURDAY

ENGAGEMENT OF

J. K. EMMET

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"FRITZ" IN IRELAND

CAST OF CHARACTERS.

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BARON HERTFORD.....Mr. GEO. ROGERS
MADAM SHULTZ.....Mrs. E. WRIGHT
LENA SHULTZ.....BABY SPENCER
HONEST.....Master CHARLES HALVORSEN
HENNE.....Master FRANKIE FAIR
MERNIE.....BABY HENRIQUES

—AND—

FRITZ.....J. K. EMMET

THE PLAY.

CAPTAIN O'DOWD.....Mr. VERNON RAMSDALL
LAWYER FRIGGINS.....Mr. GEORGE H. REXFORD
LORD SEATON.....Mr. SIDNEY PRICE
SPRAGGE B.....Mr. GEORGE ROGERS
THOMAS GOLDFINGER.....Mr. CHARLES M. McDONALD
CHARLES SEATON.....Mr. HORACE SPARKS
PATRICK BLACK.....Mr. W. C. UTTER
MASTER HERBERT.....BABY SPENCER
LADY AMELIA.....Miss HELEN SEDGWICK
JUDY CALLAHAN.....Miss LYTTON
LADY LOUISA.....Miss LAURA HOWE
OLD HAG.....Miss ALICE SPENCER
ZITHER QUARTETTE.....Messrs. PIKE, SPARKS, PARMETTE, PRICE

—AND—

FRITZ.....J. K. EMMET

Programme continued on Next Page.

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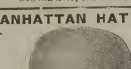
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FANNY DAVENPORT.
Fanny Davenport, always a favorite, will soon appear in a grand production of Sardou's "Cleopatra." There is much curiosity to see this play, about which so much has been said. Miss Davenport is said to have spent a small fortune in its preparation. Her costume, which are marvels of Oriental richness and beauty are being made from original designs obtained in Paris. The scenery, made expressly for the play, is reported to be on the same scale of gorgeous magnificence as the rest of the setting.

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PIANOS
ARE UNSURPASSED IN
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Near Fifth Avenue, NEW YORK.
RARE OLD VIOLINS FOR SALE

GRAND OPERA HOUSE
PROGRAMME.

SYNOPSIS

PROLOGUE.—A Home of Frits on the Rhine.

ACT I.—Seaton Castle near Lakes of Killarney.

ACT II.—Interior of Baron Hertford's Castle.

ACT III.—Lake in front of Hertford's Castle.

Executive Staff.

Business Manager.....Melville Stoltz | Ass't Advance Man..Robert McRobie
Treasurer.....John F. Sullivan | Master of Properties....W. C. Uller
Musical Director.....Frank White | Ass't Mask'r of Prop's....Jos. Wilson
Stage Manager.....Geo. H. Rexford | Stage Carpenter.....Richard Welch

The Orchestra under the Direction of Prof. ALBERT ANDERSON, will perform the following selections:

1. OVERTURE—"Die Frau Meistern,".....SUPPE
2. SELECTION—"Rusticana".....MASCONI
3. BOHEMIAN DANCES.....Jos. Low
4. POTPOURRI—"Reichsbilder.".....REICH

The Hardman Piano used at this Theatre
And the Mason & Hamlin Organ.

WEEK OF JAN. 11, 1892,
EVANS & HOEY,
—IN—
THE NEW PARLOR MATCH

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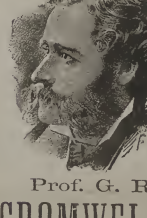
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GRAND OPERA HOUSE

PROGRAMME.

WEEK OF JANUARY 11, 1892

Matinees Wednesday and Saturday.

CHAS. E. The Comedians, WILLIAM

EVANS & HOEY

IN THEIR EVERGREEN SUCCESS,

A PARLOR MATCH

UP TO NOW.

By Chas. H. Hoyt, Author of "A Mid-Night Bell," "A Texas Steer," etc., now in the eighth year of its great success.

—Under the Direction of MR. W. D. MANN.—

CAST OF CHARACTERS.

I. McCORKER, a Literary Man ..... CHARLES E EVANS
OLD HOSS, a Collector for an auction room ..... WILLIAM HOEY
CAPTAIN WM. KIDD, a lineal descendant of the famous pirate ..... JAMES T. GALLOWAY
EPHRAIM BELOMONT, next door neighbor of Capt. Kidd, a lineal descendant of Gov. Belomont, who captured the pirate Kidd ..... EUGENE O'ROURKE
RALPH BELOMONT, his son ..... FRANK E. STRUVY
ABEL LEVER, a spiritualist ..... JOS. A. WEBER
McKEE of Allon, M. P. ..... C. H. PRINCE
JACK POTTS, a sporty gentleman ..... JAS. Y. GILBSON
ST. CLAIR TODD, a Harvard Student ..... OLLIE EVANSTON
LUCILLE KIDD, in love with Ralph ..... LILLIAN MARKHAM
ALINE KIDD, with a preference for Harvard ..... EVA RANDOLPH
MRS. AURELLIA KIDD, the Captain's better half ..... ADELE LEVY
MAY B. TRUE ..... MAY LEVY
CARRIE C. NOYLE ..... Friends of the Family, ... LOTTA LEVY
GLADYS RICHE ..... ADELE LEVY
INNOCENT KIDD, her papa's angel child ..... MINNIE FRENCH

SYNOPSIS OF SCENES.

ACT I.—Captain Kidd's home. Digging for the Treasure.
ACT II. McCorker's headquarters. Still digging.
ACT III.—Parlor in Capt Kidd's house. Finding the Treasure.

Special Engagement of
THE HERALD QUARTETTE!
AND
KERRIGAN, World Famous Piper.

During the progress of the Comedy the following Musical Selections will be introduced:

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—ACT II.—

"A Parlor Match" Medley. An Olla Podrida of the latest music, imported and Domestic, (including Mr. Edward Harrigan's latest success, "Jim Jam Sailors," by kind permission of the Author) ..... Company
Instrumental solos ..... Old Hoss
Dancing up to date ..... Minnie French
Tar's Song, etc. ..... "A Parlor Match" Quartette
(Messrs. Gilsson, Harry, Prince and Weber.)

The Sisters Levy in Entertaining Specialties.

New Final Materialization of the World's Fair Characters, Entire Company

—ACT III —

Perfect Lilly Gentleman ..... The Sausage Seekers
A Job Lot ..... Old Hoss
Mandolin Trio ..... The Sisters Levy
Final, Good Luck Comes to Those who Wait ..... Company

EVANS & HOEY ..... Proprietors
W. D. Mann ..... Manager. Jas T. Galloway ..... Stage Manager
Jno. M. Cooke ... Business Agent. Henry W. Weber ... Musical Director
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JOHN H. BONES ..... Treasurer
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JOS. F. EARLY ..... Advertising Agent
S. D. SINGLETON ..... Doorkeeper
HENJ. LUDWIG ..... Chief Usher
W. H. FLOHR ..... Stage Manager
BENSON SHERWOOD ..... Master Machinist
JOHN E. FOX ..... Property Master
JAMES STEWART, JR. ..... Gas Engineer
ALBERT ANDERSON ..... Leader of Orchestra

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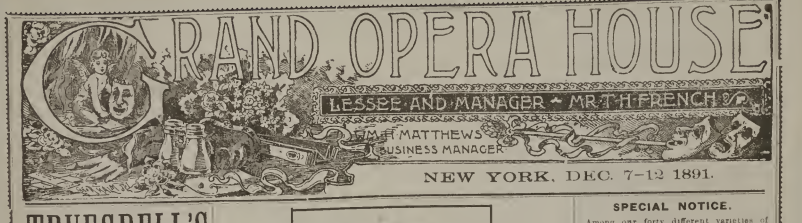

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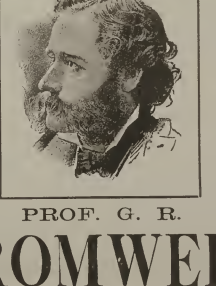

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The difficulty which has been found heretofore in the manufacture of an auxiliator for hair, on account of the impossibility of procuring through ordinary processes of manufacture a product that would remain perfectly fresh and unobjectionable and free from products of decomposition, has induced Mr. Westphal to cause investigations to be made in some of the foremost laboratories, with the purpose in view of procuring a pure article of this kind. He has succeeded, and his preparation has become very popular.

For the preservation and promotion of the beauty and growth and restoring the restoration of the hair, keeping the head cool, allaying itching and fever of the scalp and giving a rich gloss to the hair, it has no equal. It will free the head from all dandruff immediately and is a perfect hair dressing for ladies and gentlemen. It is highly perfumed and free from oil. If your druggist or dealer does not keep Westphal's Auxiliator, write to him for it. Prices are 50c. and $1.00 per bottle. Manufactured only by Paul Westphal, 323 West Thirty-eighth street, New York.

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At a Moderate Price.
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GRAND OPERA HOUSE
Lessee and Manager ..... Mr. T. H. FRENCH.
RESERVED SEATS (Orchestra Circle and Balcony,) 50 CENTS
COMMENCING
MONDAY, DEC. 7th, 1891.
WEDNESDAY—Matinees—SATURDAY
HARRY LACY
SUPPORTED BY A POWERFUL COMPANY,
In the Romantic Military Drama in Six Tableaux, entitled,
JACK ROYAL OF THE 92nd
A Story of the Draft Riots of New York. By NYM CRINKLE & C. WHEELER.) The whole
Under the Direction of - - WM. A. BRADY

— SPECIAL NOTICE. —
This play begins in the Orchestra. Guests of the house are requested to be seated at 8 o'clock to hear the 92nd Regiment Overture, arranged by Mr. Jesse Williams.

CAST OF CHARACTERS:

LIEUT. JACK ROYAL, of the U. S. Engineers		HARRY LACY
COLVEY HARTNETT, Agent of the Conspirators		MYRON CALICE
HUGH DELAPLAINE, Chief Stockholder of the Manhattan Iron Works		J. H. FITZPATRICK
OPTIMUS BREEZE, JUDGE ILLWIND	Stockholders	J. H. BUNNY, HARRY HOLTO
RANDOLPH SUTTON, BAL. STROBRIDGE	Conspirators	LINDSAY HURST, C. H. BRAY
BIG CARL, Leader of Mob		JAMES LACKAYE
BURMINGHAM BURKE		CLAUDE H. BROOKE
SWARTZ, an Anarchist		WILLIAM ANDREWS
MORRETTI, an Italian Leader		HORACE LEWELLEN
HEIMER, an Agitator		PHIL HUNT
GIOVANNI		HENRY DAUS
POLICEMAN		GEORGE HUNTER
ROBERTS, Messenger at Works		EDWARD DORRIEN
Miss KATE DELAPLAINE		MARY HAMPTON
CICELY WOOD, her cousin		KATE HAWTHORNE
MARY BOLTON		RITA O'NIEL

Workmen, Rioters, Soldiers, etc., etc.

☞ Programme continued on Next Page.

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FURNITURE AND CARPETS
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Good To write a good hand.
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FOR SALE EVERYWHERE.

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At Exceedingly Low Prices.
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Men, Boys and Children
READY MADE OR TO ORDER.
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VERY LOWEST PRICES.
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TONE and DURABILITY
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Stanley Council No. 1232,
ROYAL ARCANUM,
AT
GRAND OPERA HOUSE HALL
Twenty-third street and Eighth avenue,
THURSDAY EVENING, DECEMBER 17, 90
Entertainment to commence at 8 o'clock
Dancing at 10.30.
Tickets admitting Gentleman and Lady, 50c.
Extra Ladies' Tickets, 25c
For advertising space in the Council "Programme" address F. L. Farnum, Box Office Grand Opera House.

Gold finds increased favor in ladies' hats and dresses.

A nice baby mantle of plaque has the skirt portion laid in hollow folds.

A pretty waist is made of bengaline trimmed with Chantilly lace.

Babyeisses come into use whenever dresses are, as at present, worn long.

Blouses are greatly worn. Light zephyrs and mousseline de laine are the materials.

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Serviteurs, washable and heavily starched, of plain white or colored cretonne, are quite popular.

For winter children's capotes will be favorites. These styles are very nice with ruche borders.

GRAND OPERA HOUSE
PROGRAMME.

SYNOPSIS.

ACT I Scene 1—The Conspiracy in the Astor House. Scene 2 In the Garden The Superintendent

ACT II In Delaplaine's House. The Alarm

ACT III The Kennedge Tunnel. A terrible theft.

ACT IV. The Maine Forge The resignation.

ACT V. Sanitary Commission rooms The departure of the Regiments.

ACT VI. The Armory Riots. The hour of destiny

The play is produced under the personal direction of MR. LACY
Dramatic and Incidental Music by JESSE WILLIAMS.
Scenery by FRANK KATZ, WILLIAM VOSTELLY.
Mechanical Effects by NELSON WALDRON.
Properties by HENRY THOMPSON and HENRY DAUS

EXECUTIVE STAFF.

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STAGE MANAGER ..... J. H. BUNNY
REPRESENTATIVE IN ADVANCE ..... HENRY F. GREENE
MASTERS OF MECHANISM ..... JOHN MULLERY and E. KREUSER
PROPERTY MASTER ..... HENRY DAUS

The Orchestra under the Direction of Prof. ALBERT ANDERSON will perform the following selections:

1—Overture. "Paragraph III" ..... SUPPÉ
2—Selection. "Les Cigale." ..... AUBER
3—Fantasia. "At the Fountain." ..... KELA BELA
4—"English Patrol." ..... SIEGEL

The Hardman Piano used at this Theatre
And the Mason & Hamlin Organ.

WEEK OF DEC. 14th,
Mr. Wilkinson's Widows

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EIGHTH AVENUE, near 28th ST.
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MEN AND WOMEN,
EVANS & HOEY

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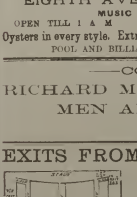

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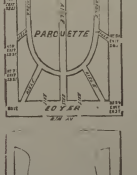

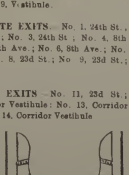

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JOHN H. BUNES	Treasurer
E. F. YARRINGTON	Assistant Treasurer
JOS. P. EARLY	Advertising Agent
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W. H. FLOHR	Stage Manager
BENSON HEATHWOOD	Master Machinist
JOHN E. FOX	Property Master
JAMES STEWART, Jr.	Gas Engineer
ALBERT ANDERSON	Leader of Orchestra

All communications in reference to advertising space or other matters concerning this Programme, to be addressed to

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GARDEN THEATRE.
THE
LILLIAN RUSSELL
Opera Comique Co.,
IN AUBRAN'S LATEST SUCCESS,
LA CIGALE

GRAND OPERA HOUSE

PROGRAMME.

WEEK OF DECEMBER 14, 1891

Matinees Wednesday and Saturday.

CHARLES FROHMAN'S COMEDIANS

PRESENTING

MR. WILKINSON'S WIDOWS

A Comedy Farce in Three Acts.

Constructed and developed upon the basis of Alexander Bisson's "Par Ricochet." By WILLIAM GILLETTE, in combination with a few little ideas of his own.

THE CHARACTERS CONCERNED ARE.

Mr PERCIVAL PERRIN,	MAJOR P. FERGUSON MALLORY.
Mrs PERCIVAL PERRIN,	E. E PEMBROKE, Esq.,
Mr. HENRY F DICKERSOM,	Mr BENJAMIN DUCKWORTH.
Mrs HENRY F DICKERSON,	SUSANNA McAULIFF.
MARY.	JULIA.

OR, IF IT IS BEST TO BE MORE EXPLICIT.

Mr PERCIVAL PERRIN, A Literary Man.....JOSEPH HOLLAND
Mrs PERCIVAL PERRIN, Formerly Mrs. Wilkinson.....
.....GEORGIE DREW BARRYMORE
Mr. HENRY F. DICKERSON, A Composer of Music THOS W RYLEY
Mrs HENRY F DICKERSON, Formerly Mrs Wilkinson.....
.....EMILY BANCKER
Major P FERGUSON MALLORY, of Her Majesty's 92d.....
.....THOMAS H BURNS
SUSANNA McAULIFF, Maid at the Perrin's.....MATTIE FERGUSON
MARY, Cook at the Perrin's.....ANNIE WOOD
E. E. PEMBROKE, Esq., A Solicitor from Edinburgh .EDW COLEMAN
Mr. BENJAMIN DUCKWORTH, Proprietor of the Rockburn Apartments.....JOHN W. THOMPSON
JULIA, Maid at the Dickersons'.....ADELAIDE GREY

SYNOPSIS

The action takes effect in two happy homes, both of which are in the same apartment house in a suburb of London, and at the present time

ACT I.—The Perrin's Drawing Room.
ACT II.—The Perrin's Drawing Room. Afternoon
ACT III.—The Dickerson Library. Evening.

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MANAGER (in advance).....TED D. MARKS
STAGE MANAGER.....JOHN W. THOMPSON

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PIANOS
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Cold Weather is about due.
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PARLOR STOVES

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The Nautical Pantomimic Comedy,
8 Bells

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DECEMBER 21st.
Matinees Friday (Xmas) & Saturday
MR. RICHARD
MANSFIELD
In its Entire Repertoire.

The Management is pleased to announce that the distinguished actor, Mr RICHARD MANSFIELD, will play a special engagement of one week at the Grand Opera House, commencing Monday, Dec 21st

Mr. Mansfield is an artist who appeals to the best taste of the community. His enterprise, the fine artistic quality of all his undertakings, his liberality in producing the works of American authors, and his wonderful versatility as an actor have combined to give him a commanding position upon the stage.

His stirring industry and versatility is shown by the announcement that he will appear in six different characters during the week. The whole range of the drama will find illustration, from comedy to tragedy. Mr. Mansfield brings the entire stage equipment for all the plays, and the company of admirable artists so long associated with him. The distribution of plays is as follows:

Monday, Dec. 21 .Beau Brummell
Tuesday, " 22 .Nero
Wednesday, " 23 A Parisian Romance
Thursday, " 24 Prince Karl
Friday, Xmas Mat. .Beau Brummell
Friday, Dec 25 Dr. Jekyll and Mr. Hyde
Saturday Matinee .Beau Brummell
Saturday, Dec 26 Dr. Jekyll and Mr. Hyde

GRAND OPERA HOUSE

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NEW YORK, NOV. 9–14, 1891.

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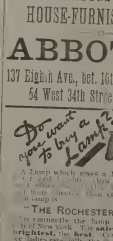

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GRAND OPERA HOUSE
Lessee and Manager..... Mr. T. H. FRENCH.
RESERVED SEATS (Orchestra Circle and Balcony,) 50 CENTS
COMMENCING
MONDAY, NOV. 9, 1891.
WEDNESDAY—Matinees—SATURDAY
An Original American Drama in Six Acts and Thirteen Scenes,
THE POWER OF THE PRESS
WRITTEN BY AUGUSTUS PITOU AND GEORGE H. JESSOP.
The Action of the Play Transpires in New York and Vicinity
—A GREAT CAST—
STEVEN CARSON, a Young Ship Carpenter..... JAMES E. WILSON
TURNER MORGAN, an ex-curbstone operator..... CHAS. MASON
DeWITT NORWOOD, the steady brother..... C. H. RIEGEL
HAROLD NORWOOD, the wild brother..... HERBERT PATTEE
SAM FREEBORN, an apprentice ship carpenter..... CHAS. KIDDER
SIDNEY VARIAN, inventor of a patent corset clasp.....
WALTER B. WOODALL
MR. HOSFORD, father to Annie and May..... CHAS B. POOR
JOE HAWES, confederate of Turner Morgan..... CHAS. EDWIN
TOM WYATT, foreman of Warner's ship yard..... GEO. H. STOWELL
MIKE O'CALLAGHAN, gate-keeper of Wagner's ship yard. LUKE MARTIN
MR WARNER, proprietor of Warner's ship yard..... BRUCE HAYES
CAPTAIN VALE, of the Bark "Mary Vale"..... FRANK SLOAN
SILAS SMITH, mate of the Bark "Mary Vale"..... RICHARD WEBSTER
THE WALKING DELEGATE of the Ship Carpenters' Union. J. P. CLARK
THE DEPUTY WARDEN of Sing Sing Prison..... FRANK McWATERS
DAN, the newsboy..... Miss ETTA E. BAKER
JIM, a keeper at Sing Sing..... ROBERT NEWMAN
A CARMAN..... ARTHUR BATEMAN
HARBOR POLICEMAN..... JOHN CONLON
A CLERK in DeWitt Norwood & Co's Banking House AUSTIN FLEETWOOD
PETE, a ship carpenter..... PETER SANDERSON
A POLICEMAN..... FRED ELLIS
A SERVANT IN THE HOTEL..... ALBERT JOHNSON
A DISTRICT MESSENGER BOY..... DOROTHY KINGDON
ANNIE CARSON, wife of Steve Carson..... Miss IDA WATERMAN
MAY HOSFORD, sister to Annie..... Miss SALLY WILLIAMS
JULIA SEYMOUR, wife of Harold Norwood..... Miss LAVINIA SHANNON
MRS. O'CALLAGHAN, wife of Mike O'Callaghan..... Miss MILLIE SACKETT
LITTLE ANNIE, child of Steve and Annie Carson..... MARJORIE DAW
Programme continued on Next Page.

HARDMAN
40,000 PIANO 26
IN USE. PATENTS
ALSO THE
SELF-PLAYING "SYMPHONY."
Any one can play selections from Liszt, Chopin, Wagner or any other piece of music ever written.
COME AND HEAR IT! SEND FOR CATALOGUE
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S. W. corner 23d Street and Eighth Avenue
Directly opposite the Theatre Exit on 23d Street.
Between the Acts Bell Rings Three Minutes Before Curtain Rises
Do not fail to visit this most Elaborate and Unique Place. Lunch Room, Cigar Counter, Billiard Parlor and Bowling Alley.
J. A. HACEMEYER, Proprietor.

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Five Hundred 6-Foot Square EXTENSION TABLES, Oak Finish,
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It's
Good To write a good hand
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Best To own a Smith Premier
Already used by over
291 BROADWAY.

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ADVERTISE
IS ALL THE TIME.

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VIRGIN LEAF
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Prices Moderate. Pianos for Rent.
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No. 8 E. 17th Street,
Near Fifth Avenue, NEW YORK.
RARE OLD VIOLINS FOR SALE

HARRY LACY'S NEW PLAY.

"Jack Royal of the 92d" Scores a Success In Philadelphia.

The production here of Harry Lacy's new play, "Jack Royal of the 92d," at the Park Theatre, was notwithstanding much preliminary. A goodly number of critics and managers from other cities witnessed it and the audience was enthusiastic almost every minute to its finale. It is really a theatrical event in the playgoing history of the big house of the play, it produced a distinct sensation. It is in many parts the "real" kind and is cut up into six quick tableaux with a spare rounding up of situation each. Overhead hangs the atmosphere, without the smoke and carnage of war.

Mr. Wheeler has chosen the draft riots of '63 in New York as the moving material, and the two great pictures of the play are the departure and the sudden return of the regiments to that city. The main crisis takes place in the Manhattan Iron Works, where the plates of the new monitors are being made under government contract. The mob breaks into and destroys the furnaces, and Lieutenant Royal, by a military coup de main, saves the works and the heroine. That scene is a genuine surprise. We have had processions without number on the stage; but never before a mob, lit only by the running metal from two immense retorts.

The popular success of the drama was assured at the ending of the third act, which takes place in what is called "the Orange Tunnel," and where the hero is rescued by the Ninety-second Regiment, "one thousand strong, and every man an American workingman."

Mr. Harry Lacy made a pronounced impression by the intense but restrained nervousness of emotion at facial reveal, which was really resented by the congratulations of his friends at the ends of the third act.

Mr. Wheeler, the author of this drama, has gone straight to the most effective points—can and has used every stilt within reach for strengthening the suspense and inviting the sympathy of the observer. It would be very unfair to him to say, however, that he has let the material down to the prevailing style of humor and slush.

The love story is a pretty and heroic one. The characters are strongly contrasted, and the skill of the playwright as a writer comes out in several of the passionate speeches of the hero. There cannot be the slightest doubt of the popular success of the piece. And Mr. Lacy has secured a breadwinner which will last him another five years.

Week of December 9,
AT THE GRAND OPERA HOUSE.

GRAND OPERA HOUSE
PROGRAMME.

SYNOPSIS OF SCENERY

ACT I.—Steven Carson's Home on the East side, np town. Painted by Mohn and Becker.

ACT II.—Scene 1.—The Warden's Office at Sing Sing. Painted by Mohn and Becker. Scene 2.—The Manhattan Athletic Club House. Painted by John H. Young. Scene 3.—Annie Carson's Apartments. Painted by Mohn and Becker.

ACT III.—Scene 1.—Warner's Ship Yard at Astoria. Painted by John H. Young. Scene 2.—Corridor of a New York Hotel. Painted by H. L. Reid. Scene 3.—Suite of Apartments in Hotel. Painted by H. L. Reid

ACT IV.—Scene 1.—Private Office of DeWitt Norwood & Co. Painted by Mohn and Becker. Scene 2.—Exterior of Shipping Office on South Street, Old Slip. Painted by John H. Young. Scene 3.—A Wharf on the East River. Painted by Homer F. Emens.

ACT V.—Scene 1.—Cabin of the Bark "Mary Vale." Painted by Homer F. Emens. Scene 2.—The Bark "Mary Vale" at Anchor off the Battery. Painted by Homer F. Emens.

ACT VI.—Steven Carson's Cottage Home in Astoria. Painted by Mohn and Becker.

Scenery and Mechanical Effects by..Benson Sherwood and Burrowes Raymond
Properties by.....Edmund Stadtler
Original Music by.....Frank Howson

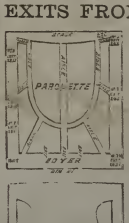
Proprietor and Manager, - - - AUGUSTUS PITOU
Philip Simmonds.....Acting Manager | Burrowes Raymond.....Machinist
Chas. B. Bacon.....Business Manager | Robert Newman.....Ass't Machinist
Luke Martin.....Stage Manager | John Conlon.....Master of Prop.
Chas. B. Poor.....Ass't Stage Manager

The Hardman Piano used at this Theatre
And the Mason & Hamlin Organ.

WEEK OF NOV. 16,
SHENANDOAH!
COMING.
Cleveland's Consolidated Minstrels!

HERRMANN'S GARDEN
EIGHTH AVENUE, near 28th ST.
MUSIC BY ED. WELLER.
OPEN TILL 1 A M **RESTAURANT A LA CARTE.**
Oysters in every style. Extra Pilsner (Lion Brewery) Beer on draught
POOL AND BILLIARD ROOMS SECOND FLOOR.

EXITS FROM THIS THEATRE.



GALLERY EXITS.—No. 15 to 22d St. 16, 17, 18 and 19, Vestibule.

PARQUETTE EXITS—No. 1, 24th St. No 2, 24th St. No 3, 24th St. No. 4, 23d Ave. No. 5, 23d Ave. No. 6, 23d Ave. No 7, 23d St. No 8, 23d St. No 9, 23d St. No. 10, 23d St.

BALCONY EXITS—No 11, 23d St. No 12, Corridor Vestibule. No 13, Corridor Vestibule. No 14, Corridor Vestibule

EXECUTIVE STAFF, Grand Opera House

Lessee and Manager ..... Mr. T. H. FRENCH
WM. H. MATTHEWS ..... Business Manager
JOHN H. BONES ..... Treasurer
E. F. HARRINGTON ..... Assistant Treasurer
JOS. F. BAILEY ..... Advertising Agent
GEO. E. SINGLETON ..... Doorkeeper
BERT HUGHES ..... Chief Usher
W. H. LOOMIS ..... Stage Manager
BENSON SHERWOOD ..... Master Mechanist
JOHN E. FOX ..... Property Master
JAMES STEWART, Jr. ..... Gas Engineer
ALBERT ANDERSON ..... Leader of Orchestra

All communications in reference to advertising space or other matters concerning this Programme, to be addressed to

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STORAGE OF FURNITURE,
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6th Avenue, from 52d to 54th Streets, for the safekeeping of furniture, baggage, pianos, mirrors and goods and wares of every description in separate closed compartments; always accessible during business hours; prompt attention and packing, packing, shipping and insurance; estimates furnished and inspection invited. Office, 200 West 54th Street.

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Made of Fine Lemons and Sugar.

A Twenty-five Cent Bottle Makes 5 to 6 Pints of Delicious Lemonade. Order a Bottle from your Grocer and you will never be without it. Manufactured by W. CASWELL & CO., 193 Union St., Brooklyn, and 29 Dey St., New York City. For Sale at PRIEST'S Drug Store, 256 St. and 7th Ave., New York City.

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Fancy Dyeing Establishment,

No. 276 EIGHTH AVENUE.

Opposite this Theatre. The Old Stand.

Ladies' Garments, Dresses, &c., dyed and cleaned without ripping. Gents' Clothing cleaned without ripping required. Lace Curtains and Blankets cleaned equal to new.

All kinds of SEWING MACHINES For Sale, Rented by Week or Month and Repaired.

VELVET SKIN SOAP

THE PERFECTION OF SOAPS. MADE FROM CREAM OF PURE VEGETABLE OILS.

VELVET SKIN POWDER

WHICH WILL BE FOUND SAFE & CERTAIN FOR CHAPPED, ROUGH AND SUNBURNT SKIN.

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Has Removed to Every Day from Auction to CROCKERY, CHINA, GLASS, Etc.,

187 SPRING STREET,

Branch Store, 209 EIGHTH AVE.

Between 24th and 25th Streets.

LILLIAN RUSSELL

GARDEN THEATRE.

THE

LILLIAN RUSSELL Opera Comique Co.,

IN AUBRAN'S LATEST SUCCESS,

LA CIGALE

GRAND OPERA HOUSE

PROGRAMME.

WEEK OF NOVEMBER 16, 1891

Matinees Wednesday and Saturday.

BRONSON HOWARD'S

COMEDY DRAMA IN FOUR ACTS, ENTITLED

SHENANDOAH

AL. HAYMAN. - PROPRIETOR

CAST OF CHARACTERS

GEN. HAVERILL	OSCAR EAGLE
COL. REQUIRIUS WEST	FRANCIS CARLYLE
CAPT. HEARTSEASE	A. E. LOHMAN
LIEUT. FRANK BEDLOE	H. S. BENEDICT
MAJOR JOHN BERNAN'S BOOKKEEPER, CHRISTOPHER	HARRY HARWOOD
SERGEANT BARRETT	JAS. O. BARROWS
COL. ROBERT ELLINGHAM, 10th Virginia C. S. A.	JOSEPH ADLEMAN
CAPT. THORNTON, Second Virginia, C. S. A.	HENRY HERMAN
HARDWICK, Sergeant, C. S. A.	ALBERT PATTIN
CAPT. LOCKWOOD, U. S. Signal Corps	CHAS. WELLS
CORPORAL DUNN	W. J. CUMMINGS
LIEUTENANT OF SIGNAL CORPS	CHAS. SCHAEFER
BENSON	T. L. ELLIOTT
LIEUTENANT OF STANTRY	OLD MAXWELL
MAJOR McANDLES	F. WOODS
PETE	W. THOMAS
SCOUT	ARTHUR HILTON
MEADOWS	C. FARRELL
MRS. CONSTANCE HAVERILL	MARGARET ROBINSON
GERTRUDE ELLINGHAM	LILLA VANE
MADELINE WEST	MABEL DUNLAP
JENNIE BUCKTHORN, U. S. A.	JOSEPHINE HALL
MRS. EDITH HAVERILL	ANNA MARR
OLD MARGERY	MRS. A. C. HASLEM

Mr. A. E. LOHMAN ..... STAGE MANAGER

SYNOPSIS.

ACT I.—Charleston Harbor, 4 A. M., April 12, 1861. After the Bell.

"The Dawn of Declaration was about the exact hour at which the attack on Fort Sumter would begin."—Nicolay.

ACT II.—The Shenandoah Valley. Three Trip Manœuvres, 1864.

A Despatch from Sheridan was taken from the Chief-Signal Station on Three Top Mountain by our two Signal Officers, who had crossed the sky to the ... Its Pond Creek Way with Vi...

Two Minutes only between Acts 2 and 3.

ACT III.—The Shenandoah Valley, October 19th, 18...

ACT IV.—Washington, 1865.

NOTE.—The Cavalry Trumpet Signals in Acts II. and III. are given accurately as provided in the U. S. Cavalry Tactics. The Torch Signals are also strictly correct in accordance with the Service Code.

Under the Direction of CHARLES FROHMAN.

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PIANOS Are spread the most popular and PIANOS preferred by the leading Artists.

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G. BRUEHMAN ... BRUEHMAN

S. BLUMENTHAL & CO,

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Cold Weather is about due.

Call and see our large and elegant Stock of

PARLOR STOVES

COMING

The Nautical Pantomimic Comedy, 8 Bells

The Prevailing Fad.

They had flirted a couple of weeks or so,
The youth and the maiden shy;
But the time had arrived for him to go
And he came to say goodby.

And he said: "Ere we part you will give me a kiss?
Refuse not, I pray, the boon,
For I should like to remember this
As a sort of souvenir spoon."
—Bar Harbor Bazoo.

Not That Kind of Pressure.

"Your daughter refuses to be my wife, Mrs. Jones."

"She's foolish, then. Have you pressed her at all?"

"No. To tell the truth she is always so distant that I have been afraid to try."—New York Press.

Satisfied.

All the girls have gone away—
Lenox, Newport, Long Branch claims them.
Let them merry be and gay,
Lively, sportive—no one blames them.

All but one, for Millicent
(She, the beautiful and witty)
Sings at home, so I'm content
To remain here in the city. —Exchange.

She'd Make It Hot.

"What if I were one of those husbands, my dear, who get up cross in the morning, hang things around and raise a rumpus because the coffee is cold?" asked he.

"John," she answered sweetly, "I would make it hot for you."—New York Press.

GRAND OPERA HOUSE

LESSEE AND MANAGER — MR. T. H. FRENCH JR.

MR. J. MATTHEWS
BUSINESS MANAGER

NEW YORK, NOV. 2–7, 1891.

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Ladies, Ribbed Wool Vests, High Neck, Short Sleeves. Colors—Sky Blue, Pink, Scarlet, White and Normal,

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$1.12 each.

Men's Medicated Scarlet Wool Shirts and Drawers. Regular price, **$1.50.** Sale price.

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Children's Heavy Merino Vests and Pants. Sizes,

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One case Men's super stout cotton Half Hose, Imported Goods, with pslieed toe and heel. Former price, **25c.** Sale price,

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SUNDAY

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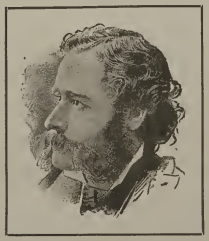

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—AT THE—

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His First Lecture will be

—PARIS—

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With all New Views.

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Carpets taken up, cleaned and relaid in 24 hours. Carpets renovated on the floor.

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For the preservation and promotion of the beauty and growth and securing the restoration of the hair, keeping the head cool, allaying the itching and fever of the scalp and giving a rich gloss to the hair, it has no equal. It will free the head from all dandruff immediately and is a perfect hair dressing for ladies and gentlemen. It is highly perfumed and free from oil. If your druggist or dealer does not keep Westphal's Auxiliator, write to him for it. Prices 50c. and $1.00 per bottle. Manufactured only by Paul Westphal, 323 West Thirty-eighth street, New York.

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STOVES and RANGES,
GAS HEATING STOVES,
REFRIGERATORS and
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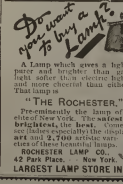
137 Eighth Ave., bet. 16th and 17th Sts.
54 West 34th Street, near Broadway.



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Pre-eminently the lamp of the entire New York. The safest, the brightest, the best. Come and see it, especially the display of art and novelty in decorations of these beautiful lamps.

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THE STANDARD SHIRTS OF AMERICA.

The superior quality is always maintained, made to measure & for $9.00, none better at any price. Satisfaction guaranteed.

Shirts from stock, $8c., $1., $1.50, $1.60.

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CORA TANNER

Under the Management of COL. WM. E. SINN, in her New Play, by Clinton Stuart, entitled

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By far the greatest success of this Brilliant Young Star's many achievements. The Cast employs the full strength of Col. Sinn's Brooklyn Park Theatre Company. The Scenery is all New, Beautiful and Correct.

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VISCOMTE DE SARDONNE	J. K. HUTCHINSON
BARON DE CRAVANT	ERNEST A. FOSTER
JACK AMIDON	J. H. BROWNE
CHARLES AMIDON	BEVERLY W. TURNER
LEVI CANNON	S. K. CHESTER
WILLIAMS	CHAS. DIEHL
JULIE DE SARDONNE	ADA DWYER
MRS. JACK AMIDON	MISS MARGARET MONTGOMERY
MRS. CHARLES AMIDON	MRS. S. A. LONGMORE
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PERIOD—The Present Day. SCENE—New York and Newport.

☞ Programme continued on Next Page.

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"THE POWER OF THE PRESS" will be seen here next week. It is an original drama in six acts and thirteen scenes, by Augustus Pitou and George H. Jessop. It was one of the great successes in New York last spring, being played to large audiences for fifty nights at the Star Theatre. The play illustrates the immense influence wielded by the newspaper Press in this day and country, an influence which, as represented in this drama, is almost invariably exerted on the side of right and justice, and in defense of the weak and helpless. The main incident on which the play is founded actually occurred in New York City and was fully reported by the Press. Incidentally the play illustrates afresh the truth of the text, "Evil communications corrupt good manners," and shows the baneful effects of bad company. "The Power of the Press" is a purely local drama, and every scene and character will be readily recognized by all who are familiar with New York City. We are shown the elegant new home of the Manhattan Athletic Club, and the poor tenement dwelling of the working man. We see a great industry, a shipbuilding yard in full operation—and a wharf on the East River with all the shipping. We are also taken to the handsome apartments of a prima donna in a fashionable uptown hotel, to a banker's sanctum on Wall street, to a sailor's shipping office at the corner of Old Slip and South Street and on board of a vessel lying at anchor off the Battery. In fact, the scenery takes full advantage of the many picturesque contrasts presented by New York. The cast includes many well known people who have been selected to successfully represent the parts with which they have been entrusted.

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THEATRE PROGRAMMES

GRAND OPERA HOUSE
PROGRAMME.

—SYNOPSIS OF SCENERY—

ACT I.—SCENE—New York, Washington Square, January. Betrothal!
ACT II.—Newport in August (eighteen months later.) Estrangement.
ACT III.—Evening of the same day. Separation!
ACT IV.—October.—"Will She Divorce Him."

Tour of CORA TANNER under the direction of C. D. HESS and W. T. GROVER.

S. K CHESTER ..... Stage Manager

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WEEK OF NOV. 9,
THE POWER OF THE PRESS.

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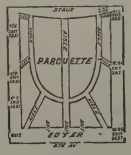

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GRAND OPERA HOUSE

PROGRAMME.

WEEK OF NOVEMBER 9, 1891

Matinees Wednesday and Saturday.

An Original American Drama in Six Acts and Thirteen Scenes,

THE POWER OF THE PRESS

WRITTEN BY AUGUSTUS PITOU AND GEORGE H. JESSOP.

The Action of the Play Transpires in New York and Vicinity

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STEVEN CARSON, a Young Ship Carpenter	JAMES E. WILSON
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DeWITT NORWOOD, the steady brother	C. H. RIEGEL
HAROLD NORWOOD, the wild brother	HERBERT PATTEE
SAM FREEBORN, an apprentice ship carpenter	CHAS. KIDDER
SIDNEY VARIAN, inventor of a patent corset clasp	WALTER B. WOODALL
MR. HOSFORD, father to Annie and May	CHAS B. POOR
JOE HAWES, confederate of Turner Morgan	CHAS. EDWIN
TOM WYATT, foreman of Warner's ship yard	GEO. H STOWELL
MIKE O'CALLAGHAN, gate-keeper of Warner's ship yard	LUKE MARTIN
MR. WARNER, proprietor of Warner's ship yard	BRUCE HAYES
CAPTAIN VALE, of the Bark "Mary Vale"	FRANK SLOAN
SILAS SMITH, mate of the Bark "Mary Vale"	RICHARD WEBSTER
THE WALKING DELEGATE of the Ship Carpenter's Union	J. F. CLARK
THE DEPUTY WARDEN of Sing Sing Prison	FRANK McWATERS
DAN, the newsboy	Miss ETTA E. BAKER
JIM, a keeper at Sing sing	ROBERT NEWMAN
A CADMAN	ARTHUR SATEMAN
HARBOR POLICEMAN	JOHN CONLON
A CLERK in DeWitt Norwood & Co. Banking House	AUSTIN FLEETWOOD
PETE, a ship carpenter	PETER SANDERSON
A POLICEMAN	FRED ELLIS
A SERVANT IN THE HOTEL	ALBERT JOHNSON
A DISTRICT MESSENGER BOY	DOROTHY KINGDON
ANNIE CARSON, wife of Steve Carson	Miss IDA WATERMAN
MAY HOSFORD, sister to Annie	Miss SALLY WILLIAMS
JULIA SEYMOUR, wife of Harold Norwood	Miss LAVINIA SHANNON
MRS. O'CALLAGHAN, wife of Mike O'Callaghan	Miss MILLIE SACKETT
LITTLE ANNIE, child of Steve	LILLIE MARJORIE DAW

—SYNOPSIS OF SCENERY—

ACT I.—Steven Carson's Home on the East side, up town.

ACT II.—Scene 1.—The Warden's Office at Sing Sing. Scene 2.—The Manhattan Athletic Club House. Scene 3.—Annie Carson's Apartments.

ACT III.—Scene 1.—Warner's Ship Yard at Astoria. Scene 2—Corridor of a New York Hotel. Scene 3—Suite of Apartments in Hotel.

ACT IV.—Scene 1.—Private Office of DeWitt Norwood & Co. Scene 2.—Exterior of Shipping Office on South Street, Old Ship. Scene 3—A Wharf on the East River.

ACT V. Scene 1.—Cabin of the Bark "Mary Vale." Scene 2—The Bark "Mary Vale" at Anchor off the Battery.

ACT VI.—Steven Carson's Cottage Home in Astoria.

Scenery and Mechanical Effects by Benson Sherwood and Burrowes Raymond

Properties by ..... Edmund Siedle

Original Music by ..... Frank Howson

Proprietor and Manager, - - - AUGUSTUS PITOU

Philip Simmonds	Acting Manager	Burrowes Raymond	Machinist
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Grand Opera House,

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NEW YORK, OCT. 26–31, 1891.

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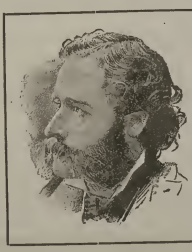

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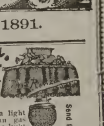

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COMMENCING
MONDAY, OCT. 26th, 1891.
WEDNESDAY—Matinees—SATURDAY

MONDAY, WEDNESDAY, FRIDAY and SATURDAY NIGHTS.
CLARA MORRIS
Under the Management of EDWIN H. PRICE, in Sardou's Play, in Four Acts,
"ODETTE"

CAST OF CHARACTERS.

COUNT CLERMONT-LA TOUR	Mr. J. M. COLVILLE
PHILIPE DE LA HOCHE	Mr. W. C. KELLEY
BECHAMEL	Mr. HOWARD COVENY
DR. OLIVIER	Mr. GEORGE PARKER
EDOUARD MERYAN	Mr. MILTON LIPMAN
CARDAILHAN	Mr. OWEN EATON
GENERAL	Mr. JOHN SUTHERLAND
DON IGNACIO	Mr. J. F. CRAIG
CARAVANNI	Mr. JOSEPH RABAUD
EUSTACHE	Mr. JOHN ELLIOTT
SIR HENRY POCOCK	Mr. KENNEDY
SERVANT	Mr. KIRKCAID
MONS. MORIZOT	Mr. JOHN SUTHERLAND
JULIETTE	Miss MITTENS WILLETT
BERANGERE	Miss ABELONE BARRISON
BERONESS	Miss FLORENCE NOBLE
OLGA	Miss MARY TIMBERMAN
MME BERTIN	Miss MATTIE WILLIAMS
MISS SARAH	Miss KATHERINE ERSKINE
MME. MORIZOT	Miss MARY TIMBERMAN
—AND—	
CLARA MORRIS	as ODETTE

Programme continued on Next Page.

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40,000 IN USE. PIANO 26 PATENTS
ALSO THE
SELF-PLAYING "SYMPHONY."
Any one can play selections from Liszt, Chopin, Wagner or any other piece of music ever written.
COME AND HEAR IT! SEND FOR CATALOGUE!
WAREROOMS, 5th AVE. and 19th ST.

"THE OAK,"
S. W. corner 23d Street and Eighth Avenue
Directly opposite the Theatre Exit on 23d Street.
BETWEEN THE ACTS BELL RINGS THREE MINUTES BEFORE CURTAIN RISES.
Do not fail to visit this most Elaborate and Unique Place. Lunch Room, Cigar Counter, Billiard Parlor and Bowling Alley.
J. A. HACEMEYER, Proprietor.

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ESTABLISHED 1840
We occupy the whole building of six floors, each 75x100 feet with an immense stock of
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OUR STOCK IS THE LARGEST HANDSOMEST AND CHEAPEST ON THE WEST SIDE.
—SPECIAL.—
500 Smyrna Mats, - 39c.
Extra Super Ingrains, 49c. yd.
These Prices are lower than ever before offered.
SHADES TO ORDER.
UPHOLSTERY.
Full line of Domestics at Wholesale Prices. Also Shades, Shams, Pillow Cases, and a thousand other little things for family use, also
BLANKETS and COMFORTABLES
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BAKER and CONFECTIONER
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FINE BON-BONS, CHOCOLATES, CARAMELS, ICE CREAM, SODA WATER, &c.
271 EIGHTH AVENUE.
Next Door to this Theatre.

Speaker of Typewriters
It is
Good: To write a good typ'ed
Better: To use a Typewriter.
Best: To own a Smyth Premier
Call and See at
291 Broadway.

FISCHER
ESTD 1840.
PIANOS
RENOWNED FOR
TONE & DURABILITY
WAREROOMS,
110 FIFTH AVE. cor. 16TH ST. NEW YORK.
85,000 NOW IN USE.

"BETWEEN THE ACTS" ALL TOBACCO CIGARETTES.
MANUFACTURED BY THOS. H. HALL, NEW YORK.
FOR SALE EVERYWHERE.

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OPPOSITE THIS THEATRE.

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PHILADELPHIA, NEW YORK, WASHINGTON,
SELLS BEAUTIFUL UPRIGHT PIANOS
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Call and see them or write for particulars.
NEW YORK OFFICE,
70 Christopher Street.

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VERY LOWEST PRICES.
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GRAND OPERA HOUSE

PROGRAMME.

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SPECIAL MATINEE WEDNESDAY,

FOR THE

"WORLD" FUND,

In aid of Mrs. Maybrick, when Miss Morris will play Sardou's "ODETTE."

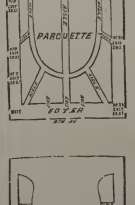
The Hardman Piano used at this Theatre
And the Mason & Hamlin Organ.

WEEK OF NOV. 2,

CORA TANNER

HERRMANN'S GARDEN
EIGHTH AVENUE, near 28th ST.
MUSIC BY PROF. ADOLF CAUSCHEMANN.
OPEN TILL 1 A. M. *RESTAURANT A LA CARTE.*
Oysters in every style. Extra Pilsner (Lion Brewery) Beer on draught

EXITS FROM THIS THEATRE.



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EXECUTIVE STAFF, Grand Opera House.

Lessee and Manager ..... Mr. T. H. FRENCH
W. H. MATTHEWS, Business Manager
JOHN H. BONES ..... Treasurer
E. F. YARRINGTON ..... Assistant Treasurer
JOS. F. EARLY ..... Advertising Agent
S. D. SINGLETON ..... Doorkeeper
BENJ. LUSBIE ..... Chief Usher
W. H. FLOHR ..... Stage Manager
BENSON BIRKWOOD ..... Master Machinist
JOHN E. FOX ..... Property Master
JAMES STEWART, Jr. ..... Gas Engineer
ALBERT ANDERSON ..... Leader of Orchestra

All communications in reference to advertising space or other matters concerning this Programme, to be addressed to

F. L. FARNUM.
Care of Box Office, this Theatre.

23d STREET AND 8th AVENUE.

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—FOR THE—
STORAGE OF FURNITURE,
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8th Avenue, from 33d to 34th Streets, for the safe-keeping of furniture, baggage, pianos, mirrors and goods and wares of every description in separate closed compartments: always accessible during business hours; prompt attention paid to boxing, packing, shipping and insurance; estimates furnished and inspection invited. Office, 300 West 34th Street.

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Purchasers will find it to their advantage to examine our Pianos and Prices at our Factory,
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Try Goods at SMITH'S, 6th Avenue and 24th Street.

—BUY A BOTTLE OF—

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A Twenty-five Cent Bottle Makes 5 to 6 Pints of Delicious Lemonade. Order a Bottle from your Grocer and you will never be without it. Made only by W. CASWELL & CO., 162 Union St., Brooklyn, and 59 Day St., New York City. For Sale at FISHER'S Drug Store, 23d St. and 7th Ave., New York City.

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Fancy Dyeing Establishment,

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Opposite this Theatre. The Old Stand.

Ladies' Garments, Dresses, &c., dyed and cleaned without ripping. Gents' Clothing cleaned in two days, if required. Lace Curtains and Blankets cleaned equal to new.

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GARDEN THEATRE,

THE

LILLIAN RUSSELL

Opera Comique Co.,

IN AUGRAN'S LATEST SUCCESS,

LA CIGALE

GRAND OPERA HOUSE

PROGRAMME.

WEEK OF NOVEMBER 2d, 1891

Matinees Wednesday and Saturday.

EXTRA MATINEE, TUESDAY (ELECTION DAY)

First Time in this Theatre of the Young American Star,

CORA TANNER

Under the Management of COL. WM. E. SINN, in her New Play,

by Clinton Stuart, entitled

WILL SHE DIVORCE HIM?

By far the greatest success of this Brilliant Young Star's many achievements. The Cast employs the full strength of Col. Sinn's Brooklyn Park Theatre Company. The Scenery is all New, Beautiful and Correct.

CAST OF CHARACTERS.

ISABEL SPENCER	CORA TANNER
PHILIP APGAR	HAROLD RUSSEL
LAURENCE SCHUYLER	O. H. BARR
VICOMTE DE SARDONNE	J. K. HUTCHINSON
BARON DE CRAVANT	ERNEST A. FOSTER
JACK AMIDON	J. H. BROWNE
CHARLES AMIDON	BEVERLY W. TURNER
LEVI CANNON	S. K. CHESTER
WILLIAMS	CHAS. DIEHL
MRS. JULIE DE SARDONNE	ADA DWYER
MRS. JACK AMIDON	MARGARET MONTGOMERY
MRS. CHARLES AMIDON	MRS. S. A. LONGMORE
MRS. CANNON	MRS. S. K. CHESTER

PERIOD—The Present Day. SCENE—New York and Newport.

SYNOPSIS OF SCENERY

ACT I.—SCENE—New York, Washington Square, January. Betrothal!

ACT II.—Newport in August (eighteen months later.) Estrangement.

ACT III.—Evening of the same day. Separation!

ACT IV.—October.—"Will She Divorce Him."

NOTICE—THE LATEST ELECTION RETURNS will be given from the Stage of the Grand Opera House on Tuesday Night, November 3d.

THE CELEBRATED

PIANOS **SOHMER** PIANOS

Are at present the most popular and preferred by the leading Artists.

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COMING

The Nautical Pantommic Comedy,

8 Bells

IN CONSEQUENCE OF THE GREAT SUCCESS OF

SHENANDOAH

—AT THE—

Grand Opera House,

IT WILL RETURN FOR A FAREWELL WEEK,

NOVEMBER 16th

GRAND OPERA HOUSE

LESSEE AND MANAGER - MR. T. H. FRENCH

M. H. MATTHEWS, BUSINESS MANAGER

NEW YORK, OCT. 19–24, 1891.

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We have from a large manufacturer of Ladies' Fine Rubber Garments 1500 to sell at once. They were $1.75, $2.50, $3.00. Several styles—

NEWPORT, CONNEMARAS, PEASANT, LA REINES.

Entire lot, until all sold, at **98c.**

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150 pieces 36-inch TRICOT, all colors ..... **12½c.**

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75 pieces 36-inch DIAGONAL CHEVIOT ..... 48 pieces 36-inch Silk Finish HENRIETTA ..... 63 pieces 36-inch All Wool SCOTCH CHECKS ..... **25c.**

50 pieces 54-in. All Wool CHEVIOT FLANNEL. These goods never sold for less than 50c. Our price ..... **33c.**

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42 pieces 40-inch All Wool BEDFORD CORDS ..... 38 pieces 40 inch Silk Finish HENRIETTA CLOTH ..... 19 pieces 54 inch All Wool BROAD CLOTH ..... 23 pieces 40-inch French PLAIDS 38 pieces 40-inch HOMESPUNS ..... **49c.**

12 pieces 42 inch Bedford CORD 12 pieces 46-inch French SERGE 15 pieces 46-inch silk-finish HENRIETTA ..... 13 pieces 54-inch BROADCLOTH .. 17 pieces 42-inch Bedford CORD .. 19 pieces 42 inch French PLAIDS ..... **79c.**

12 pieces 42-inch French Bedford CORD ..... 10 pieces 48-inch French HENRIETTA ..... 15 pieces 54-inch French BROADCLOTH ..... **98c.**

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MONDAY, OCT. 26
THE
LILLIAN RUSSELL
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In Audran's Latest Success,
LA CIGALE

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GARDEN THEATRE.
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A Lamp which gives a light purer and brighter than gas light, softer than electric light, and more cheerful than either. That lamp is

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AUXILIATOR FOR THE HAIR.

The difficulty which has been found heretofore in the manufacture of an auxiliator for the hair, on account of the impossibility of procuring through ordinary processes of manufacture a product that would remain perfectly fresh and unirritable and free from products of decomposition, has induced Mr. Westphal to cause investigations to be made in some of the foremost laboratories, with the purpose in view of procuring a pure article of this kind. He has succeeded, and his preparation has become very popular.

For the preservation and promotion of the beauty and growth and securing the restoration of the hair, keeping the head cool, clear and free from irritating scales and scurf, and giving to it a rich gloss to the hair, it has no equal. It will free the head from all dandruff immediately and is a perfect hair dressing for ladies and gentlemen. It is highly perfumed and free from oil. If your druggist or dealer does not keep Westphal's Auxiliator, write to him for it. Prices are 50c. and $1.00 per bottle. Manufactured only by Paul Westphal, 329 West Thirty-eighth street, New York.

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But every week you will find
STOVES and RANGES,
GAS HEATING STOVES,
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PURE! HEALTHFUL!!

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Lessee and Manager.....Mr. T. H. FRENCH.

RESERVED SEATS (Orchestra Circle and Balcony,) 50 CENTS

COMMENCING
MONDAY, OCT. 19th, 1891.
WEDNESDAY—Matinees—SATURDAY

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SUPPORTED BY
KATE BYRON
AND HIS LATEST THEATRIC ENTOURAGE, IN
THE PLUNGER
By D. K. HIGGINS, Esq.

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WALTER GLYNDON, the wronged.....Mr. LOUIS BRESN
LIONEL REXFORD, the Broker.....Mr. CHARLES J. YOUNG
RISQUE LINCOLN, the Cashier.....Mr. ARTHUR MACKLEY
GENTLEMAN JIM, the Gambler.....Mr. EDWARD BRANDT
BILL SPIKE, the Tramp.....Mr. FRED WARREN
SIMEON, the Bodyguard.....Mr. LEW GORTON
DICK HADDOCK, the Detective.....Mr. THEO. GLENHAW
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ETHEL REXFORD, the Orphan.....Miss MADELEINE BOUTON
MISS MARTHA GREY, the Typewriter.....Miss RICCA ALLEN

☞Programme continued on Next Page.

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SELF-PLAYING "SYMPHONY."
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S. W. corner 23d Street and Eighth Avenue
Directly opposite the Theatre Exit on 23d Street.
BETWEEN THE ACTS BELL RINGS THREE MINUTES BEFORE CURTAIN RISES.
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FINE BON-BONS, CHOCOLATES, CARAMELS, ICE CREAM, SODA WATER, &c.
271 EIGHTH AVENUE,
Next Door to this Theatre.

Speaker of the Typewriter
It is Good! To write a good copy.
Better To type Typewriter.
Best To run Smith Premier
Call and See at
291 Broadway.

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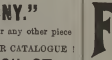
ESTD 1840.

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WAREROOMS,
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MANUFACTURED BY THOS. H. HALL, NEW YORK.
FOR SALE EVERYWHERE.

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Between 36th and 37th Sts., opposite the Hudson Building. } NEW YORK.
IMPORTED AND DOMESTIC BEER ON DRAUGHT.
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RICHARD
MANSFIELD
G. BRUNEMAN. J. BRUNEMAN.
S. BLUMENTHAL & CO.
573, 575 and 577 EIGHTH AVENUE.
Between 38th and 39th Street.
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Hotel and Bar Goods a Specialty.
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Now is the time to have your Furnaces Cleaned and Repaired.

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Prices Moderate. Pianos for Rent.
SECOND-HAND PIANOS OF BEST MAKERS ON HAND.
WAREROOMS:
No. 8 E. 17th Street,
Near Fifth Avenue, NEW YORK.
RARE OLD VIOLINS FOR SALE

GRAND OPERA HOUSE
PROGRAMME.

SYNOPSIS.

ACT I—Morning. The game of villainy. Pinnging for a window. "Worth her weight in gold." To the ends of the earth. "A hundred to one that's the bund."

Incidental to this Act, Miss RICCA ALLEN will introduce the famone KANGAROO DANCE, assisted by the ever willing Plunger.

NO INTERMISSION. The audience will please remain seated.

ACT II—Midnight. Pinnging for robbers. Murder of the Broker. Thrown from the fourth floor. Too late. This bank is closed. Startling effect.

ACT III—Ethel Rexford's villa on the Hudson, showing a view of the historic Garfield hut. Plunging for the Plunger. The Tramp. The Widow learns to smoke cigarettes. Soaking her head. The escaped convict. "I'll die first." Love conquers all. "A thousand dollars to set him free." The Spy. The capture of a convict and the Plunger. An accidental shot. Escape of the innocent. A comic surprise.

ACT IV—Park Place Elevated Railroad Station, New York, showing this famous station and illuminated view of the New York Post Office. The Plunger working for his innocent friend. "Betsy Jim and I'll land you in Sing Sing." A block at South Ferry. "Don't cross the tracks; it's against the rules." "What are the rules when a woman's life is in danger?" Terrific rain and hail storm, lightning and thunder. An actual size train of cars in motion across the stage.

ACT V—The Bridal bride. Plunging for plunder. Lovers' quarrels hypnotism. The forged bonds. The Widow captures a burglar. The Plunger is happy and so is his Widow.

GEORGE L. HARRISON ..... BUSINESS MANAGER
Grant Parsh ..... Advance Representative
William Crehan ..... Agent
C. J. Young ..... Stage Manager
C. L. Yandike ..... Stage Carpenter
William Traver ..... Property Man

The Remington Standard Typewriter used in "The Plunger" is from the firm of Wyckoff, Seamans & Benedict, 327 Broadway, New York.
The Safes used during the performance of "The Plunger" are supplied by Hall's Safe and Lock Co., Cincinnati, Ohio.
The special Scenery used in the production of "The Plunger" is from the studio of Leon Mohn, New York.
The "Worth's" costumes worn by Mrs. Kate Byron in "The Plunger" were specially imported by Ehrich Bros., 326 Street and 6th Avenue, New York.

The Hardman Piano used at this Theatre
And the Mason & Hamlin Organ.

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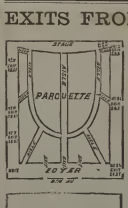
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When he will Commence his
7th SEASON
—OF—
ILLUSTRATED LECTURES,
—AT THE—
Grand Opera House

GRAND OPERA HOUSE
PROGRAMME.

WEEK OF OCTOBER 26th, 1891
MATINEE SATURDAY ONLY.

MONDAY, WEDNESDAY, FRIDAY and SATURDAY NIGHTS.

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And an Excellent Company, including J. M. COLVILLE,
Under the Management of EDWIN H. PRICE, in Sardou's Play, in Four Acts,

"ODETTE"

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PHILIPE DE LA ROCHE	Mr. W. C. KELLEY
BECHAMEL	Mr. HOWARD COVENY
DR. OLIVIER	Mr. GEORGE PARKER
EDOUARD MERYAN	Mr. MILTON LIPMAN
OARDALHAN	Mr. OWEN EATON
GENERAL	Mr. JOHN SUTHERLAND
DON IGNACIO	Mr. J. P. CRAIG
OARAVANNI	Mr. JOSEPH RABAUD
EUSTACHE	Mr. JOHN ELLIOTT
SIR HENRY POCOCK	Mr. KENNEDY
SERVANT	Mr. KIRKCAID
MONS. MORIZOT	Mr. JOHN SUTHERLAND
JULIETTE	Miss MITTENS WILLETT
BERANGERE	Miss ABELONE BARRISON
BERONESS	Miss FLORENCE NOBLE
OLGA	Miss MARY TIMBERMAN
MME. BERTIN	Miss MATTIE WILLIAMS
MISS SARAH	Miss KATHERINE ERSKINE
MME. MORIZOT	Miss MARY TIMBERMAN

—AND—

CLARA MORRIS ..... as ..... ODETTE

TUESDAY and THURSDAY NIGHTS and SATURDAY MATINEE,

CAMILLE!

CAST OF CHARACTERS.

ARMAND DUVAL	Mr. J. M. COLVILLE
COUNT De VARVILLE	Mr. W. C. KELLEY
MONS DUVAL	Mr. J. H. SUTHERLAND
GASTON RIEUX	Mr. HOWARD COVENY
GUSTAVE	Mr. OWEN EATON
MESSENGER	Mr. J. M. ELLOTT
OLYMPE	Miss MITTENS WILLETT
MADAME PRUDENCE	Miss FLORENCE NOBLE
NANINE	Miss MARY TIMBERMAN
NICHETTE	Miss ABELONE BARRISON

—AND—

CLARA MORRIS ..... as ..... CAMILLE

Ladies and Gentlemen.

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A clock "for pointing out the direction of the earth's orbital motion in the ether" was recently exhibited in the London Physical society by Professor Lodge.

An automatic life saving belt that can be alinged into a ball, fired from a gun or thrown by hand has recently been tried on the Thames. It rights itself upon ecntact with the water.

Watch crystals are made by blowing a sphere of glass about one yard in diameter, after which the disks are cut from it by means of a pair of compasses having a diamond at the extremity of one leg.

The sun when on the horizon is determined by the height of the eye above the earth or the sea. On the sea, with the eye at a height of five feet, the distance would be three miles; at sixty feet in height, ten miles.

An Englishman has invented an automatic attachment for looms by means of which the machine is stopped before the bobbin is quite empty, and thus the inconvenience and delay in losing the pick are avoided.

Experiments upon the phosphorescence of gems shows that is varies according to the origin of the stone. Cape diamonds show blue, Brazilian stones red, orange, blue or yellow, and those from Australia yellow, blue or green.

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From smoking cigarettes, during the past three months we have sold over thirty thousand (30,000) packages of our celebrated Anti-Cigarette Powders; $1,000 cash will be paid upon proof of one single case where they failed to effect a permanent cure when administered according to directions, send for particulars; thousands of testimonials.
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The Nautical Pantomimic Comedy, **8 Bells**
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Lessee and Manager, - Mr. T. H. FRENCH
Evening at 8.30. Sat Mat. at 2.
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MATINEE SATURDAY ONLY.
Positively the Last Appearance in New York of the JEFFERSON-FLORENCE COMEDY COMPANY.

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Extra fine quality, double silk-stitched and fancy striped BONE CASINGS, 12c. piece.

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Ex ra heavy imported fancy DRESS BELTINGS, in 13 colors 39c. piece, 5c. yard.

Best quality SILK TAFFETA SEAM BINDINGS, in white, black and all colors 11c. piece.

Large rolls ½ inch TWILLED TAPE, white, black and gray, 6c. roll.

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9 yard pieces ¾ inch Superfine English TAPE, 8c. piece.

10 yard pieces Black DRESS BRAID, 10c. piece.

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Large Spools French Basting COTTON, 12c. dozen

100 yard Spool good quality Black SEWING SILK, 5c. spool.

10 yard Spool good quality Black BUTTON HOLE TWIST, 1c. spool.

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Hemingways and Sons' Best 1-ounce Spools MACHINE SILK, 35c. spool

HOOK AND EYE TAPE, Right and Left, 7c. yard.

Best Swan-bill HOOKS AND EYES, 7c. gross.

Best Bent HOOKS AND EYES 12c gross.

English Nc Pins Ultra PINS, 8c paper.

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Good quality TRACING WHEELS 3c each

Best Steel TRACING WHEELS, 9c. each.

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DRESS ELASTICS, slightly imperfect, 17c piece.

Best quality DRESS ELASTICS, full 12-yard pieces, ½ inch, 33c; ¾ inch, 39c.; 1 inch, 45c. p ece.

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Commencing next Monday evening and during the entire week, with the usual Wednesday and Saturday matinees, the ever-popular and world-famous Minstrel Monarchs, Messrs. Primrose & West and their talented company appear and present an entirely new performance in every detail.

It is safe to say that no theatre in Baltimore was ever besieged by a greater crowd than that one clamoring and fighting for admission to Ford's Opera House last night. If it were not for the compliment conceded to Mr. Ford and Primrose and West's Minstrel Show one would say that this crowd was highly objectionable, but everybody took the pushing and pulling good naturedly and seemed glad that Mr. Ford and the show he had secured were so thoroughly appreciated.

The minstrel show was undeniably the best ever given in Baltimore. The singing was better, the costumes and scenery were handsomer, and the various acts better than in any minstrel performance ever seen here. In the first part the stage was beautifully decorated with flowers. J. M. Janson, Joe Natus, Larry Doo'ey, Billie Thompson, Tom Lewis, Frank Cushman, F. W Oaklank, and George H. Primrose all sang.

Frank Cushman, an old Baltimore boy, was especially well received, and George Primrose, as the swell, was applauded to the echo. Tom Lewis' idea of the long-distance telephone was funny, and the pen onality displayed by the four stars, Cushman, Primrose, Dooley, and Janson, in the sketch entitled "Log Cabin Neighbors," was as delicious a piece of pure plantation humor as was ever seen.

Drummond and Stahley, the musical and dancing blackfaces, were excellent. The march of the Red Hussars, with their mysterious electric lights, was magnificent.

The Bernac brothers did the finest contortin.n act ever put on the stage. They are absolutely unapproachable and are as wonderful as they are original. The performance concluded with a most laughable sketch called "Trouble in Blackville."—Baltimore *Daily News* September 1.

A Lamp which gives a light purer and brighter than gas; light softer than electric light; more cheerful than either. Turn lamp to

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For eminently the lamp of the elite. Never "goes out," gives the brightest, the best, "Queen and Crescent" light. Can be had in any art and kindred articles of these beautiful lamps.

ROCHESTER LAMP CO.,
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Largest Lamp Store in the World.

A turtle four feet across the back is said to have frequented Current river in Missouri for the past fifty years.

A fisherman of Moosehead lake hooked a big togue at 3 o'clock in the afternoon, and succeeded in landing him at 9 in the evening.

The number of eggs in a six pound eel in November is fully 4,000,000. Under the microscope they measure eighty to the linear inch.

There are spiders no bigger than a grain of sand which spin thread so fine that it takes 4,000 of them to equal in magnitude a single hair.

A young woman in Lewiston, Me., drowned a kitten and then buried it behind the barn. Three days the old cat sweat and dug it up, and, taking it into the kitchen, brought it to life again.

A mallee cat that was born and has lived most of its life in a chicken coop in an Illinois town has developed a strange habit of sleeping on a perch just as the chickens do, standing on one leg with his head folded under one of his forlegs.

Vincent Griest, of Lower Oxford, Pa., witnessed a combat between an owl and a smaller bird, and when the little one seemed to be getting the worst of the battle he went to its assistance. The owl thereupon attacked him and hit him in the arm and face.

The Easiest Way.

His test of love
Full well he told,
For what might e'er resist her?
The stars above
Thus she less cold,
She said she'd be his sister.

No more he spake,
Yet to his breast
Let tenderly he pressed her,
As loath to wake—
All fond as ever—
You see he'd simply kissed her.

The queen of Portugal recently paid $7,000 for a dress.

The heelbones of the Princess of Wales have increased to such an extent as to make conversation with her almost impossible.

The queen of Saxony maintains three physicians whose sole duty is to attend the ailments of the suffering poor. The queen pays the physicians out of her own private purse.

The empress of Germany is loyal to the fatherland to the extent of having all her dresses made in Berlin and Vienna. She buys her hats in Berlin and only her gloves come from Paris.

Nasr-ed-Deen, shah-en-shar (king of kings), has been a ruler for nearly forty-five years. Of his eighteen children five are sons, and of these not the eldest, but the second son, Muzaffer-ed-Deen Mirza, now nearly forty years old, would succeed to the throne in the event of the shah's death.

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WM. H. WATTHEWS.. Business Manager
JOHN H. JONES ..... Treasurer
E. F. YARRINGTON ..... Assistant Treasurer
JOS. F. EARLY ..... Advertising Agent
J. D. SINGLETON ..... Door-keeper
BENJ. LUSBY ..... Chief Usher
W. H. FLORIS ..... Stage Manager
BENSON SHERWOOD ..... Master Machinist
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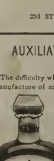

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RESERVED SEATS (Orchestra Circle and Balcony,) 50 CENTS

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MONDAY, SEPT. 21, 1891.
WEDNESDAY Matinees—SATURDAY

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COMEDY DRAMA IN FOUR ACTS, ENTITLED
SHENANDOAH
AL HAYMAN - - - - - - PROPRIETOR.

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COL. KERCHIVAL WEST		FRANCIS CARLYLE
CAPT. HEARTSEASE		A. E. LOHMAN
LIEUT. FRANK BEDLOE		R. N. BENEDICT
MAJ. GEN. IRENAUS BUCKTHORN, Commander of the 10th Army Corps		HARRY HARWOOD
SERG. BARKET		AS O. BARROWS
COL. ROBERT ELLINGHAM, 10th Virginia C. S. A		JOSEPH ADLEMAN
CAPT. THORNTON, Secret Service, C. S. A		HENRY HERMAN
HARDWICK, Surgeon C. S. A		F. PIERCE BATTIN
CAPT. LOCKWOOD, U. S. Signal Corps		CHAS. WELLS
CORPORAL DUNN		W. J. CUMMINGS
LIEUTENANT OF SIGNAL CORPS		CHAS. SCHAEFER
BENSON		O. L. ELLIOTT
LIEUTENANT OF INFANTRY		GEO. MAXWELL
MAJ. McANDLIS		F. WOODS
PETE		W. THOMAS
SCOUT		ARTHUR HILTON
MEADOWS		C. FARRELL
MRS. CONSTANCE HAVERIL		MARGARET ROBINSON
GERTRUDE ELLINGHAM		LILLA VANE
MADELINE WEST		MABEL DUNLAP
JENNIE BUCKTHORN, U. S. A		JOSEPHINE HALL
MRS. EDITH HAVERILL		ANNA MARR
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Programme continued on Next Page.

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Directly opposite the Theatre Exit on 23d Street.
BETWEEN THE ACTS BELL RINGS THREE MINUTES BEFORE CURTAIN RISES
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ESTABLISHED 1840
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Garden Theatre,
MADISON AVENUE and 27th STREET.
Lessee and Manager, - Mr. T. H. FRENCH
Evening at 8.30. Thursday at 2.
—MR.—
RICHARD MANSFIELD
AND HIS STOCK COMPANY,
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THE TIME TO
ADVERTISE
IS ALL THE TIME.

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SECOND-HAND PIANOS OF BEST MAKERS ON HAND.
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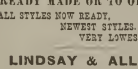
No. 8 E. 17th Street,
Near Fifth Avenue, NEW YORK.
RARE OLD VIOLINS FOR SALE

FINE CLOTHING
—FOR—
Men, Boys and Children
READY MADE OR TO ORDER.
FALL STYLES NOW READY.
NEWEST STYLES.
VERY LOWEST PRICES.

LINDSAY & ALLEN,
299 Eighth Ave., cor. 25th St.

Two-thirds size only.



THE SUPRISE WHISTLE.
The Loudest Whistle known. The elestic tip makes it capable of producing 100 different sounds. Perfect Dog or Quail Call, 25 cents. Dealers write for discount. Manufactured only by AMERICAN PIN CO., Waterbury, Conn.
For Sale at all Sporting Goods Stores.

FADS OF FASHION.

Satin effects in evening brocades reign paramount.

Bengaline small figures will be sought for by the exclusives.

Mauve effects are subsiding under the tendency toward green.

The newest navy blues are clear in tint and without any purplish cast.

The Venetian silk crepe is a success for drapery purposes and fancy work.

Salambo and gloria sell very well, also a new flower pink, cicale and plyert green.

Clear brown seems nearly unknown, as the shades either run toward red or yellow.

The advices from Paris continue to be full of the fact that velvet for dress and millinery purposes is a "go."

In London soie royale is selling with an ornamental selvedge, which plays an important part in the trimming.

Satin ribbon for millinery and trimmings sees the tide of the fashionable world turning toward its direction.

New shades of green are pivetti, a yellowish shade, and prairie, a bright tint not quite as vivid as the older grass green.—Dry Goods Economist.

Governor Bulkeley, of Connecticut, is a tall, handsome, elderly gentleman. He is an aristocrat from the crown of his head to the soles of his patent leather gaiters.

Governor Buchanan, of Tennessee, was a farmer's boy, and is a robust, energetic man, self made and self educated. He is a poor man, but a most popular one among the people of the rural districts. He was president of the state Granger society when elected governor.

Colonel John Hay, one of the joint authors of the famous Lincoln biography, has a trim figure, closely cropped gray whiskers and a mustache and an elegant way of handling his glasses which bespeaks the man of leisure. Colonel Hay married a large fortune.

Young Mr. Harrison, the Irish M. P. who came over with the Parnell delegates, is the mildest mannered of men. He has made hosts of friends in America by his suavity, his intelligence and his modesty. The American girls pronounce him the handsomest Irishman who has come across

GRAND OPERA HOUSE
PROGRAMME.

SYNOPSIS.

ACT I.—Charleston Harbor; 4 A. M., April 13, 1861. After the Ball.

"The citizens of Charleston knew almost the exact hour at which the attack of Fort Sumter would begin."—NICOLAY.

ACT II.—The Shenandoah Valley. Three Top Mountain, 1864.

"A Despatch from Gen. Longstreet was taken from the Confederate Signal Station on Three Top Mountain by our own Signal Officers, who had secured the key to the enemy's code."—FORD CAMP CYC. WAR VOL. XI

Two Minutes only between Acts 2 and 3.

ACT III.—The Shenandoah Valley, October 19th 1864.

ACT IV.—Washington, 1865.

NOTE.—The Cavalry Trumpet Signals, in Acts II, and III, are given accurately as provided in the U. S. Cavalry Tactics. The Torch Signals are also strictly correct in accordance with the Service Code.

Under the Direction of CHARLES FROHMAN.

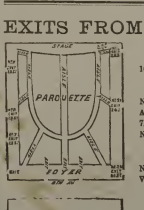
The Hardman Piano used at this Theatre
And the Mason & Hamlin Organ.

WEEK OF SEPT. 28th,

Primrose & West's Minstrels

HERRMANN'S GARDEN
EIGHTH AVENUE, near 28th ST.
MUSIC BY PROF ADOLF CAUSCHEMANN.
OPEN TILL 1 A. M. *RESTAURANT A LA CARTE.*
Oysters in every style. Extra Pilsner (Lion Brewery) Beer on draught

EXITS FROM THIS THEATRE.



GALLERY EXITS.—No. 15 to 238 St.; 16, 17, 18 and 19, Vestibule.

PARQUETTE EXITS —No. 1, 24th St.; No. 2, 24th St.; No. 3, 24th St.; No. 4, 8th Ave.; No. 5, 8th Ave.; No. 6, 8th Ave.; No. 7, 23d St.; No. 8, 23d St.; No. 9, 23d St.; No. 10, 23d St.

BALCONY EXITS —No. 11, 23d St.; No. 12, Corridor Vestibule; No. 13, Corridor Vestibule; No. 14, Corridor Vestibule

R. M. WALTERS
PIANOS
Are the Best, Highest Testimonials; Rented Exchanged and Sold On Easy Terms.
Warerooms: **UNIVERSITY PLACE** Cor. 12th St.
Factory, 54-58 W. 13th Street.

C. E. ABBOTT'S
BAKERY
236 Eighth Ave., cor. 22d St.
Established Stand, long known as "Cook's Bakery"
OUR SPECIALTY IS EVERYTHING WE MAKE

LIGHT AND AIRY.

A Scheme That Miscarried.

If he hadn't been too fond of good living, they say
He might have to his sickness tarried,
But he wanted a wife prepared dinner each day,
And a cook he made love to and married.

But he made a mistake when the maiden he took,
If for a good cook one was looking;
She declares that she didn't get married to cook,
But to have some one else do the cooking.
—New York Press.

The Ideal and the Real.

She (at 11:45 p. m.)—And will you never leave me, darling?
He—Though the sky should fall, by heaven! nothing shall part us.
Just then the shrinking of a pair of heavy feet in the room overhead caused him to remark nervously, "Well, Mabel, I think I'll be going," and he went out of the front door like a shot out of a gun.—New York Herald.

GEORGE BERGMANN,
WINE and LAGER BEER SALOON,
No. 526 EIGHTH AVENUE,
Between 36th and 37th Sts., } NEW YORK.
Opposite the Hudson Depot.
IMPORTED AND DOMESTIC BEER ON DRAUGHT.
Private Entrance to Family Resort after Council Meetings.

FRANCIS BACON
Late RAVEN & BACON
PIANOS
ESTABLISHED 1789
The Oldest and Best Pianos Made.
PRICES MODERATE. PIANOS RENTED.
OLD PIANOS TAKEN IN EXCHANGE.
SECOND-HAND PIANOS FOR SALE.
Purchasers will find it to their advantage to examine our Prices and Prices at our Factory
19 & 21 West 22d Street,
NEAR FIFTH AVENUE, N. Y.

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Every business man is the farmer of his own fortune, and the harvest he reaps is entirely due to his own perserverance and industry. If properly sown, there is not one seed that promises him better returns than liberal advertising.

IT PAYS TO ADVERTISE IN THEATRE PROGRAMMES

M. MICHELS | Fall and Winter Styles Now on Exhibition | Tail
GRAND OPERA HOUSE BUILDING.

G. W. CUSHMAN,
BAKER and CONFECTIONER
159 Eighth Ave.,
S. W. cor. 18th Street. NEW YORK

ASK YOUR GROCER FOR
M. D. STEVEN'S IMPERYAL WHEAT, BUCKWHEAT & GRIDDLE CAKE FLOUR
Yacsen Cooked Cereals.
BEST IN MARKET—60
NEW YORK MERCANTILE EXCHANGE.
Try Goods at SMITH'S, 6th Avenue and 24th Street.

—BUY A BOTTLE OF—
CASWELL'S CONDENSED
BELFAST LEMONADE
Made of Pur Lemons and Sugar.
A Twenty-five Cr 1 Bottle Makes 5 to 6 Pints of Delicious Lemonade. Order a Bottle from your Grocer and you will never be without it. Made only by W. CASWELL & CO., 162 Union St., Brooklyn, and 20 Dey St., New York City. For Sale at PRIEST'S Drug Store, 2nd St. and 7th Ave., New York city.

BRUMMELL'S
Fine Chocolates,
Bon-Bons,
Caramels
Candies sent to any part of the country in Tin Boxes.
Branch Store, 881 Broadway, 208 Sixth Ave and 2 West 34th St., upper Broadway Branch, Cor. 31st St.

WE HOLD THEE SAFE.
The Security Bank,
8 Union Square, City,
pays 2% quarterly (being 8% annually on time deposits. 4 to 6% on Balances private accounts.
Loan money only on 1st Mortgage for double in monthly installments.
CALL AND OPEN AN ACCOUNT.

DEATH PREVENTED.
From smoking cigarettes, during the past three months we have sold over thirty thousand (30,000) packages of our celebrated Anti-Cigarette Powders; $1,000 cash will be paid upon proof of one single case where we failed to effect a permanent cure when administered according to directions, used for particulars; thousands of testimonials.
BURBANK CHEMICAL CO., 10 E. 14th St.

IT PAYS TO ADVERTISE IN
Theatre Programmes.
For Rates, address F. L. Farnum,
Grand Opera House, New York.

Madison Square Garden
AMPHITHEATRE.
Mr. T. H. FRENCH, - - Manager.
Every Night at 8.15, Sunday included.
FALL SEASON
—OF—
POPULAR ORCHESTRAL CONCERTS
—WITH—
ANTON SEIDL
AND HIS GRAND
METROPOLITAN ORCHESTRA
VOCALISTS.
Mme. LOUISE NATALI, Soprano,
Sig. MONTEGRIFFO, Tenor.
Entr'actes and Refreshments Served in Every Part of the Garden.

GRAND OPERA HOUSE
PROGRAMME.

WEEK OF SEPTEMBER 28th,
Matinees Wednesday and Saturday.

PRIMROSE & WEST'S
MODERN MINSTRELS.
Under the Management of - - D. W. TRUSS.

THE FLORAL FIRST PART.

	Tambos		Bones.
PRIMROSE,	DOOLEY,	CUSHMAN,	LEWIS,
JANSOX,	SMITH,	WALDRON,	QUINN.

Interlocutors.
W. H. WEST. JOS. NATUS.
Musical Director, ROBERT CARMICHEAL.

OVERTURE—"Columbian,"..... arranged by R. CARMICHAEL.
"The most peculiarly pleasing effect is obtained in the medley at the close of the overture. In vain do you try to follow the ever fleeting harmony of old favorites—"Home Sweet Home," "Swanee River," "I'm Coming," "Marching Through Georgia," etc, till each singer and musician is singing or playing a distinctly different air yet never clashing, so cleverly are they harmonized, till they all blend in the sweet cords of "Home Sweet Home," and our bewildered senses take refuge in the old, familiar song "—Ex.
Medley ("Original").....J. MILVILLE JANSON
"Always Together,"..... JOS NATUS
Mississippi Boat Song,.....LARRY DOOLEY
Masks and Faces .....Wm. THOMPSON
"Dime Museum,"..... TOM LEWIS
Messrs. PRIMROSE and WEST and Mr. F. CUSHMAN.
"Little Bird,".....FRANK CUSHMAN
"A Letter to Dad,".....F. W. OAKLAND
Quintette..... Messrs. OAKLAND, NATUS, WEBER, GARLAND and THOMPSON
"The Swell" (original) introducing the famous song and dance.
"Dancing in the Barn" .....G. H. PRIMROSE

TOM LEWIS' IDEA
Of the Long Distant Telephone, with the following cast of characters

Bill Boots	TOM LEWIS	Bowery Bill	W. H SMITH
Peter Poots	DAN WALDRON	Miss Tinkle	PAUL QUINN
	Bill Sessoon	MASTER MARTIN	

The Amusing Negro Character Sketch,

LOG CABIN NEIGHBORS.
Originated by J. M. Janson.—Cast of Characters.

Clem Anderson	FRANK CUSHMAN	Steve Rider	LARRY DOOLEY
Bruce Williams	GEO PRIMROSE	Hank Johnson	J. M. JANSON

DRUMMOND & STAHLEY,
As "The Musical and Dancing Blacksmiths."
The most original and Entertaining American Novelty of the present age.

'MARCH OF THE RED HUSSARS"
Originated by, and produced under the personal supervision of
W. H. WEST
A novelty of Magnificent splendor. Bewildering Evolutions, ablaze with scintillating electric effects. The introduction into musicales of the incandescent light is original with this company.

A SURPRISE FROM THE OLD WORLD.
BROTHERS BORANI
THE DISAPPEARING DEMONS.
A wonderful performance and the only act of its kind in the world.

The evening's performance to conclude with the original
BIG FOUR
SMITH, WALDRON, JANSON and MARTIN
In their new and laughable sketch entitled, "TROUBLE IN BLACKVILLE."

Primrose & West's Musical Libretto for the present season, containing all the comic songs jokes funny sayings, laughs, etc., rendered by the members of the famous organization, may be obtained from the agent in the theatre lobby. Price 10 cents.

FRED. A. HERTING (for Primrose & West), Stage Manager.

THE CELEBRATED
PIANOS SOHMER PIANOS
are at present used and most popular and preferred by the leading Artists.
NOS. 149 TO 155 EAST 14TH STREET, NEW YORK.

EMERSON
55000 SOLD
PIANOS
HAVE BEEN SINGING THEIR OWN PRAISES FOR OVER FORTY YEARS.
A High Grade Piano At A Moderate Price. Rented And Sold on Reasonable Terms.
BOSTON NEW YORK
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COMING!

THE
POWER OF THE PRESS

THE
STILL ALARM!

ROSE COGHLAN

Very Likely.
Two in hammock
Talking low
While they're swinging
To and fro.
Watch the maiden:
See her pout
Soon there'll be a
Falling out.
—Exchange.

A Friendly Lead.
Elderly Young Lady—How is it that you have never got married yet, Baron?
Baron—I have always been jilted, senorita.
Elderly Young Lady—Ah! And won't you make at least one more trial?—El Dia.

A Pastoral Poem.
The roses
Blowses
Under our noses.
And the cowses
Browses
In front of the houses.
—Washington Post.

No Wonder They Quarreled.
"You and Charlie quarreled, I hear."
"Yes."
"What about?"
"He said he only wanted one very little kiss when I had half a dozen large ones all ready for him."—Epoch.

A Summer Joy.
The time is coming when the gate
Outside the front yard fence,
Will need new strength to hold the weight
Of lonesome John and lovely Kate,
Who swing at its expense.
—Truth.

The Dear Girl.
He (kissing her)—Do you remember, darling, the first time I ever kissed you?
She—Archibald, are you crazy? Why, I can hardly recall the last one, it seems so long ago!—New York Herald.

A Hint.
"You always turn your head, sweet May,
Whenever I try to kiss you," said he.
The damsel blushed in a charming way;
"Bless kisses are sweet," said she.
—New York Press.

Her Favorite.
She—Yes, I am very fond of pets.
He—Indeed! What, may I ask, is your favorite animal?
She (frankly)—Man.—Exchange.

A Final Offering.
The incense smoke is thick and black
That rises at her shrine—
For I have sent her letters back,*
And now am burning mine.
*At her request. —Life.

An Alarming Prospect.
She—Would you like to hear me sing "Forever and Forever?"
He—Er—well, not quite so long as that.
—Munsey's Weekly.

...Sixth' DINING ROOM. 266 EIGHTH
...OPPOSITE THIS THEATR...

GRAND OPERA HOUSE

LESSEE AND MANAGER — MR. T. H. FRENCH

MR. MATTHEWS
BUSINESS MANAGER

NEW YORK, SEPT. 14–19, 1891.

TRUESDELL'S
287 to 297
EIGHTH AVENUE

FALL DRESS GOODS.

THERE IS NEW LIFE IN DRESS GOODS DEPARTMENT, MONDAY WILL SEE A THRONG OF BUYERS AFTER THE NEW THINGS AT SPECIAL PRICES. IT'S THE BEGINNING WITH US OF THE GREAT SALE OF AUTUMN DRESS GOODS.

FALL DRESS GOODS.

36-inch TRICOT, all colors..... 15c.
36-inch HENRIETTA, fall colors..... 25c.
36-inch FLANNEL, all wool..... 29c.
36-inch BROADCLOTH, all wool..... 39c.
40-inch BROADCLOTH, all wool..... 50c.
42-inch CASHMERES, silk finish..... 49c.
54-inch FLANNEL, all wool..... 49c.
38-inch all-wool WHIPCORDS..... 49c.
36-inch CHEVIOT STRIPES, all wool 49c.
38-inch homespun PLAIDS..... 49c.
38-inch STRIPES, Boucle effects..... 49c.
38-inch French PLAIDS..... 59c.
42-inch French PLAIDS..... 75c.
54-inch French BROADCLOTH..... 85c.
54-inch French BROADCLOTH..... 98c.
46 inch silk-finish HENRIETTAS..... 85c.
46-inch silk-finish HENRIETTAS..... 98c.

Special for this week only:

200 pieces, 38-in., All-Wool CHECKS, 25c., worth 38c.

BLACK DRESS GOODS.

30 pieces BLACK SUITING, 25c. worth 35.

25 pieces BLACK CASHMERES, 25c., worth 35.

25 pieces BLACK SERGE, 29c., worth 39c.

25 pieces BLACK HENRIETTA, 29c., worth 50c.

30 pieces BLACK SERGE, 39c., worth 50c.

25 pieces BLACK BRILLIANTINE, 39c., worth 65c.

25 pieces BLACK HENRIETTA, 39c., worth 50c.

25 pieces BLACK SUITING, 39c., worth 50c.

30 pieces BLACK CHEVIOT, 50c., worth 65c.

25 pieces BLACK HENRIETTA, 50c., worth 69.

30 pieces BLACK GROVELAND SUITING, 50c., worth 65c.

25 pieces BLACK CAMEL'S HAIR, 65., worth 75.

30 pieces BLACK BEDFORD CORDS, 65c., worth 75c.

25 pieces BLACK HENRIETTA, 65., worth 75c.

25 pieces BLACK SILK WARP HENRIETTA, 75c., worth 98c.

TRUESDELL & CO.,
8th Ave. and 24th St.

By means of a powerful jet of compressed air a German military engineer drives dry cement down into the sand or mud at the bottom of a stream, so that the water immediately fixes the cement, and it becomes like solid rock, suitable for foundations.

The star Arcturus has a diameter of 70,000,000 miles.

Essence of cinnamon has been tried as a spray in hospital wards and is said to have proved even more useful than eucalyptus in cases of malaria.

A clock "for pointing out the direction of the earth's orbital motion in the ether" was recently exhibited in the London Physical society by Professor Lodge.

An automatic life saving belt that can be shaped into a ball, fired from a gun or thrown by hand has recently been tried on the Thames. It rights itself upon contact with the water.

Watch crystals are made by blowing a sphere of glass about one yard in diameter, after which the disks are cut from it by means of a pair of compasses having a diamond at the extremity of one leg.

The distance of the horizon is determined by the height of the eye above the earth or the sea. On the sea, with the eye at a height of five feet, the distance would be three miles; at sixty feet in height, ten miles.

An Englishman has invented an automatic attachment for looms by means of which the machine is stopped before the shuttle is quite empty, and thus the inconvenience and delay in losing the pick are avoided.

Experiments upon the photophorescence of gems shows that it varies according to the origin of the stone. Cape diamonds show blue, Brazilians red, orange, blue or yellow, and those from Australia yellow, blue or green.

The serious effects upon the eyes of miners from the use of the modern safety lamp has been a subject of much investigation in England, the result being that increased lighting power in such lamps will cause such troubles to disappear.

Silver strainers have handles mounted in ivory.

Ginger ale standards are handsome table ornaments.

Silver curling tongs have elaborately wrought handles.

Tortoise shell mingled with silver is one of the latest novelties.

A collar of diamonds is in the shape of a wreath of rose leaves with coral buds.

Pearls of smaller size are much used in jewelry to be worn with summer gowns.

Candlesticks of perforated silver have heart shaped vases and lips between straight cylindrical sticks.

Violagrettes are made of malachite, lapis lazuli, turquoise and coral, used as mosaics in large geometrical forms.

A harp in pearls with gold strings is a new form but geometrical and regular forms worked out in pearls are most used. In a double star the pearls are used on different places with a charming effect. Large single hearts of pearls are used as brooches to fasten thin stuffs.

Reptiles and insects are in high vogue. Lizards of olivine and diamonds, frogs with four feet of olivine sunk in dead gold, serpents in the waving forms of motion, beetles of amethyst and topaz, even the potato bug with its striped green and yellow back, find favor in jewelry.

Imitation barbaric jewelry of all sorts are seen. Gold is used to mark out the forms, affecting a certain rudeness of finish. The spaces are filled with opaque colored stones of all colors. The necklaces are extremely pretty, and are made lighter and graceful by settings and festoons of seed pearl mingled with tiny colored stones.—Jewelers' Circular.

Very Likely.

Two in hammock
Talking low,
While they're swinging
To and fro.
Watch the maiden;
See her pout!
Soon there'll be a
Falling out.
—Exchange.

A Friendly Lead.

Elderly Young Lady—How is it that you have never got married yet, Baron?

Baron—I have always been jilted, senorita.

Elderly Young Lady—Ah! And won't you make at least one more trial?—El Dia.

A Pastoral Poem.

The roses
Blow as
Under our noses,
And the cowses
Blow as
In front of the houses.
—Washington Post.

No Wonder They Quarreled.

"You and Charlie quarreled, I hear."

"Yes."

"What about?"

"He said he only wanted one very little kiss when I had half a dozen large ones all ready for him."—Boston Post.

A Summer Joy.

The time is coming when the gate
Shut on the front yard fence,
Will need now strength to hold the weight
Of lonesome John and lovely Kate.
Who swing as its exposure.
—Truth.

The Dear Girl.

He (kissing her)—Do you remember, darling, the first time I ever kissed you?

She—Archibald, are you crazy? Why, I can hardly recall the last one, it seems so long ago!—New York Herald.

A Hint.

"You always turn your head, sweet May,
Whenever I try to kiss you," said he.
The damsel blushed in a charming way:
"Stolen kisses are sweet," said she.

Her Favorite.

She—Yes, I am very fond of pets. He—Indeed! What, may I ask, is your favorite animal?

She (frankly)—Man.—Exchange.

A Final Offering.

The incense smoke is thick and black
That rises at her shrine—
For I have sent her letters back,
And now am burning mine.
—Life.

An Alarming Prospect.

She—Would you like to hear me sing "Forever and Forever?"

He—Er—well, not quite so long as that.—Munsey's Weekly.

Can Any One Tell?

Why is it that the ruling fate,
Which brings fairs hot and July weather,
Arranged that huckleberry pie
And the fly season come together?
—Dramatic Mirror.

Current Dialogue.

"Are you engaged to Jack Hall?"
"Yes. Are you?"—Life.

EXECUTIVE STAFF, Grand Opera House.

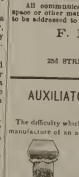
Lessee and Manager ..... Mr. T. H. FRENCH
WM. H. MATTHEWS ..... Business Manager
JOHN H. HOYES
E. F. TARRINGTON ..... Treasurer
JOS. F. EARLY ..... Assistant Treasurer
E. D. SINGLETON ..... Advertising Agent
BENJ. LINNIE ..... Doorkeeper
W. H. FLORIE ..... Chief Usher
BENSON SHERWOOD ..... Stage Manager
JOHN E. FOX ..... Master Mechanist
JAMES STEWART, Jr. ..... Property Master
ALBERT ANDERSON ..... Leader of Orchestra

All communications in reference to advertising space or other matters concerning this Programme, to be addressed to

F. L. FARNUM,
Care of Box Office, this Theatre.
234 STREET AND 8th AVENUE.

AUXILIATOR FOR THE HAIR.

The difficulty which has been found heretofore in the manufacture of an auxiliator for the hair, on account of the impossibility of procuring thoroughly ordinary, perfumed ingredients, the manufacturer is proud that a result has been produced that is more than ordinarily fresh and delightful, and one possessing, as has already been proved on many occasions, the remarkable property of restoring to gray hair its original color. It has also been discovered that it is made in many cases to promote the growth of the hair. In view of the foregoing facts, the manufacturer is now offering a pure article at a reasonable price, and has no reason to doubt his preparations will become very popular.



For the purpose of restoring the natural color of gray hair, and also for the restoration of the hair to new life when falling, preventing the itching and fever at the roots, and leaving a rich glossy appearance, it has no equal. It will free the head from all dandruff completely and in a perfect hair dress for ladies and gentlemen. It is highly perfumed and free from all injurious drugs or dyes or coloring matter. Westphal's Auxiliator, either in this form or Powders—and

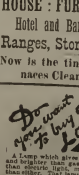
$1.00 per bottle. Manufactured only by Paul Westphal, 1, West Thirty-eighth street, New York.

G. BRUNEMAN. J. BRUNEMAN

S. BLUMENTHAL & CO.

573, 575 and 577 EIGHTH AVENUE.
Between 38th and 39th Street.

HOUSE : FURNISHING : GOODS,
Hotel and Bar Goods a Specialty.
Ranges, Store and Parlor Stoves
Now is the time to have your Furnaces Cleaned and Repaired.



A Lamp which gives a light purer and brighter than gas, softer than electric light, more cheerful than either. That lamp is

"The Rochester."

Pre-eminently the lamp of the elite of the world. The safest, the brightest, the best to clean and see that it is filled, and there are 2,000 artistic varieties of these beautiful lamps.

ROCHESTER LAMP CO.,
42 Park Place, N. Y.
Largest Lamp Store in the World.

The Upson, Singleton & Co.,
C. W. D. Clothiers and Outfitters.

AT IT AGAIN!

HIGH IN QUALITY
LOW IN PRICE.

193, 195, 197 EIGHTH AVENUE
Bet. 19th and 20th Sts.

KRANICH & BACH
PIANOS.
Warerooms: 235, 237 East 23d St., N. Y.
and 715 West 125th Street, N. Y.
AN ABSOLUTELY FIRST-CLASS PIANO
At a Moderate Price.
Piano sold on Installments Pianos to Rent

IF YOU WISH TO KEEP YOUR SKIN SOFT AND BEAUTIFUL, USE
VELVET SKIN SOAP
THE PERFECTION OF TOILET SOAPS, MADE ONLY FROM PURE VEGETABLE OILS. ALSO,
VELVET SKIN POWDER,
WHICH WILL BE FOUND VERY SOOTHING AND HEALING TO ALL IRRITATED AND INFLAMED SURFACES.
FOR SALE BY ALL DRUGGISTS.
REED & CARRICK, New York.

KEEP'S SHIRTS
THE STANDARD SHIRTS OF AMERICA.
The supreme quality in shirts maintained. Made to measure 6 for $9.00, none better at any price, unless less guaranteed.
Shirts from stock, $2, $1.50, $1.75, $2.00.
FANCY SHIRTINGS.
In Cheviot, Zephyr, Percale, Flannel and Silk Fabrics for negligee shirts, et
MANUFACTURERS' PRICES.
KEEP MANUFACTURING CO.,
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AFTER THE PERFORMANCE GO TO
KENNEY'S
Oyster and Chop House
FOR LADIES AND GENTLEMEN.
No. 258 WEST 23d STREET,
Near 8th Avenue.

FERD NEUMER
BOTTLER OF
George Ehret's New York,
Geo. Ehret's Franck-kaner, New York,
Joseph Schlitz Brewing Co's, Milwaukee
Bartholomay Brewing Co's, Rochester,
Anheuser Busch Brewing Co's, St. Louis
AND IMPORTED
LAGER BEER
For the Trade, Family Use and Export.
155 & 157 West 29th Street
Delivered to any part of the
City and Brooklyn.

APPELL'S
RESTAURANT,
N. E. COR. 8th AVE. AND 23d ST.

Kuyler's
BON-BONS CHOCOLATES.
FANCY BASKETS and BONBONIERS.
863 BROADWAY, NEW YORK,
Bet. 19th and 20th Streets.
150 Broadway, corner Liberty Street.
USE OUR
VANILLA CHOCOLATE
(PINK WRAPPER)
FOR EATING AND DRINKING.
Sold by all Grocers.

GRAND OPERA HOUSE
Lessee and Manager.....Mr. T. H. FRENCH.
RESERVED SEATS (Orchestra Circle and Balcony,) 50 CENTS
COMMENCING
MONDAY, SEPT. 14, 1891.
WEDNESDAY—Matinees—SATURDAY
A. Y. PEARSON'S
Gorgeous Spectacular Production,
THE FIRE PATROL
By JAMES W. HARKINS, Jr., Author of
"THE MIDNIGHT ALARM."
CAST OF CHARACTERS

Jack Dallas, Deputy Sheriff of Deadwood	W. W. Bittner
Hon. Mason Morgan, from Colorado	
Dave Armstrong, Sup't of the Homestake Gold Mine	J. W. Harkins, Jr.
Dick Merrifield, Captain of the New York Fire Patrol	
Allan Westford, Mr. Whittimore's profligate nephew	Clifford Dempsey
Lieut. Fred Ames, from Fort Meade	George Scott
Washington Staggerad, an actor in hard luck	George Rose
Rupert Whittimore, owner of the Homestake Gold Mine	T. C. Mellinger
Jake Whitely, a Deadwood Gambler	Frank Batty
Jowis Seabits, a New York Tough	J. H. Hamilton
Toodles, a street waif	Olga Vanholtzfelt
Thomas, a servant	Jos. W. Healy
Captain of Police	Chas. Q. Bird
Nellie Latimer	Clara Davenport
Harry Norcross, a West Point Cadet	
Kitty Dallas, Jack's little sister	Idella Macdonell
Jerry Canter, a W. U. T. messenger	
Rene Whittimore	Alice Endress
Penelope Whittimore, a religious maiden	Anne Clifford

Programme continued on Next Page.

HARDMAN
40,000 PIANO 26
IN USE. PATENTS
ALSO THE
SELF-PLAYING "SYMPHONY."
The most difficult or simplest music can be played AT ONCE by you or any one with the proficiency of a virtuoso. SEND FOR CIRCULAR.
WAREROOMS, 5th AVE. and 19th ST.

"THE OAK,"
S. W. corner 23d Street and Eighth Avenue
Directly opposite the Theatre Exit on 23d Street.
Between the Acts Bell Rings Three Minutes Before Curtain Rises.
Do not fail to visit this most Elaborate and Unique Place. Lunch Room, Cigar Counter, Billiard Parlor and Bowling Alley.
J. A. HAGEMEYER, Proprietor.

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ESTABLISHED 1840
We occupy the Whole Building
The Handsomest and Largest Stock
—OF—
FURNITURE AND CARPETS.
ON THE WEST SIDE.
6 ft. Sq. Oak Ex. Table, $4.75.
Brussells Carpets. New Patterns.
59c. Made and Laid.
THE CHEAPEST HOUSE IN THE TRADE!
Immense Stock of New Fall Goods.
Send for Illustrated Catalogue.
UPHOLSTERY, SHADES
—AND—
CURTAIN FIXTURES,
Large line of Remnants at Wholesale Prices. Also blankets, Quilts, Pillow Cases, and a thousand other little things for family use, also
BLANKETS and COMFORTABLES
19th ST. and 8th AVE.
OPEN SATURDAY EVENINGS.

MACKAY'S
FINE BON-BONS, CHOCOLATES, CARAMELS, ICE CREAM, SODA WATER, &c.
271 EIGHTH AVENUE,
Next Door to this Theatre.

THE HAEGER WAREHOUSES
—FOR THE—
STORAGE OF FURNITURE,
ESTABLISHED 1865.
6th Avenue, from 32d to 34th Streets, for the safe-keeping of furniture, baggage, pianos, mirrors and goods and wares of every description in separate closed compartments; always accessible during business hours; prompt attention and low rates; packing, shipping and insurance; estimates furnished and inspection invited. Office, 300 West 34th Street.

Garden Theatre,
MADISON AVENUE and 27th STREET.
Lessee and Manager, - Mr. T. H. FRENCH
Evening at 8.30. Thursday at 2.
—MR.—
RICHARD MANSFIELD
AND HIS STOCK COMPANY,
Every Monday Evening and Thursday Matinee,
—PRINCE KARL,—
TUESDAY EVENING,
DR. JEKYLL AND MR. HYDE
EVERY WEDNESDAY EVENING,
—DON JUAN.—
EVERY THURSDAY EVENING,
A PARISIAN ROMANCE.
EVERY FRIDAY EVENING,
—BEAU BRUMMELL.—
EVERY SATURDAY NIGHT,
DR. JEKYLL AND MR. HYDE

THE TIME TO
ADVERTISE
IS ALL THE TIME.

"THE ACTS" ALL TOBACCO CIGARETTES.
MANUFACTURED BY THOS. H. HALL, NEW YORK.
FOR SALE EVERYWHERE.

GILLESPIE'S Ladies' and Gents' DINING ROOM, 266 EIGHTH
OPPOSITE THIS THEATRE.

BRAUTIGAM
PIANOS
ARE UNSURPASSED IN
TONE and DURABILITY
Prices Moderate. Pianos for Rent.
SECOND-HAND PIANOS OF BEST MAKERS ON HAND.
WAREROOMS:
No. 8 E. 17th Street,
Near Fifth Avenue, NEW YORK.
RARE OLD VIOLINS FOR SALE

FINE CLOTHING
FOR
Men, Boys and Children
READY MADE OR TO ORDER.
FALL STYLES NOW READY.
NEWEST STYLES.
VERY LOWEST PRICES.
LINDSAY & ALLEN,
299 Eighth Ave., cor. 25th St.

An amateur photographer went three miles out in the country to take some choice views, filled fifty plates and found when he came to develop them at home that he hadn't opened the shutter of his camera. He had pressed the button, but for some reason it hadn't done the rest.

The location of tumors on the brain can now be detected by instantaneous photography. A tumor on the brain causes violent spasms by pressing on a nerve center, and while the patient is in the midst of a spasmodic attack he is photographed, the nerves affected determined by the contortions shown in the picture, and the tumor located.

For the intense actinic light required by photographers Herr Putz, of the Vienna Photographic society, uses aluminium instead of magnesium. The aluminium is mixed in powder with chlorate of potash, or is placed in thin leaves between sheets of collodion cotton, impregnated with chlorate of potash. A brilliant, smokeless light is produced.

Scientific societies in London have been shown some photographic positives that were produced from direct exposures. The most effective agent in their production is tetrathio-carbamid-ammonium bromide, and the presence of only one-hundredth of a grain per ounce of eikonogen developer causes the negative image that first appears to change into a rich colored positive.

WAYSIDE GLEANINGS.

The rapscallers of Paris collect about $10,000 worth a night.

There are no street cars allowed to run in Canada on Sundays.

Bicycles no longer can be ridden in Danish cities faster than the speed of a cab, by a decree of the government.

There is a spring in Mendocino county, Cal., from which there arises such noxious gas that one whiff of it will extinguish life.

COMING!
THE
POWER OF THE PRESS
THE
STILL ALARM!
ROSE COGHLAN

GRAND OPERA HOUSE

PROGRAMME.

SYNOPSIS.

ACT I.—Jack Dallas' home in Deadwood. The rivals. The misunderstanding. The interrupted duel. "Let the memory of the past plead for her."

ACT II.—Interior of the Homestake Stamp Mills, Deadwood. Reine warns Dave. The robbery of the treasure box. The struggle. Dave thrown under the stamps. "Now to turn on the steam." Terrific scene. The ponderous Ore Crushers in full operation. The rescue.

ACT III.—Reine Whittimore's mansion, New York City. Arrival of Nellie, The messenger boy. Staggering and the Lieutenant fraternize. Arrival of the Colorado mining king. A transaction in gold. "I'll keep my word." A memory from Deadwood. "Who called the Fire Patrol?" The attempted arrest. "Stand back, that man belongs to me!" "Who are you?" "Jack Dallas, Sheriff of Deadwood."

ACT IV.—Christmas Eve on Union Square. The street waif. The decoy. Jack adopts Toodles. Trapped. The note to the Fire Patrol House. Five minutes to live. Will the Patrol arrive in time? "Will you consent?" "No." The Fire Patrol to the rescue. On time.

ACT V.—Jack Dallas' Home in Deadwood. Kitty captures the Lieutenant. Toodles hunts for Indians. Jack and Dave. "Jack! Jack, what are you doing?" "Killing a snake?" The Re-union. The lynchers. "Take him at your peril!" Toodle's defiance. Loyal and True.

Note.—The Song, "Loyal and True," was composed specially for THE FIRE PATROL, by Prof. Willard Patten, Minneapolis, Minn.

FOR THE FIRE PATROL.

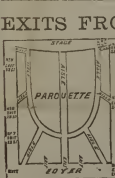
E. E. Hume ..... Acting Manager
Geo. W. Hageman ..... Business Manager
Geo. Rose ..... Stage Manager

The Hardman Piano used at this Theatre
And the Mason & Hamlin Organ.

WEEK OF SEPT. 21st,
SHENANDOAH

HERRMANN'S GARDEN
EIGHTH AVENUE, near 28th ST.
MUSIC By PROF. ADOLF CAUSCHEMANN.
OPEN TILL 1 A. M. RESTAURANT A LA CARTE.
Oysters in every style. Extra Pilsner (Lion Brewery) Beer on draught

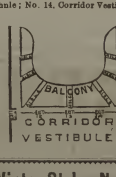
EXITS FROM THIS THEATRE.



GALLERY EXITS.—No. 15 to 23d St.; 16, 17, 18 and 19, Vestibule.

PARQUETTE EXITS.—No. 1, 24th St.; No. 2, 24th St.; No. 3, 24th St.; No. 4, 8th Ave.; No. 5, 8th Ave.; No. 6, 8th Ave.; No. 7, 23d St.; No. 8, 23d St.; No. 9, 23d St.; No. 10, 23d St.

BALCONY EXITS.—No. 11, 23d St.; No. 12, Corridor Vestibule; No. 13, Corridor Vestibule; No. 14, Corridor Vestibule.



R. M. WALTERS
PIANOS
Are the Best, Highest Testimonials; Rented
Exchanged and Sold On Easy Terms.
WAREROOMS UNIVERSITY PLACE Cor. 12th St.
Factory, 54-58 W. 13th Street.

C. E. ABBOTT'S
BAKERY
236 Eighth Ave., cor. 22d St.
Old Established Stand, long known as
"COOK'S BAKERY."
OUR SPECIALTY IS EVERYTHING WE MAKE

LIGHT AND AIRY.

A Scheme That Miscarried.

If he hadn't been fond of good living, they say
He might have in single-blessedness tarried.
But he wanted a well prepared dinner each day
And a cook he made love to and married.

But he made a mistake when the maiden he took,
If for a good cook he was looking;
She declares that she didn't get married to cook,
But to have some one cook for the cook.
—New York Press.

The Ideal and the Real.

She (at 11:45 p. m.)—And will you never leave me, darling?

He—Though the sky should fall, by heaven! nothing shall part us.

Just then the shuffling of a pair of heavy feet in the room overhead caused him to remark nervously, "Well, Mabel, I think I'll be going," and he went out of the front door like a shot out of a gun.—New York Herald.

GEORGE BERGMANN,
WINE and LAGER BEER SALOON,
No. 526 EIGHTH AVENUE,
Between 36th and 37th Sts., } NEW YORK.
Opposite the Hedding.
IMPORTED AND DOMESTIC BEER ON DRAUGHT.
Private Entrance to Family Resort after Concert Meetings.

FRANCIS BACON
late RAVEN &
PIANOS BACON
ESTABLISHED
1789
The Oldest and Best Pianos Made.
PRICES MODERATE. PIANOS RENTED.
OLD PIANOS TAKEN IN EXCHANGE.
SECOND-HAND PIANOS FOR SALE.
Purchasers will find it to their advantage to examine our Scales and Prices at our Factory.
19 & 21 West 22d Street,
NEAR FIFTH AVENUE, N. Y.

ADVERTISE

Every business man is the farmer of his own fortune, and the harvest he reaps is entirely due to his own perserverance and industry. If properly sown, there is not one seed that promises him better returns than liberal advertising.

IT PAYS TO ADVERTISE IN
THEATRE PROGRAMMES

M. MICHELS | Fall and Winter Styles Now on Exhibition | Tailor
GRAND OPERA HOUSE BUILDING.

G. W. CUSHMAN,
BAKER and CONFECTIONER
159 Eighth Ave.,
S. W cor. 18th Street. NEW YORK

ASK YOUR GROCER FOR
M.D. STEVEN'S IMPERIOYAL
WHEAT, BUCKWHEAT & GRIDDLE CAKE
FLOUR
Vacuum Cooked Cereals.
BEST IN MARKET
NEW YORK MERCANTILE EXCHANGE.
Try Goods at SMITH'S, 6th Avenue and 24th Street.

BUY A BOTTLE OF
CASWELL'S CONDENSED
BELFAST LEMONADE
Made of Fur Lemons and Sugar.
A Twenty-five Ct. Bottle Makes 3 to 5 Pints of Delicious Lemonade. Order a Bottle from your Grocer and you will never be without it. Made only by W. CASWELL & CO., 159 Union St., Brooklyn, and 39 Dey St., New York City. For Sale at PHIOT'S Drug Store, 23d St. and 7th Ave., New York City.

DEATH PREVENTED.
From smoking cigarettes, during the past three months we have sold over thirty thousand (30,000) packages of our celebrated Anti-Cigarette Powders; $1,000 cash will be paid upon proof to the contrary in any single case where they failed to effect a permanent cure when administered according to directions, send for particulars; thousands of testimonials.
BURBANK CHEMICAL CO., 10 E. 14th St.

BRUMMELL'S
Fine Chocolates,
Bon-Bons
and
Caramels
Candies sent to any part of the country in Tin Boxes.
Branch Stores, 261 Broadway, 203 Sixth Ave. and 2 West 14th St., upper Broadway Branch, Cor. 31st St.

THE SECURITY BANK,
8 UNION SQUARE, THIS CITY,
6% Pays 12% Stock Dividends, 8% on time deposits. Dividends quarterly. Private accounts 4 to 5%. Loans only on real mortgage payable in monthly installments. 6%
CALL AND OPEN AN ACCOUNT.

IT PAYS TO ADVERTISE IN
Theatre Programmes.
For Rates, address F. L. Farnum, Grand Opera House, New York.

Madison Square Garden
AMPHITHEATRE.
Mr. T. H. FRENCH, - - Manager,
Every Night at 8.15, Sunday Included.
FALL SEASON
—OF—
POPULAR ORCHESTRAL CONCERTS
—WITH—
ANTON SEIDL
AND HIS GRAND
METROPOLITAN ORCHESTRA
VOCALISTS.
Mme. LOUISE NATALI, Soprano,
Sig. MONTEGRIFFO, Tenor.
Beverages and Refreshments Served in Every Part of the Garden.

GRAND OPERA HOUSE

PROGRAMME.

WEEK OF SEPTEMBER 21st,

Matinees Wednesday and Saturday.

BRONSON HOWARD'S

COMEDY DRAMA IN FOUR ACTS, ENTITLED

SHENANDOAH

AL HAYMAN - Proprietor.

CAST OF CHARACTERS.

GEN. HAVERILL	Officers of Sheridan's Cavalry	OSCAR EAGLE
COL. KERCHIVAL WEST		FRANCIS CARLYLE
CAPT. HEARTSEASE		A. E. LOHMAN
LIEUT. FRANK BEDLOE		R. N. BENEDICT

M.J. GEN IRENAUS BUCKTHORN, Commander of the Iowa Army Corps ..... HARRY HARWOOD
SERG. BARKET ..... JAS. O. BARROWS
COL ROBERT ELLINGHAM, 10th Virginia C. S. A ..... JOSEPH ADLEMAN
CAPT. THORNTON, Secret Service, C. S. A ..... HENRY HERMAN
HARDWICK, Surgeon C. S ..... F. PIERCE BATIN
CAPT. LOCKWOOD, U. S. Signal Corps ..... CHAS. WELLS
CORPORAL DUNN ..... W. J. CUMMINGS
LIEUTENANT OF SIGNAL CORPS ..... CHAS. SCHAEFER
BENSON ..... C. L. ELLIOTT
LIEUTENANT OF INFANTRY ..... GEO. MAXWELL
MAJ. McANDLIS ..... F. WOODS
PETE ..... W. THOMAS
SCOUT ..... ARTHUR HILTON
MEADOWS ..... C. FAIRELL
MRS CONSTANCE HAVERILL ..... MARGARET ROBINSON
GERTRUDE ELLINGHAM ..... LILLA VANE
MADELINE WEST ..... MABEL DUNLAP
JENNIE BUCKTHORN, U. S. A ..... JOSEPHINE HALL
MRS. EDITH HAVERILL ..... ANNA MARR
OLD MARGERY ..... Mrs. A. C. HASLEM

SYNOPSIS.

ACT I.—Charleston Harbor; 4 A. M., April 12, 1861. After the Bell.

"The citizens of Charleston knew almost the exact hour at which the attack of Fort Sumter would begin."—Nicolay.

ACT II.—The Shenandoah Valley. Three Top Mountain, 1864.

"A Dispatch from Gen. Longstreet was taken from the Confederate Signal Station on Three Top Mountain by our own Signal Officers, who had secured the key to the enemy's code."—Fond Camp Civ. War Vol. XI.

Two Minutes only between Acts 2 and 3.

ACT III.—The Shenandoah Valley, October 19th 1864.

ACT IV.—Washington, 1865.

Note—The Cavalry Trumpet Signals, in Acts II, and III, are given accurately as provided in the U. S. Cavalry Tactics. The Torch Signals are also strictly correct in accordance with the Service Code.

Under the Direction of CHARLES FROHMAN.

THE CELEBRATED
PIANOS SOHMER PIANOS
Are at present the most popular and preferred by the leading Artists.
NOS. 149 TO 155 EAST 14TH STREET, NEW YORK.

Jennie June has been made honorary president of Sorosis for life.

Mrs. Amelia E. Barr, the popular novelist, has been the mother of fifteen children. It is only of late years that she has discovered her ability to write stories.

John Strange Winter, the author, who in private life is Mrs. Arthur Stannard, is a very handsome young woman. She is tall and slender, with fine dark eyes, a pretty mouth and a well shaped head.

The owner and editor in chief of The Youth's Companion, is a complete recluse. His name is Daniel S. Ford, and he is very nearly seventy years old. He has probably never been 100 miles from Boston ten times in his life.

Mrs. Mary Mapes Dodge, the editor of St. Nicholas, has a charming country place in Osterea Park, Catskill mountains, called the Yarrow Cottage, where she receives every Thursday afternoon during the summer and autumn.

Colonel A. K. McClure wears a white necktie. There's a tradition that Colonel McClure was the gentleman who specially convinced a Girard college guard that he was not to be barred out for a clergyman just because he wore a clerical tie.

Mr. Philander Johnson, whose humorous paragraphs have made the "Poet-scripts" column of the Washington Post one of the most attractive features of that paper, has accepted a position on The Evening Star, where he will make the "Shooting Stars" go off with eclat.

Mme. Leon Bertaux, the French sculptress, is one of the most ardent champions of her race in France. All of her leisure is given up to the welfare of the female art world in Paris. The Union of Women Painters and Sculptors in Paris owes its existence and prosperity to her efforts.

Henry Irving's eldest son, Henry, some time ago announced his determination to become an actor. The second son, Lawrence, will join a troupe for a tour of the English provinces. The junior Henry goes to the London Garrick to get his schooling under Jolin Hare, the celebrated manager-etc. Mr. Irving had formed other plans for his boys, but has not attempted to thwart their stage aspirations.

Gold finds increased favor on ladies' nats and dresses.

A nice baby mantle of pique has the skirt portion laid in hollow folds.

A pretty waist is made of bengaline trimmed with Chantilly lace.

Balayeuses come into use whenever dresses are, as at present, worn long.

Blouses are greatly worn. Light zephyrs and mousseline de laine are the materials.

In children's hats the Helgoland style leads, as it affords protection against the sun's rays.

Serviteurs, washable and heavily starched, of plain white or colored cretonne, are quite popular.

For winter children's capotes will be favorites. These styles are very nice with ruche borders.

In Madagascar it is regarded as an act of tremendous courage to submit to the cleansing influences of water.

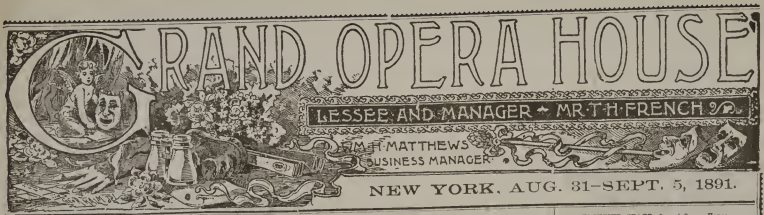
Referring to the unpublished address of Horace Greeley at a recent Century Magazine, Lloyd's Weekly London Newspaper says, "The Arctic explorer's portrait figures as frontispiece." Fact!

Not far from Portland, Me., a barn was set on fire by lightning. The same bolt that fired the building shattered a pipe that connected with a water main, and the flow of water extinguished the flames.

The number of English words which have no rhyme in the language is very large. Among them are month, silver, liquid, spirit, chimney, warmth, gulf, sylph, music, breadth, width, depth, honor, iron, echo.

The existence of a cholera demon is still firmly credited in certain districts of India. Some of the liars of that country claim to have put the demon to flight by firing off guns and beating the tomtom. They describe the demon as having a head like an earthen pot.

The British debt is so large that if it were divided into one-pound notes they would completely cover the state of Ohio three times over. If paid in penny pieces, and each penny piled one above the other, it would make seven columns of copper reaching to the moon.



NEW YORK, AUG. 31—SEPT. 5, 1891.

TRUESDELL'S

287 to 297

EIGHTH AVENUE

Great Annual Fall Sale

SIX DAYS,

HOUSE FURNISHING,

CROCKERY.

Monday begins a sale of Crockery and House Furnishings that will eclipse any sale ever attempted in the line of merchandise. Over 60,000 Pieces of Glassware, Twenty Car-Loads of Crockery, Tin Ware and House Furnishings have been bought at special rates for this sale alone. Department on Main Floor.

China and Glassware.

LOT NO. 1.—PICKLE JARS, TABLE TUMBLERS, FRUIT SAUCERS, CUSTARD CUPS, GOBLETS, TOOTH-PICK HOLDERS ..... 2c. ea.

LOT NO. 2.—BERRY DISHES, SPOON-HOLDERS, CREAM PITCHERS, MUGS, SUGAR BOWLS, PICKLE DISHES, PEPPER AND SALT BOTTLES ..... 5c. ea.

LOT NO. 3.—FRUIT BOWLS OR FOOT, CELERY HOLDERS, FRUIT DISHES with Covers, BREAD or CAKE PLATES, BUTTER DISHES, SYRUP PITCHERS ..... 9c. ea.

Blown Table Tumblers, extra thin, 3c. each

Blown Bar Tumblers, extra thin, 2c. each

Crystal Glass Table Sets, consisting of Butter Dish, Sugar Bowl, Cream Pitcher and Spoon Holder, handsomely engraved, only 49c per set

Real Cut Glass Oil Jugs, worth 50c., 24c. each

Crystal Glass Cake Salver, large size, 19c. each

Imported Glass Liquor Sets, Decanter and 6 glasses, decorated with gilt.... 69c. per set

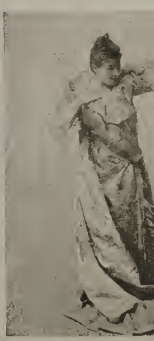
Dinner Sets, 115 pieces, new square shape finest quality English porcelain, nicely decorated, only 20 sets, will sell while they last at..... $7.85 per set

Dinner Sets, 130 pieces, same as above, at..... $11.85 per set

TRUESDELL & CO.,

8th Ave. and 24th St.

"The key is down my back."



THE POPULAR PHYSICIAN,

"DR. BILL,"

The Great Laugh Provoker,

—AND—

SURE CURE FOR THE BLUES,

Will administer his new Laughter Cure for One Week, at the

GRAND OPERA HOUSE,

COMMENCING WITH MATINEE

Monday, Sept. 7th, Labor Day,

EXECUTIVE STAFF, Grand Opera House.

Lessee and Manager ..... Mr. T. H. FRENCH
WM. H. MATTHEWS ..... Business Manager
JOHN H. BONES ..... Treasurer
E. F. YARRINGTON ..... Assistant Treasurer
JOS. F. EARLY ..... Advertising Agent
S. D. SINGLETON ..... Doorkeeper
BENJ. LUSBIE ..... Chief Usher
W. H. FLORR ..... Stage Manager
BENSON SHERWOOD ..... Master Machinist
JOHN E. FOX ..... Property Master
JAMES STEWART, Jr. ..... Gas Engineer
ALBERT ANDERSON ..... Leader of Orchestra

All communications in reference to advertising space or other matters concerning this Programme, to be addressed to

F. L. FARNUM,

Care of Box Office, this Theatre,

3rd STREET AND 8th AVENUE.

Garden Theatre,

MADISON AVENUE and 26th STREET.

Lessee and Manager, - Mr. T. H. FRENCH

Evening at 8.30. Saturday at 2.

—MR.—

RICHARD MANSFIELD

AND HIS STOCK COMPANY,

Every Monday Evening and Saturday Matinee,

—PRINCE KARL.—

TUESDAY EVENING,

DR. JEKYLL AND MR. HYDE

EVERY WEDNESDAY EVENING,

—DON JUAN.—

EVERY THURSDAY EVENING,

A PARISIAN ROMANCE.

EVERY FRIDAY EVENING,

—BEAU BRUMMELL.—

EVERY SATURDAY NIGHT,

DR. JEKYLL AND MR. HYDE

C. E. ABBOTT'S

BAKERY

236 Eighth Ave., cor. 22d St.

Old Established Stand, long known as "Cook's Bakery."

OUR SPECIALTY IS EVERYTHING WE MAKE

BRAUTIGAM PIANOS

ARE UNSURPASSED IN TONE and DURABILITY

Prices Moderate. Pianos for Rent.

SECOND-HAND PIANOS OF BEST MAKERS ON HAND. WAREROOMS:

No. 8 E. 17th Street,

Near Fifth Avenue, NEW YORK.

RARE OLD VIOLINS FOR SALE

The Upson, Singleton & Co.
C. W. D. Clothiers and Outfitters.

AT IT AGAIN!

HIGH IN QUALITY
LOW IN PRICE.

193, 195, 197 EIGHTH AVENUE
Bet. 19th and 20th Sts.

ASK YOUR GROCER FOR
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The New York Herald of Tuesday, August 25th, says, concerning the "Fire Patrol," which will be produced at this theatre week of September 14th: "One of the best of the spectacular realistic productions that has ever been put on the stage in this city had its first performance at the Windsor Theatre last night. Of course, as its name implies, an actual fire patrol wagon figures largely in the play at interesting crisis, and saves the hero and heroine just when they need to be saved. Another feature that convulsed the audience, which was unusually large and demonstrative, was the introduction in the second act of a gold stamp mill and ore crusher in full operation. The hero stops the ponderous machinery just in the nick of time, of course, to rescue hero No. 2.

Of those in the cast, W. W. Bittner, Jack Dallas, Geo. Scott, Lieutenant Ames, and George Rose as Staggeract, Clara Davenport as Nellie Latimer, and Idella Macdonnell as Kitty Dallas, did particularly well. There was also a little tot, Olga Vanhaltzfeldt, who, as Toodles, a street waif, made an exceptionally good impression.

GRAND OPERA HOUSE

PROGRAMME.

SYNOPSIS OF SCENERY.

ACT I.—Drawing Room in Lenox Mansion

ACT II.—Rocky Gorge.

ACT III.—Same as Act I.

EXECUTIVE STAFF FOR MR. SULLY.

D. H. Wheeler ..... Manager
J. Fred. Pendleton ..... Business Manager
L. A. Sully ..... Treasurer
H. G. Sinclair ..... Stage Manager

The Hardman Piano used at this Theatre
And the Mason & Hamlin Organ.

WEEK OF SEPT. 7th,

DR. BILL

—AND—

SUNSET.

HERRMANN'S GARDEN
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MUSIC BY PROF ADOLF CAUSCHEMANN.
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Oysters in every style. Extra Pilsner (Lion Brewery) Beer on draught

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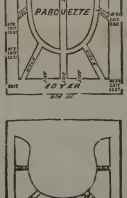

GALLERY EXITS.—No. 15 to 23d St.; 16, 17, 18 and 19. Vestibule.

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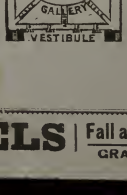

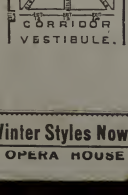

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The great seal of the United States is affixed to nothing but treaties, proclamations, commissions, pardons and passports. The government has had but two seals in the hundred years since its foundation.

Gold coin is shipped abroad in five gallon iron bound oaken kegs. Each keg holds ten bags and each bag contains $5,000, so that the value of a keg is $50,000. Gold from the other side usually comes in boxes.

The catacombs of Rome contain the remains of about 6,000,000 human beings, and those of Paris about 3,000,000. The latter were formerly stone quarries. Many of the victims of the revolution of 1793-4 are buried there.

Mr. Louis Robie, late Manager for Mr. Miner's theatres is shortly to present at Tony Pastor's the Reilly & Woods Specialty Comedy in a new farcical Comedy, entitled "Hades and the 400." The connection between these, apparently, diverse elements is satirically depicted in a humorous idea.

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8 Union Square, City.

Secretary Noble goes to the theater once a month or so.

Daniel Lamont, ex-President Cleveland's private secretary, is said to be nearing the millionaire raising rapidly.

Colonel Polk, the leader of the Farmers' Alliance, is only thirty-five years of age, but he has gray hair and a white beard.

Secretary Rusk's favorite amusement (as described by himself) is, "In a general way, listening to a good story from somebody."

George Schweich, of Richmond, Mo., owns the table upon which the "Book of Mormon" was written. He values it at $5,000.

Hannibal Hamlin's grandfather had seventeen sons, the eldest of whom were named respectively Europe, Asia, Africa and America.

Senator Harris, of Tennessee, is accounted the best parliamentarian in congress. He is the oldest living congressman and is likely to stay in the senate as long as he desires.

Baron Hirsch, who last season seemed almost like the shadow of the Prince of Wales and who was every day at Marlborough House, has been dropped by Albert Edward.

The late General B. F. Kelley received the first wound of the war at the battle of Philippi. His blood stained vest, with the rent in it made by the bullet, is preserved by a Washington officer.

Judge Hilton is a collector of rare and colored diamonds, and has an exhibit of them which would provoke the admiration of any jeweler or gem hunter. Browns, yellows and pinks are his favorite colors.

Superintendent of Census Robert P. Porter has a Websterian head set on a short thick neck which sprouts out of a hurly frame. He is aggressive and pugnacious by nature, pungent in conversation and prompt in decision.

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SLIDING ROOF, OPEN AIR.
10,000 Seats, - - - - 50 Cents
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CHANGE OF PROGRAMME EVERY NIGHT.

GRAND OPERA HOUSE
PROGRAMME.

WEEK OF SEPTEMBER 7th,
Special Matinee Monday (Labor Day).

DOCTOR BILL COMPANY
Presenting Two Plays at Each Performance.

Commencing at 8 o'clock with JEROME K. JEROME'S Comedy in One Act, entitled

SUNSET

—CAST OF CHARACTERS.—

LOIS } Half Sisters ..... Mrs. GEORGE S. KNIGHT
JOAN } ..... Miss STELLA LAWMAN
AUNT DRUSILLA ..... Miss MARY BREYER
LAWRENCE ..... Mr. W. G. HORTON
AZARIAH ..... Mr. LEIGHTON BAKER
MR. RIVERS, Father of Lois and Joan ..... Mr. DANIEL JARRETT

SCENE—Parlor in the Country House of Mr. Rivers.

AT 8.45,

DR. BILL

A COMEDY IN THREE ACTS BY HAMILTON AIDE.

—CAST OF CHARACTERS—

MRS. BROWN ..... Mrs. GEORGE S. KNIGHT
MRS. HORTON ..... Miss EMILY MAYNARD
MISS FAUNTLEROY ..... Miss BELLE STOKES
MRS. FIRMAN ..... Miss MARY BREYER
MISS FIRMAN ..... Miss STELLA LAWMAN
ELLEN ..... Miss NELLIE LINGARD
WILLIAM BROWN, M. D. (Doctor Bill) ..... Mr. WILLIAM WILSON
MR. FIRMAN ..... Mr. ERNST BARTRAM
GEORGE WEBSTER ..... Mr. LEIGHTON BAKER
MR. HORTON ..... Mr. DANIEL JARRETT
BAGGS ..... Mr. WALTER G. HORTON
POLICE SERGEANT ..... Mr. THOMAS DEFUI

SYNOPSIS.

ACT I.—Doctor Brown's ACT II.—Mrs Horton's.
ACT III.—Doctor Brown's.

EXECUTIVE STAFF.

Sheppard & Sammis ..... Proprietors
George W. Sammis ..... Manager
O H. Sheppard ..... Treasurer
Leighton Baker ..... Stage Manager
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POWDER AND BALL.

The French army has 131,000 horses, 18,000 of which are substitutes. The appropriation for them this year is $400,000 more than it was last year.

The British are using illuminated sight sights on many of the guns of their warships. The sights are so constructed that they can be put on or removed in a short time.

The celebrated military balloon works in Paris has produced an aerial "torpedo boat," of which one has been bought by the Russian government. The trials will be secret.

Canet rapid fire guns are subjected to a tensile strain of 85,338 pounds to the square inch. Hotchkiss rapid fire guns must stand a tensile strain of 90,000 pounds to the square inch.

A prominent ordnance officer in the British navy puts the life of the 67-ton gun at fifty rounds. He does not think that a 67-ton gun has been made which will be safe after twenty rounds of rapid firing.

A new steel cuirass, impenetrable to the bullets of a rifle and covering the breast only, will be introduced in the Austrian army and perhaps throughout the armies of the triple alliance. It can be folded up and packed in an ordinary knapsack.

The Turkish army is reported to be in excellent condition. Nearly 600,000 repeating rifles are in the hands of the infantry. The artillery is furnished mainly by Krupp, and forty-nine regiments of cavalry, mostly raised in Asia, have been recently added.

The 4-inch rapid fire guns for the main batteries of the Cincinnati and Raleigh will be built at the Washington gun foundry. They will be fitted with Driggs-Schroeder breech mechanism. The government pays fifty dollars per gun for the right of using the patent.

Observation stepladders are the latest innovation in the Belgian field artillery. They are intended to enable the commander of a concealed battery to better direct the fire of the gunners. Every ladder is about 7¼ feet high, of iron, and weighs about sixty-five pounds. All ammunition wagons will carry the ladders.

ELECTRIC SPARKS.

Lighting by arc lamps is not yet popular in London, there being but few in use in that city.

A new set of French inventors has patented an electrical device for the use of dentists in exploring the mouth.

The new electric fan revolves slowly in a horizontal plane in addition to the rapid revolutions in the usual upright position.

There are several successful storage battery manufacturing concerns in Europe, while not one can be pointed out in this country.

Gutta percha has become so scarce that there is not enough for the insulation of submarine cables, and either fresh sources of supply or a substitute for it must be discovered.

The Marquis of Salisbury not only uses the water power on his estate for lighting by electricity, but also grinds his corn, cuts his horse fodder, pumps his water and does a variety of other work by means of electric motors thus driven.

Among the numerous electrical applications introduced of late into steamboats is a winch designed for light, variable cargoes, the being to attain great rapidity of lift with simplicity. So effective is this machine that it will work while immersed in sea water. The motor is inclosed in a stout casing and has steel cased coils.

If the statements of the London electrical engineers are correct the new Australian telephone, known as the Collier Audible telephone, marks a distinct step in advance in the science of telephony. It is asserted that, compared with the efficiency of an ordinary Bell receiver, the sound from the Collier is as a person shouting to a whisper.

SNAP SHOTS.

Count Luigi Primolo, the son of Princess Bonaparte and a chieftain among the Italian Bonapartists, is acquiring celebrity as an amateur photographer. His most famous achievement was in securing a picture of the pope during a recent ceremony in the Vatican.

NEW YORK, JUNE 29—JULY 4, 1891.

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We will close out this week the balance of our

Ladies' Parisian Shirts, 25c.,

were retailed for $1.50, 1.75 and $2 each.

FLAGS. A full assortment of all sizes. Also Red White and Blue CALICOES for **4th of July** decorations.

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Fourth of July falling on Saturday, we will be open on Friday Evening until 10.30.

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TAKE NOTICE!

Week of JUNE 29

END OF SEASON.

Monday, AUG. 24,

OPENING OF SEASON

1891--1892.

FIRST WEEK,

CHAS. A. GARDNER

—IN—

Capt. KARL

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FRIDAY NIGHT.

WEEK OF JUNE 29,

End OF Season.

MONDAY, AUGUST. 24,

OPENING OF SEASON, 1891-1892.

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Lessee and Manager ..Mr. T. H. FRENCH
WM. H. MATTHEWS.. Business Manager
JOHN H. BONES.....Treasurer
E. A. MCCREERY.....Assistant Treasurer
JOS. F. EARLY.....Advertising Agent
S. D. SINGLETON.....Doorkeeper
BENJ. LUSKIE.....Chief Usher
W. H. FLOHR.....Stage Manager
BENSON SHERWOOD.....Master Machinist
JOHN E. FOX.....Property Master
JAMES STEWART, Jr.....Gas Engineer
ALBERT ANDERSON.....Leader of Orchestra

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MONDAY, JUNE 29, 1891

Matinees Wednesday and Saturday.

ENGLISH GRAND OPERA

3d REGULAR SEASON.

Under the direction of MR. JAS. W. MORRISSEY.

SIXTH AND LAST WEEK OF THE OPERA SEASON

Thursday, Friday and Saturday Evenings, and Saturday Matinee.

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Opera in Three Acts, by AUBER.

CAST OF CHARACTERS:

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LORENZO.....Mr. THOS. EBERT
BEPPO.....Mr. FRED'K BORNEMANN
GIACOMO.....Mr. THOS. GUISE
LORD ALCASH.....Mr. HENRY W. DODD
MATTEO.....Mr. F. L. HILL
ZERLINA.....Miss CAMILLE MUORI
LADY ALCASH.....Miss SYLVESTER CORNISH

Business Manager.....Mr. LEWIS HAASE
Musical Director.....Mr. PAUL STEINDORFF
Stage Manager.....Mr. HENRY W. DODD

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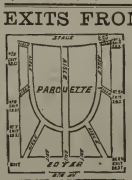

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WEEK OF JUNE 29,

End of Season.

MONDAY, AUGUST 24,

Opening of Season

1891–1892.

First Week,

CHAS. A. GARDNER

—IN—

CAPT. KARL.

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GRAND OPERA HOUSE

PROGRAMME.

MONDAY, AUG. 24, 1891

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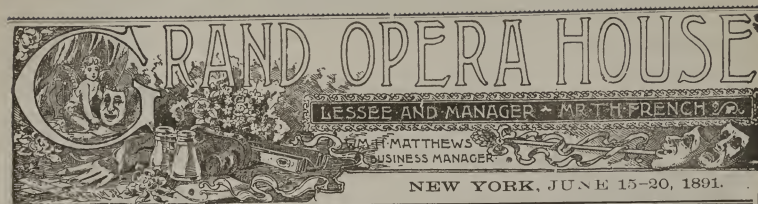

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"FAUST."

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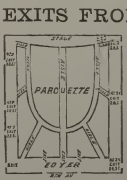

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NEXT WEEK,
MONDAY, JUNE 22d, 1891.
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THIRD REGULAR SEASON.
Under the direction of Mr. JAS. W. MORRISSEY,
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FIFTH WEEK OF THE OPERA SEASON.
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ROMANTIC OPERA IN FOUR ACTS.
By GEORGE BIZET.
WITH A BRILLIANT CAST OF CHARACTERS.

SYNOPSIS.

ACT I.—A Square in Seville.

ACT II.—The Tavern of Lillas Pastia

ACT III.—The Smugglers' Rendezvous in the Mountains.

ACT IV.—A Street in Seville. Outside the Plaza de Toros.

Business Manager ..... Mr. LEWIS HAASE
Musical Director ..... Mr. PAUL STEINDORFF
Stage Manager ..... Mr. WM. HENRY CORANI

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WEEK OF
JUNE 29th,
Fra Diavolo
First time in 15 years.

STRAY BITS.

Felix Moscheles is to paint Mary Anderson Navarro in her bridal robe.

The deepest mine in the world is at St. Andre du Pointe, France, and it yearly produces 300,000 tons of coal.

Wag Yin Wan, a Chinese millionaire, has bought 15,000,000 acres of land in Texhantepec, where he will establish a city.

A hungry horse made a meal on half a box of straw hats, near which his employer had tied him, before a dry goods store in Norristown, Pa.

Frau August Schmids, of Berlin, 33 years old, recently announced the birth of her sixteenth child. She has had four pairs of twins, and is the wife of a porter.

The Cunard Steamship company employs not less than 10,000 men, and during the past forty-four years has lost neither a vessel nor a life through accident.

At an equality of age the male is generally heavier than the female, except toward the age of 12, when the average weight in both sexes is about the same.

One of the Berlin hotels was lately robbed by two persons in the garb of nuns. They were subsequently apprehended, when one of them was discovered to be a man.

The electric battery has superseded the bone and coal water treatment for taming refractory prisoners in the Ohio penitentiary. It is reported to be very efficacious.

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Ladies' Swiss Ribbed VESTS, Silk Ribbons on neck and arms, in Pink, Salmon, Ecru and White, at..... 15c.

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Monday, June 8th, one week, Balfe's Popular Opera,

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Monday, June 15th, one week, Gounod's Grand Opera

"FAUST."

Monday, June 22d, one week, Bizet's Romantic Opera,

"CARMEN," or, The Bull Fighter.

Monday, June 29th, one week, Donizetti's Masterwork,

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CHANGE OF OPERA EVERY MONDAY NIGHT.

SECOND WEEK OF THE OPERA SEASON.

ELABORATE PRODUCTION (for One Week Only) of Flotow's Charming Opera,

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PLUNKET.....Mr. FRED'K BORNEMANN
SIR TRISTAN.....Mr. JOSEPH KILDUFF
MAYOR OF RICHMOND.....Mr. J. W. WILLIAMS
LADY HARRIET.....Miss ALIDA VARENA
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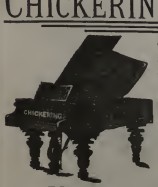
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ADVERTISE

GRAND OPERA HOUSE

PROGRAMME.—Continued.

—SYNOPSIS—

ACT I.—Toilet Chamber of Lady Harriet.

ACT II.—Market-place at Richmond.

ACT III.—Interior of Plunkett's Farm House.

ACT IV.—Forest Scene near Richmond.

ACT V.—SCENE 1.—Interior of Plunkett's Farm House

SCENE 2—Market-place at Richmond.

N. B.—The action of the play takes places in England, during the reign of Queen Anne, about 1710.

Business Manager..... Mr. LEWIS HAASE
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Stage Under the Direction of..... Mr. G. TAGLIAPIETRA

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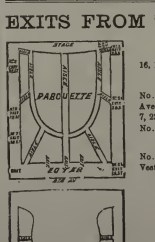

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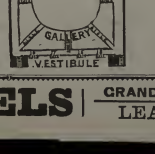

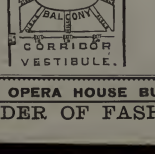

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MR. T. H. FRENCH..... Manager

— MR. —
RICHARD MANSFIELD
AND HIS STOCK COMPANY,
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DON JUAN

The London Daily News says the average speed of American locomotives is forty-two miles—the fastest on record. England comes next, it says, France third, Germany fourth, Russia fifth, America and Hungary sixth and Italy seventh.

Dissatisfied patrons of a railroad running along the New Jersey coast have often asked that more trains be added to its schedule. This request has been persistently refused and now the citizens say that they will build a parallel railroad of their own.

The bureau of the American republics at Washington has information that Dr. Antonio Quijarro, representing a syndicate of English and German capitalists, has submitted to the government of Bolivia a plan for a railway system for that republic. The Quijarro plan proposes three lines of road.

A curious incident has come to light in a California railroad bridge accident. Eggs are usually looked upon as very fragile freight, and yet in this instance, where lives were lost and many injured, a case of eggs was carried down from the bridge in the falling car to the boggy ground beneath, a distance of twenty feet, and not a single egg was broken. In the cases there were no less than 864 dozen eggs, packed in the usual manner.

Several railroads in the General Traffic association territory have been heavy losers financially on account of carrying theatrical and opera troupes on a guarantee of payment for transportation when the troupe reached a certain place and played a performance. The general passenger agents of all the roads have now issued positive instructions to all agents to carry no opera or theatrical troupes unless the cash is forthcoming before the actors board the train.

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A bath in a half pint of turpentine and two pounds of sal soda in an ordinary bath tub, three-quarters full of water, at 100 degs. Fahrenheit, will cure the itch when other remedies fail. Three or four baths, one daily, are usually sufficient.

For burns turpentine is invaluable, applied either with a rag or in a salve. The pain vanishes, and healthy granulation soon begins. Its use is at first attended with considerable smarting, but the permanent good more than compensates for it.

In the early stages of croup or almost any throat or chest trouble turpentine is well nigh a specific. Rub the chest and throat until the skin is red, then tie a piece of flannel or cotton batting over the chest moistened with a few drops of the oil, and inhale the vapor.

As an inhalation, turpentine has proved of great service in bronchitis, pneumonia, pleurisy and other throat and lung affections. If you have a cough, sprinkle a little on a handkerchief and hold it to your mouth and nose for a few minutes, breathing the vapor, and note the relief.

Turpentine, in which is dissolved as much camphor as it will take up, is preeminently the dressing for lacerations, bruises and cuts. Its antiseptic action is equal to that of carbolic acid; it speedily stops the bleeding. Few, if any ulcers, long resist its continued application.

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Colored brocades, especially those having black grounds, are handsome for dinner coat basques worn with odd black skirts.

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GRAND OPERA HOUSE
PROGRAMME.
NEXT WEEK,
MONDAY, JUNE 8th, 1891.
Matinees Wednesday and Saturday
ENGLISH GRAND OPERA
THIRD REGULAR SEASON.
Under the direction of Mr. J. S. W. MORRISSEY,
CHANGE OF OPERA EVERY MONDAY NIGHT.
THIRD WEEK OF THE OPERA SEASON.
THE
BOHEMIAN GIRL
Opera in Three Acts by BALFE.
CAST OF CHARACTERS.
THADDEUS, a proscribed Pole .. Mr. A. MONTIGRIFFO
COUNT ARNHEIM, Governor of Presburg..... Mr. G. TAGLIAPIETRA
FLORESTEIN, Nephew to the Count.. Mr. B. K. EINSTEIN
DEVILSHOOF, Chief of the Gipsy Tribe, Mr. W. H. CLARK
CAPTAIN OF THE GUARD.. Mr. W. H. MACPHERSON
AN OFFICER..... Mr. ALBERTI
A PEASANT..... Mr. VINCENT
A GIPSY..... Mr. CHAS. ADAMS
ARLINE, the Count's Daughter... Miss LOUISE NATALIE
BUDA, her Attendant..... Miss SADIE DEAN
QUEEN OF THE GIPSIES.... Miss BELLA TOMLNIS
Nobles, Soldiers, Retainers, Peasants and Gipsies.
SYNOPSIS.
ACT I.—The Chateau and grounds of Count Arnheim on the Danube, near Presburg.
ACT II.—SCENE 1.—Gipsy Camp in the outskirts of Presburg. SCENE 2.—Street Scene in Presburg. SCENE 3.—Public Square in Presburg. SCENE 4.—Interior of the Hall of Justice.
ACT III.—Conservatory Hall in the Chatean of Count Arnheim.
N. B.—Twelve years are supposed to elapse between the First and Second Acts. The action of the Opera is laid in Austria during the beginning of this century.
Business Manager..... Mr. LEWIS HAASE
Musical Director..... Mr. PAUL STEINDORFF
Stage under the direction of..... Mr. G. TAGLIAPIETRA

THE CELEBRATED
PIANOS SOHMER PIANOS
Are at present the most popular and preferred by the leading Artists.
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C. B. SEELY'S SON,
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ROOT BEER, RASPBERRY.
Warranted Strictly Pure and Sparkling.
Bottled Expressly for Family Trade.
For sale by all Grocers.
FACTORY, 319, 321 and 323 West Fifteenth Street.

WEEK OF
JUNE 15th,
Gounod's Grand Opera,
FAUST
EXECUTIVE STAFF, Grand Opera House.
Lessee and Manager ..... Mr. T. H. FRENCH
WM. H. MATTHEWS..... Business Manager
E. A. MCCREERY..... Treasurer
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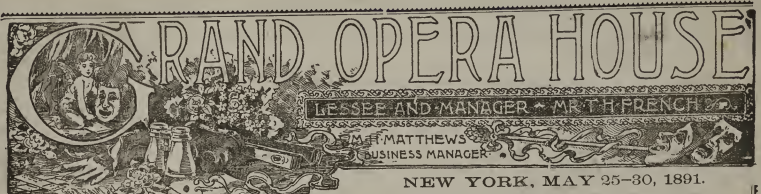
All communications in reference to advertising space or other matters concerning this Programme, to be addressed to
F. L. FARNUM,
Care of Box Office, this Theatre.
234 STREET AND 8th AVENUE.
A good advertisement is the doctor of business. When business is good you need it to keep it healthy, and when it is poor you must have it to invigorate it.

If Trade is Dull—Don't Kick—but Advertise.



NEW YORK, MAY 25–30, 1891.

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PLAID CHEVIOTS, all-wool; worth 49c., at ..... 29c.

HENRIETTAS, in Greys, Tans, Old Rose and Heliotrope; worth 39c., at ..... 25c.

HENRIETTAS, 46-inch; worth 49c., at ..... 29c.

HENRIETTAS, in Grays, Tans, and Old Rose; worth, 65c., at ..... 49c.

HENRIETTAS, all-wool, variety of shades, worth 85c., at ..... 69c.

BRILLIANTINE, in all shades, worth 59c., at ..... 33c.

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PLAIN CHEVIOTS, all wool, were 69c., for ..... 49c.

CHEVIOTS in PLAIDS and STRIPES 54-inch, worth $1 50 ..... $1 00

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LADY'S CLOTH, in Grays and Tan, worth $1.25, at ..... 85c.

135 of those beautiful FRENCH ROBES were $9.50, at $5.98

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FIGURED LAWNS, in fast colors at .. 2½c.

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GINGHAMS, open-work lace stripe... 18c.

Plain Zephyr Ginghams. ..... 12½c.

Figured Challies, fast colors .... 5c.

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THE FOLLOWING LIST OF OPERAS WILL BE PRESENTED IN THE ORDER NAMED:

Monday, May 25th, one week, Verdi's Grand Opera, "IL TROVATORE."

Monday, June 1st, one week, Flotow's Melodious Opera, "MARTHA."

Monday, June 8th, one week, Balfe's Popular Opera, "THE BOHEMIAN GIRL."

Monday, June 15th, one week, Gounod's Grand Oper "FAUST."

Monday, June 22d, one week, Bizet's Romantic Opera, "CARMEN," or, The Bull Fighter.

Monday, June 29th, one week, Donizetti's Masterwork, "LUCIA," The Bride of Lammermoor.

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Grand Opera in Four Acts or Eight Scenes, by GUISEPPE VERDI.
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AZUCENA, a Gipsy.....Miss ROSE LYNDE
MANRICO, the Troubadour.....Mr. F. F. FERGUSON
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Followers of the Count, Guards, Nuns, Gipsies, &c.
The scene is laid partly in Biscay and partly in Arragon.
Time—Beginning of the 15th Century.

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NEW YORK, March 27th, 1890.

GENTLEMEN:—It gives me great pleasure to state that the "Fischer" Upright Piano, used by me during my recent stay in New York, pleased me exceedingly. The tone is pure, rich and sympathetic, and of great sustaining quality. I heartily recommend the "Fischer" Piano, and remain, gentlemen, Yours most sincerely,
TAMAGNO FRANCESCO.

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IMPORTED DESIGNS.
ART PARLORS.
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Frederic Ives, the former young Napoleon of finance, is living quietly in New York and devoting his attention to the acquiring of another fortune. He is the same well dressed, suave and self confident character that he was before his fall.

Senator Berry, of Arkansas, who is serving his second term, was a poor boy. In young manhood he made an earnest effort to rub off the rough corners by hard study, and through pluck and enterprise laid the foundation of future prosperity.

J. A. Tennant, of Norfolk, Va., has lately been offered $1,500 for a watch which has been in his family 173 years. The offer was declined. On the dial is engraved: "William Tennant, 1718." The watch was made in London, and still keeps good time.

Liszt's watch is now owned by a musician named Grosso, who bought it of Solomon Isaacs, who bought it of Mr. Friedheim, who received it as a present from Liszt, who received it as a present from the duke of Saxe-Weimar forty years ago. It is extremely small.

Professor William James, of Harvard, who is becoming almost as famous out of college as in because of his interest in psychology and in societies for psychological research, is a brother of Henry James, Jr., the novelist. The father of these two famous sons is a preacher.

Justin McCarthy is a gray haired, bushy bearded, mild mannered little gentleman of 59 and wears spectacles. He is gifted with much energy, which finds vent in various ways, being at once a politician, editorial writer, novelist and historian. He is profoundly courteous.

The New Science.

Mrs. Sweetly—I have been reading an article that says that they can tell character by the teeth.

Mr. Sweetly—Ah, well, that accounts for it.

Mrs. Sweetly—Accounts for what?

Mr. Sweetly—Why, this morning a tramp came up to the house, saw yours lying on the window sill, and then turned and ran.—Boston Courier.

GRAND OPERA HOUSE

PROGRAMME.—Continued.

SYNOPSIS.

THE DUEL.

ACT I.—SCENE 1.—Vestibule in the Palace of Aliaferia SCENE 2.—Gardens of the Palace.

THE GIPSY.

ACT II.—SCENE 1.—The Gipsy Camp in the mountains. SCENE 2.—Gardens of a Convent in the vicinity of Castellor.

THE GIPSY'S SON.

ACT III.—SCENE 1.—Count di Luna's Camp before the Fortress of Castellor. SCENE 2.—Hall in the Castle of Castellor.

THE PUNISHMENT.

ACT IV.—SCENE 1.—Exterior of the Prison Tower of Aliaferia. SCENE 2.—Interior of the Prison of Aliaferia

Business Manager ..... Mr. LEWIS RAASE
Musical Director ..... Mr. PAUL STEINDORFF
Stage under the direction of ..... Sig. G. TAGLIAPIETRA

The CHICKERING Piano, MASON & HAMLIN Organ, } USED AT THIS THEATRE.

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Flotow's Charming Opera,

MARTHA

Jones
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DON JUAN

Internally, turpentine has enjoyed for a century the reputation of being a specific for sciatica. Its mode of operation is unknown, but that it cures stands as proof of its virtue. Ten drops three times a day in sweetened water is the dose.

A bath in a half pint of turpentine and two pounds of sal soda in an ordinary bath tub, three-quarters full of water, at 100 degs. Fahrenheit, will cure the itch when other remedies fail. Three or four baths, one daily, are usually sufficient.

For burns turpentine is invaluable, applied either with a rag or in a salve. The pain vanishes, and healthy granulation soon begins. Its use is at first attended with considerable smarting, but the permanent good more than compensates for it.

In the early stages of croup or almost any throat or chest trouble turpentine is well nigh a specific. Rub the chest and throat until the skin is red, then tie a piece of flannel or cotton batting over the chest moistened with a few drops of the oil, and inhale the vapor.

As an inhalation, turpentine has proved of great service in bronchitis, pneumonia, pleurisy and other throat and lung affections. If you have a cough, sprinkle a little on a handkerchief and hold it to your mouth and nose for a few minutes, breathing the vapor, and note the relief.

Turpentine, in which is dissolved as much camphor as it will take up, is pre-eminently the dressing for lacerations, bruises and cuts. Its antiseptic action is equal to that of carbolic acid; it speedily stops the bleeding. Few, if any ulcers, long resist its continued application.

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Extraordinary Reductions, Cuts and Bargains.

24-inch Silk and Wool SUN UMBRELLAS, comprising a large collection of mountings to select from and sold usually at $2.25, at..... **$1.38**

Fancy COACHING PARASOLS, mounted on fine English sticks of superior material and designs, original price $3.25, at..... **$1.98**

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Also the entire balance in stock of our fine fancy PARASOLS at: **$4.75, $5.75, $7.75 and $10.75**; formerly $7.00 to $20.00.

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2-row SILVER and GILT SHOT NECK CHAINS..... **15c.**

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2-prong SILVER, GILT and OXIDIZED HAIR PINS.... **5c.**

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Gen. Lew Wallace is writing, with elaborate care, a story of the conquest of Constantinople by the Turks in 1454. He intends it to be as good in its way as "Ben Hur."

Robert Burns Wilson, the southern poet, alternately paints and writes. During the day his time is spent at the easel, and at night he writes poetry. "My hope is to wed the two arts," says Mr. Wilson.

Joaquin Miller has already set out more than 20,000 trees in the vicinity of his home, "The Heights," near Oakland, Cal. Not until he has satisfied his taste for tree planting does he intend to return to literary work.

Lord Lytton (better known to the world of letters as Owen Meredith) is the present British ambassador in Paris. His Sunday morning breakfasts, at which he brings together the greatest literary and diplomatic lights, are the talk of the town.

Jerome K. Jerome, the humorist, is only 30 years old. He is good looking, has brown hair that is rumpled over his high forehead, a thick, drooping mustache, good straight nose and a large head. He lives in Chelsea Gardens and his house overlook London.

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Justin McCarthy is a gray haired, bushy bearded, mild mannered little gentleman of 59 and wears spectacles. He is gifted with much energy, which breaks out in various ways, being at once a politician, editorial writer, novelist and historian. He is profoundly courteous.

Blaine—This name is from the Town of Blain, in France. It has also a claim to Welsh origin, but in that case it signifies the summit or top.

Parnell—The deposed Irish leader has not an Irish name. It comes from Italy and is derived from Petronilla, a pretty stone, and also as an immodest girl.

Vanderbilt is Dutch, from van, a hatchet or bill. The ship carpenters in Amsterdam were nicknamed the hyitje, the hatchet or bill men. Van, the Dutch for bill, a word of. Hence Van die bill, or of the bill men.

Pattison—This is an Irish name and means the son of Patrick. The name Patterson is the same. Patrick is derived from the Latin Patricious, meaning noble, a senator. The name was bestowed upon the eldest sons of the Roman senators.—American Notes and Queries.

Heard on the Street.

While walking along the street one night,
Along the busy street so bright,
There was something struck me as very queer,
And that was the amount of slang you hear.

The rich, the poor, the young, the old,
The dude, the beggar and the policeman bold—
All shout "Come off," "You are crazy,"
"What are you giving us?" "She's a daisy,"
"Give us a rest," and "Break away."
"Just hear all that samples of wind they say.
—San Francisco Call.

New York city wants 5 per cent. of the gross earnings of the West Shore ferry between New York city and Weehawken.

The Pullman company intends to put up two new creching shops at Pullman, to cost $200,000, and a number of new dwellings, to cost $1,000 each.

It is said that President Ingalls of the Big Four expects to spend $500,000 in building an Indianapolis. Shops to be built there will cost when completed half that amount.

The Toledo Car Service association has adopted a rule that no freight will be delivered to any consignee until the freight and demurrage charges have been paid in full.

The Pennsylvania railroad is building a new ferry house in West street, in New York city, so that its passengers when leaving the ferry house will not be obliged to risk their lives by crossing the crowded thoroughfare on the street level.

The report of the Western Passenger association for March shows on the sale of "limited tickets declares against the issuance of such tickets after March next. It also declares against all the stop-over checks on either local or through tickets.

The London Daily News says the average speed of American locomotives is for 59-two miles—the fastest on record. England comes second, it says, France third, Germany fourth, Russia fifth, Austria and Hungary sixth and Italy seventh.

Dissatisfied patrons of a railroad running along the New Jersey coast have often asked that more trains be added to its schedule. This request has been persistently refused and now the citizens say that they will build a parallel railroad of their own.

The bureau of the American republics at Washington has information that Dr. Antonio Quijarro, representing a syndicate of Bolivian and European capitalists, has submitted to the government of Bolivia a plan for a railway system for that republic. The Quijarro plan embraces three lines of road.

A curious incident has come to light in a California railroad bridge accident. Eggs are usually looked upon as very fragile freight, and yet in this instance, where the train jumped and many injured, a case of eggs was carried down from the bridge by the falling car to the boggy ground beneath, a distance of twenty feet, and not a single egg was broken. In the case there were less than thirty-six dozen eggs, packed in the usual manner.

Several railroads in the Central Traffic association territory have been heavy losers financially on account of carrying theatrical and opera troupes on a guarantee basis, the rate for transportation when the troupe reached a certain place and played a performance. The general passenger agents of all the roads have now issued positive instructions to all agents to carry no opera or theatrical troupes unless the cash is forthcoming before the actors loosed the train.

Artistic originality of design is shown in a silver jewel box with the cover clicked to represent a pearl diver about to plunge after the gem. The sides contain marine pictures in keeping with the ornamentation of the cover.—Jewelers' Weekly.

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FOR
MENS, BOYS and CHILDREN

SPRING STYLES NOW READY.

NEWEST STYLES,

VERY LOWEST PRICES

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239 Eighth Ave., Cor. 25th St.

GRAND ENGLISH OPERA at POPULAR PRICES

The season of English Opera under the direction of Jas. W. Morrissey at this theatre, commencing May 25th, will continues for six weeks. Already the subscription list is quite large among them being a number of our noted opera-goers and as the opera to be given will have the advantage of remarkably good caste of singers, appropriate scenery, new costumes and a large chorus and orchestra, they will no doubt be well attended by the general public, which is always ready to hear such melodious works at popular prices. Verdi's masterwork, "Il Trovatore," will be the first opera, which will be given for one week, after which "Carmen," "Martha," "Faust," "Bohemian Girl" and "Zaola" (the Birde of Lammermoor), will each have one week's run. Among the singers who will appear are: Miss Camille Maori, Miss Louise Nodali, Miss Bella Tomlins, Miss Fanny Meyers, Miss Stella Beaumont and Mme. Pauline l'Allemande. Mr. Charles Bassett, Mr. Frank Baxter, Mr. A. Montigriffo, Mr. William Ferguson, Signor G. Tadiquiletta, Mr. W. H. Clark and Mr. William Ludwig, the world's greatest bass. There will be a chorus of thirty, and a grand orchestra, comprising, with soloists, chorus, ballet and orchestra, 125 people, it being thoroughly demonstrated by the success of former seasons at the Grand Opera House that English Opera has become requisite, and that the masterworks of the most eminent composers of the Italian, French and German schools, produced in our own language, is a delight to our music-loving public. The management will excel in magnitude and excellence all previous efforts in the giving of English Grand Opera in this city.

DON'T FORGET IT

The Grand Annual Benefit of the Attaches of this Theatre will take place on Monday night, May 25th, being the first night of the Opera Season "Il Trovatore." Seats now on sale for this Benefit Performance at Box Office, or can be had of any of the Attaches.

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ROSE COGHLAN
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LONDON ASSURANCE.
—CAST.—
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SIR HARCOURT COURTLY..... Mr. THOMAS WHIFFIN
MAX HARKAWAY..... Mr. WALTER EYTINGE
DOLLY SPANKER..... Mr. CHAS. KIDDER
MARK MEDDLE..... LUKE MARTIN
CHARLES COURTLY..... FRANK LANDER
COOL..... Mr. CHAS. E. EDWIN
SOLOMON ISAACS..... Mr. T. E. McGREGOR
JAMES..... Mr. BRUCE HAYES
MART N..... Mr. ELLIOT LYON
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NEW YORK, March 27th, 1890.

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GRAND OPERA HOUSE

PROGRAMME.—Continued.

Synopsis of Scenes.

ACT I.—SCENE 1—Sir Harcourt's house. SCENE 2—MRS HARKAWAY'S residence, Oak Hall, Oldborough.

ACT II.—Drawing-room, Oldborough.

ACT III.—Same.

ACT IV.—Same.

EXECUTIVE FOR MISS COGHLAN

MANAGER..... MR. JAY HALL; STAGE MANAGER.... MR. LUKE MARTAIN

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VERDI'S GRAND OPERA,

IL TROVATORE

HERRMANN'S GARDEN
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THE FOLLOWING LIST OF OPERAS WILL BE PRESENTED AT THIS THEATRE IN THE ORDER NAMED:

Monday, May 25th, one week, Verdi's Grand Opera, **"IL TROVATORE."**

Monday, June 1st, one week, Flotow's Melodious Opera, **"MARTHA."**

Monday, June 8th, one week, Balfe's Popular Opera, **"THE BOHEMIAN GIRL."**

Monday, June 15th, one week, Gounod's Grand Opera, **"FAUST."**

Monday, June 22d, one week, Bizet's Romantic Opera, **"CARMEN," or, The Bull Fighter.**

Monday, June 29th, one week, Donizetti's Masterwork, **"LUCIA," The Bride of Lammermoor.**

THE COMPANY WILL INCLUDE

Miss LOUISE NATALI, Miss COMILLE MUORI,
Miss MINNIE LANDIS, Miss BELLA TOMLINS,
Miss FANNY MYERS. Miss STELLA BEAUMONT,
Mr. CHAS. BASSETT, Mr. FRANK BAXTER,
Mr. A. MONTIGRIFFO, Mr. WM. FERGUSON,
Sig. G. TAGLIAPIETRA, Mr. W. H. CLARKE.

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—MR.—
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AND HIS STOCK COMPANY,

Week of MAY 18th,
DON JUAN

He Was.

"I tell you I won't put another blamed cent into the business," he said.

"Don't talk so loud, Mr. Bullion," urged the other, "the clerks down stairs will hear you."

"What of it? It's no secret," roared Mr. Bullion. "They know I'm the silent partner."—Chicago Tribune.

First and Last.

The first step often shakes and starts a man
When he would climb ambition's lofty stair;
But it never tries him like a last step does
When in the dark the last step isn't there.
—Philadelphia Times.

Then and Now.

Warren Chambers—So Clothier Morral has gone wrong. They say he has been stealing for fifteen years.

Barclay Murray—Why, when they investigated his books a year ago I thought he came out of the ordeal unspotted.

Warren Chambers—He did; but they've spotted him now.—Puck.

Miss Charlotte Crabtree ("Lotta") is about to build a four-story brick store building, to cost $50,000, on One Hundred and Twenty-fifth street, near Madison avenue, New York.

Mrs. Dolph, wife of the Oregon senator, is one of the pretty women of Washington. She is a brunette, of fine figure and handsome face. She is a farmer's daughter and was a dairymaid in her youth.

Miss Florence Windom, the daughter of the secretary, is more than an amateur artist. She has been studying in Boston for some time, and has done work which critical judges have pronounced more than ordinary

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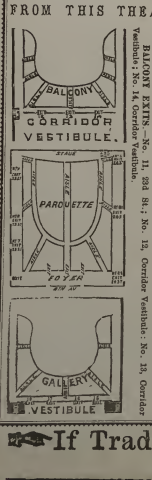

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GRAND OPERA HOUSE
PROGRAMME.

NEXT WEEK,
MONDAY, MAY 25, 1891.
Matinees Wednesday and Saturday

ENGLISH GRAND OPERA
3d REGULAR SEASON.
Under the direction of Mr. JAS. W. MORRISSEY,
CHANGE OF OPERA EVERY MONDAY NIGHT.

FIRST WEEK OF THE OPERA SEASON.

IL TROVATORE
Grand Opera in Four Acts or Eight Scenes, by GUISEPPE VERDI.

CAST OF CHARACTERS.

THE COUNT DI LUNA.....G. TAGLIAPIETRA
FERRANDO, in his service.....W. H. CLARK
LEONORA.....Mme. LOUISE NATALIE
INEZ, in her service.....Mlle. FINETTE
AZUCENA, a Gipsy.....BELLA TOMLINS
MANRICO, the Troubadour.....A. MONTIGRIFFO
RUIZ, in his service.....J. EINSTEIN
Followers of the Count, Guards, Nuns, Gipsies, &c.

The scene is laid partly in Biscay and partly in Arragon.
Time—Beginning of the 15th Century.

SYNOPSIS.

THE DUEL.

ACT I.—SCENE 1.—Vestibule in the Palace of Aliaferia
SCENE 2.—Gardens of the Palace.

THE GIPSY.

ACT II.—SCENE 1.—The Gipsy Camp in the mountains.
SCENE 2.—Gardens of a Convent in the vicinity of Castellor.

THE GIPSY'S SON.

ACT III.—SCENE 1.—Count di Luna's Camp before the Fortress of Castellor. SCENE 2.—Hall in the Castle of Castellor.

THE PUNISHMENT.

ACT IV.—SCENE 1.—Exterior of the Prison Tower of Aliaferia. SCENE 2.—Interior of the Prison of Aliaferia

Monday June 1st, One Week, Flotow's charming Opera

"MARTHA."

Business Manager.....LEWIS BAASE
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Stage under the direction of.....G. TAGLIAPIETRA

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William Schaeffer, of Linfield, Montgomery county, Pa., has made a cane of 3,304 pieces.

Senator Gorman has a smooth, boyish face and the smile of a clergyman. And yet is 50 years of age.

Ward McAllister is a hard drinker—of tea. He prides himself most upon his ability to judge of the quality of teas.

Gen. Booth is a tall, stoop shouldered man, with a prominent Roman nose and a patriarchal white beard. He is 61, and the father of a large family.

Professor Koch takes a horseback ride at 9 o'clock every afternoon. This is his only measure of exercise, and by 4 o'clock he is back at his work in the hygienic institute.

Ralph Ingalls, the second son of the senator, when he finishes his course of study at the Columbia law school, will go into the office of William M. Evarts, in New York city.

Kossuth, the great Hungarian patriot, is passing his old age in the bitterness of poverty. He is 84 years old, feeble and sad hearted, and will not long remain unclaimed by death.

Russell Sage, the financial magnate, is a tall built, gaunt, keen eyed, bayseed looking man of nervous manner, with a long, clean shaven face, fringed with a scraggy, iron gray chin beard.

Baron de Hirsch will fit up the mansion in Paris which he bought over the heads of the club that blackballed him, and will throw it open to any friends who may visit him in the French capital.

M. Julius Stewart, the American artist, leads a happy life abroad. He spends his spring on the Riviera, his summer cruising in his yacht, autumn in his chateau in Normandy and winter in Paris.

Mr. and Mrs. Daniel Salisbury, of Lac Qui Parle, Minn., are probably the oldest married couple in the United States. Mr. Salisbury is 105, his wife 101, and Jan. 13 they will have been married eighty years.

Austin Corbin, the railroad millionaire and magnate, is a baldheaded, nervous man of 66, who possesses indomitable energy. He has been called the dictator of Long Island. Fifteen years ago he was unheard of.

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NEW YORK, MAY 18-23, 1891.

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Close-rolled CLUB COACHINGS, superior quality, fine sticks, cases to match, were $4.25, this sale **$2.98**

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Also the entire balance in stock of our fine fancy PARASOLS at **$4.75, $5.75, $7.75** and **$10.75**; formerly $7.00 to $20.00.

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2-row SILVER and GILT SHOT NECK CHAINS.....**15c.**

2-row fine ROMAN PEARL NECK LACES .....**19c.**

2-prong SILVER, GILT and OXIDIZED HAIR PINS....**5c.**

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Gen. Lew Wallace is writing, with slabs gother vacate, a story of the conquest of Constantinople by the Turks in 1454. He intends it to be as good in its way as "Ben Hur."

Robert Burns Wilson, the southern poet, alternately paints and writes. During the day his time is spent at the easel, and at night he writes poetry. "My hope is to wed the two arts," says Mr. Wilson.

Joaquin Miller has already set out more than 30,000 trees in the vicinity of his home, "The Heights," near Oakland, Cal. Not content he has satisted his taste for tree planting does he intend to return to literary work.

Lord Lyston (better known to the world of letters as Owen Meredith) is the present British ambassador in Paris. His Sunday morning breakfasts, at which he brings together the greatest literary and diplomatic lights, are the talk of the town.

Jerome K. Jerome, the humorist, is only 30 years old. He is good looking, has brown hair that is rumpled over his high forehead, a thick, drooping mustache, good straight nose and a large head. He lives in Chelsea Gardens and his rooms overlook London.

Frederic Lees, the former young Napleon of finance, is living quietly in New York and devoting his attention to the acquiring of another fortune. He is the most well dressed, suave and self confident character that he was before his fall.

Senator Berry, of Arkansas, who is serving his second term, was a poor boy. In young manhood he made an earnest effort to rub off the rough corners by hard study, and through pluck and enterprise laid the foundation of future prosperity.

J. A. Tennant, of Norfolk, Va., has lately been offered $1,500 for a watch which has been in his family 173 years. The offer was declined. On the dial is engraved "William and Mary, 1718." The watch was made in London, and still keeps good time.

Rantt's watch is now owned by a mustatan named Grosso, who bought it of Solomon Isaacs, who bought it of Mr. Friedman, who received it as a present from the duke of Saxe-Weimar forty years ago. It is extremely small.

Professor William James, of Harvard, who is becoming almost as famous out of college as it because of his interest in psychology and in societies for psychological research, is a brother of Henry James, Jr., the novelist. The father of these two famous sons is a preacher.

Justin McCarthy is a gray haired, hairy bearded, mild mannered little gentleman, who never wears spectacles. He is gifted with much energy, which breaks out in various ways, being at once a politician, editorial writer, novelist and historian. He is profoundly courteous.

Blaine—This name is from the Town of Blain, in France. It has also a claim in Welsh origin, and in that case is signifies the summit or top.

Parnell—The deposed Irish leader has not an Irish name. It comes from Italy, and is derived from Petronilla, a pretty stone, and also an immodest girl.

Vanderbilt is Dutch, from by!, a hatchet or bill. The ship carpenters in Amsterdam were nicknamed die hyllne, the hatchet or bill men. Van, the Dutch for the word of. Hence Van die hill, or of the bill men.

Patrick—This is an Irish name and it means the son of Patrick. The name Patterson is the same. Patrick is derived from the Latin Patricious, meaning noble, a senator. The name was bestowed upon the eldest sons of the Roman senators.—American Notes and Queries.

Heard on the Street.

While walking along the street one night, Along the busy street so bright, There was something struck me as very queer, And that was the amount of stamp you bear.

The rich, the poor, the young, the old, The dude, the beggar and the policeman bold— All shout "Come off," "You are crazy," "What are you giving us?" "She's a daisy," "Give us a rest," and "Break away," Are all fair samples of what they say.

—San Francisco Call.

New York city wants 5 per cent. of the gross earnings of the West Shore ferry between New York city and Weehawken.

The Pullman company intends to put up two new erecting shops at Pullman, to cost $250,000, and a number of new dwellings, to cost $3,000 each.

It is said that President Ingalls of the Big Four expects to spend $500,000 in bulldings at Indianapolis. Shops to be built there will cost when completed half that amount.

The Toledo Car Service association has adopted a rule that no freight will be delivered to any consignee until the freight and demurrage charges have been paid in full.

The Pennsylvania railroad is building a viaduct across West street, in New York city, so that its passengers when leaving the ferry house will not be obliged to risk their necks by crossing the crowded thoroughfare on a street level.

The report of the Western Passenger association committee on the sale of "ultimate" tickets declares against the issuance of such tickets after March next. It also declares against all the stop-over checks on either local or through tickets.

The London Daily News says the average speed of American locomotives is for one-quarter mile—the fastest on record. England comes next, it says, France third, Germany fourth, Russia fifth, Austria and Hungary sixth and Italy seventh.

Dissatisfied patrons of a railroad running along the New Jersey coast have often asked that more trains be added to the schedule. This request has been persistently refused and now the citizens say that they will build a parallel railroad of their own.

The bureau of the American republics at Washington has information that Dr. Antonio Quijano is representing a syndicate of English and German capitalists, has submitted to the government of Bolivia a plan for a railway system for that republic. The Quijarro plan proposes three lines of road.

A curious incident has come to light in a California railroad bridge accident. Eggs are usually looked upon as very fragile freight, but in this instance, where lives were lost and many injured, a case of eggs was carried down from the bridge in the falling car to the boggy ground below, a distance of twenty feet, and not a single egg was broken. In the case there were no less than thirty-six dozen eggs, packed in the usual manner.

Several railroads in the Central Traffic association territory have been hearty losers financially on account of carrying theatrical and opera companies on a guarantee of payment for transportation when the troupe reached a certain place and played a performance. The general passenger agents of all the roads have now issued positive instructions to all agents to carry no opera or theatrical troupes unless the cash is forthcoming before the actors board the train.

Artistic originality of design is shown in a silver jewel box with the cover etched to represent a pearl diver about to plunge after the gem. The sides contain marine pictures in keeping with the ornamentation of the cover.—Jewelers' Weekly.

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GRAND ENGLISH OPERA at POPULAR PRICES

The season of English Opera under the direction of Jas. W. Morrissey at this theatre, commencing May 25th, will continue for six weeks. Already the subscription list is quite large among them being a number of our noted opera-goers and as the operas to be given will have the advantage of remarkably good casts of singers, appropriate scenery, new costumes and a large chorus and orchestra, they will no doubt be well attended by the general public, which is always ready to hear good, melodious works at popular prices. Verdi's masterwork, "Il Trovatore," will be the first opera, which will be given for one week, after which "Carmen," "Martha," "Faust," "Bohemian Girl" and "Lucia" (the Bride of Lammermoor), will each have one week's run. Among the singers who will appear are: Miss Camilla Maori, Miss Lonise Natali, Miss Bella Tomline, Miss Fanny Moyers, Miss Stella Beanmont and Miss Emilia D'Allemande. Mr. Charles Bassett, Mr. Frank Batter, Mr. A. Montigriffo, Mr. William Ferguson, Signor G. Taglapietra, Mr. W. H. Oark and Mr William Ludwig, the world's greatest bass. There will be a chorus of thirty, and a grand orchestra, comprising, with soloists, chorus, ballet and orchestra, 135 people, it being thoroughly demonstrated by the success of former seasons at the Grand Opera House that English Opera has become requisite, and that the masterworks of the most eminent composers of the Italian, French and German schools, produced in our own language, is a delight to our music-loving public. The management will excel in magnitude and excellence all previous efforts in the giving of English Grand Opera in this city.

DON'T FORGET IT.

The Grand Annual Benefit of the Attaches of this Theatre will take place on Monday night, May 25th, being the first night of the Opera Season "Il Trovatore." Seats now on sale for this Benefit Performance at Box Office, or can be had of any of the Attaches.

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SIR HARCOURT COURTLY.....Mr. THOMAS WHIFFIN
MAX HARKAWAY.....Mr. WALTER EYTINGE
DOLLY SPANKER.....Mr. CHAS. KIDDER
MARK MEDDLE.....LUKE MARTIN
CHARLES COURTLY.....FRANK LANDES
COOL.....Mr. CHAS. E. EDWIN
SOLOMON ISAACS.....Mr. T. E. McGREGOR
JAMES.....Mr. BRUCE HAYES
MART.N.....Mr. ELLIOT LYON
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NEW YORK, March 27th, 1890.

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GRAND OPERA HOUSE

PROGRAMME.—Continued.

Synopsis of Scenes.

ACT I.—SCENE 1—Sir Harcourt's house. SCENE 2—Mrs Harkaway's residence, Oak Hall, Oldborough.

ACT II.—Drawing-room, Oldborough.

ACT III.—Same.

ACT IV.—Same.

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MANAGER.....MR. JAY RIAL | STAGE MANAGER....MR. LUKE MARTAIN

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VERDI'S GRAND OPERA,

IL TROVATORE

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THE FOLLOWING LIST OF OPERAS WILL BE PRESENTED AT THIS THEATRE IN THE ORDER NAMED:

Monday, May 25th, one week, Verdi's Grand Opera, **"IL TROVATORE."**

Monday, June 1st, one week, Flotow's Melodious Opera, **"MARTHA."**

Monday, June 8th, one week, Balfe's Popular Opera, **"THE BOHEMIAN GIRL."**

Monday, June 15th, one week, Gounod's Grand Opera, **"FAUST."**

Monday, June 22d, one week, Bizet's Romantic Opera, **"CARMEN," or, The Bull Fighter.**

Monday, June 29th, one week, Donizetti's Masterwork, **"LUCIA," The Bride of Lammermoor.**

THE COMPANY WILL INCLUDE

Miss LOUISE NATALI, Miss COMILLE MUORI,
Miss MINNIE LANDIS, Miss BELLA TOMLINS,
Miss FANNY MYERS, Miss STELLA BEAUMONT,
Mr. CHAS. BASSETT, Mr. FRANK BAXTER,
Mr. A. MONTIGRIFFO, Mr. WM. FERGUSON,
Sig. G. TAGLIAPIETRA, Mr. W. H. CLARKE.

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"Don't talk so loud, Mr. Bullion," urged the other, "the clerks down stairs will hear you."

"What of it? It's no secret," roared Mr. Bullion. "They know I'm the silent partner."—Chicago Tribune.

First and Last.

The first step often shakes and starts a man
When he would climb ambition's lofty stair;
But it never does him like a last step does
When in the dark the last step isn't there.
—Philadelphia Times.

Then and Now.

Warren Chambers—So Cashier Morral has gone wrong. They say he has been stealing for fifteen years.

Barclay Murray—Why, when they investigated his books a year ago I thought he came out of the ordeal unspotted.

Warren Chambers—He did; but they've spotted him now.—Puck.

Miss Charlotte Crabtree ("Lotta") is about to build a four-story brick store building, to cost $60,000, on One Hundred and Twenty-fifth street, near Madison avenue, New York.

Mrs. Dolph, wife of the Oregon senator, is one of the pretty women of Washington. She is a brunette, of fine figure and handsome face. She is a farmer's daughter and was a dairymaid in her youth.

Miss Florence Windom, the daughter of the secretary, is more than an amateur artist. She has been studying in Boston for some time, and has done work which critical judges have pronounced more than ordinary

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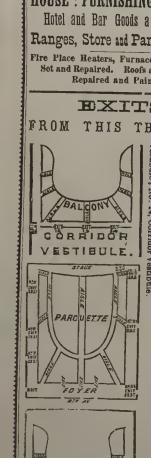

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GRAND OPERA HOUSE
PROGRAMME.

NEXT WEEK,
MONDAY, MAY 25, 1891.
Matinees Wednesday and Saturday

ENGLISH GRAND OPERA
3d REGULAR SEASON.
Under the direction of Mr. JAS. W. MORRISSEY,
CHANGE OF OPERA EVERY MONDAY NIGHT.

FIRST WEEK OF THE OPERA SEASON.

IL TROVATORE
Grand Opera in Four Acts or Eight Scenes, by GUISEPPE VERDI.

CAST OF CHARACTERS.

THE COUNT DI LUNA.....G. TAGLIAPIETRA
FERRANDO, in his service.....W. H. CLARK
LEONORA.....Mme. LOUISE NATALIE
INEZ, in her service.....Mlle. FINETTE
AZUCENA, a Gipsy.....BELLA TOMLINS
MANRICO, the Troubadour.....A. MONTIGRIFFO
RUIZ, in his service.....J. EINSTEIN
Followers of the Count, Guards, Nuns, Gipsies, &c.

The scene is laid partly in Biscay and partly in Arragon.
Time—Beginning of the 15th Century.

SYNOPSIS.

THE DUEL.

ACT I.—SCENE 1.—Vestibule in the Palace of Aliaferia
SCENE 2.—Gardens of the Palace.

THE GIPSY.

ACT II.—SCENE 1.—The Gipsy Camp in the mountains.
SCENE 2.—Gardens of a Convent in the vicinity of Castellor.

THE GIPSY'S SON.

ACT III.—SCENE 1.—Count di Luna's Camp before the Fortress of Castellor. SCENE 2.—Hall in the Castle of Castellor.

THE PUNISHMENT.

ACT IV.—SCENE 1.—Exterior of the Prison Tower of Aliaferia. SCENE 2.—Interior of the Prison of Aliaferia

Monday June 1st, One Week, Flotow's charming Opera

"MARTHA."

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Senator Gorman has a smooth, boyish face and the smile of a clergyman. And yet is 50 years of age.

Ward McAllister is a hard drinker—of tea. He prides himself most upon his ability to judge of the quality of teas.

Gen. Booth is a tall, stoop shouldered man, with a prominent Roman nose and a patriarchal white beard. He is 61, and the father of a large family.

Professor Koch takes a horseback ride at 8 o'clock every afternoon. This is his only means of exercise, and by 4 o'clock he is back at his work in the hygienic institute.

Ralph Ingalls, the second son of the senator, where he finishes his course of study at the Columbia law school, will go into the office of William M. Evarts, in New York city.

Kossuth, the great Hungarian patriot, is passing his old age in the bitterness of poverty. He is 84 years old, feeble and sad hearted, and will not long remain unclaimed by death.

Russell Sage, the financial magnate, is a tall built, gaunt, keen eyed, hayseed looking man of nervous manner, with a long, clean shaven face, fringed with a scraggy, iron gray chin beard.

Baron de Hirsch will fit up the mansion in Paris which he bought over the heads of the cab that black-balled him, and will throw it open to any friends who may visit him in the French capital.

M. Julius Stewart, the American artist, leads a happy life abroad. He spends his spring on the Riviera, his summer cruising in his yacht, autumn in his chateau in Normandy and winter in Paris.

Mr. and Mrs. Daniel Salisbury, of Lac Qui Parle, Minn., are probably the oldest married couple in the United States. Mr. Salisbury is 103, his wife 101, and Jan. 13 they will have been married eighty years.

Austin Corbin, the railroad millionaire and magnate, is a bald headed, nervous man of 56, who possesses indomitable energy. He has been called the dictator of Long Island. Fifteen years ago he was unheard

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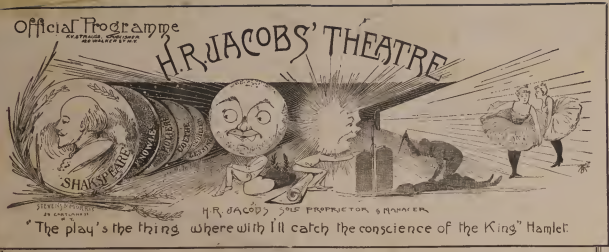
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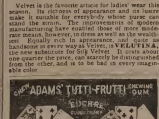

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POLICEMAN BLUFF ..... FRANK ALBION
SKELETON ..... CHARLES ALBION
MEPHISTOPHELES ..... EDWARD ALBION
JOCKO the ape ..... LILLIE LARose
JEMIMA POTTERSON, ambitious actress ..... Miss DAISY RAMSDEN WARNER
Mrs. DeVERE BATON, the Professor's wife ..... Miss CATHERINE McLAEN
JEMIMA BATON, her daughter ..... NELLIE COLLINS
VIOLET, pupil of Prof. Baton ..... JUNO BURBANK
TERESE ..... EDNA FARRER
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PROGRAMME CONTINUED ON NEXT PAGE

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They talk of pestilence and war—
Astronomers began it—
Because of something seen on Mars,
That rotates, red-hot planet.
They say one day the mountains show,
Next night the way is divided,
proves that in Marsden sandbars grow;
On this they are decided.

II

But folks on Earth about this time
Are struggling with our duty;
Two things are spread in daytime,
Election polls—and beauty!
Strong lives in every true man's breast
A fealty to party;
And strong the wish to own a nest
New made by Moriarty.

III.

And bye the bye, the secret here,
I know you've often read it—
John's goods are best in fact, not dear,
And he gives SPECIAL CREDIT.
Away with every other thought,
This generous plan reminds us
That Home is first, as we are taught,
And Love the tie that binds us.

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The Great Music Festival.

HELD IN NEW YORK, MAY, 1882

NEW YORK, MAY, 1882.

INTRODUCTION.

The first musical festival given on a large scale was probably "The Handel Commemoration," held in Westminster Abbey, London, Eng., on May 26, 1784, and four following days. Dr. Burney states that the idea originated with Lord Fitzwilliam, Sir W. W. Wynn and Joah Bates, who felt that the one hundredth anniversary of Handel's death afforded a fit and proper opportunity for exhibiting the united strength and talent of the eminent musicians then resident in the British metropolis, and at the same time paying a tribute to the memory of the great composer. An orchestra was erected in the Abbey capable of accommodating 500 performers, and the success of the performances may be inferred from the fact that the profits realized after the payment of all expenses amounted to £27,000 ($135,000), which were devoted to charitable purposes. The positions assigned in the orchestra to the vocal and instrumental performers, being somewhat peculiar, the plan, extracted from a pamphlet published at the time, and which appears in the next page, will doubtless be found interesting.

The Triennial Handel Celebrations now held at the Crystal Palace on so gigantic a scale are, in fact, simply a revival of the performances thus inaugurated, with the aid of enormously increased resources. During the present century musical festivals, on a large scale, devoted to the performance of important works by various composers, have been established both in Germany and England, and it is gratifying to find that in each succeeding year they are becoming more frequent.

The present New York Festival is the greatest musical event of which this country can boast, not only on account of the colossal scale on which it is planned, but for the comprehensive nature of the performances. The skilfully constructed programs containing specimens of almost every school of composition of varied nationality, selected with rare discrimination.

It may, therefore, be fairly pronounced that these notable concerts will outrival in interest and artistic value any similar series ever given either in America or Europe. The educational importance of this Festival, too, cannot be overestimated, more especially as many works included in the general scheme are of such exceptional magnitude that their worthy interpretation demands accessories altogether beyond ordinary resources, and consequently the opportunity of adequately realizing the composer's intentions as its integrity is rarely afforded.

The great choral works will be heard at the four evening performances, as well as vocal and instrumental compositions of exclusively classical character. The three afternoon concerts, on the other hand, are devoted to works of varied style, although nothing is excluded that can detract from the dignity of the entire scheme. One interesting and valuable feature is the chronological Italian program, which contains specimens of compositions produced by various composers, from Gorelli to Bazzini. The Wagner Recital is also specially noteworthy, as the magnificent corps of instrumentalists under Mr. Theodore' command will enable him to render the modern master's magnificent orchestration in a befitting manner. The engagement of Frau Materna, Wagner's chief prima donna, also serves to render this concert remarkable, her interpretation of "Brünnhilde's Immolation" bringing us almost into direct contact with the composer himself.

The engagement of the best soloists available also affords proof, if such were needed, of the earnest desire of the promoters of the Festival to adopt every means within their power to insure a successful result.

The New York Chorus is augmented by the Brooklyn Philharmonic Chorus, the Handel and Haydn Society of Boston, the Worcester County Music Association, the Cecilian Society of Philadelphia, the Baltimore Oratorio Society and the Handel Choral Society, representing a magnificent total of 3,300 thoroughly trained singers.

The Orchestra numbers three hundred picked players, and with so energetic and capable a chief as Mr. Theodore Thomas, a great artistic success is a foregone conclusion.

The construction of the monster platform for the accommodation of this musical army has been undertaken by Mr. Wm. Wood, who has exhausted every expedient in order to overcome acoustic difficulties.

It gradually rises in steps, each of which has a double floor, so that the singers are placed on a series of resonating boxes. The whole structure is built up to the wall of the building, instead of leaving an unoccupied depth of thirty feet as on a former occasion, and a *velarium* is erected above. An organ built especially for the occasion by Mr. Hilborne L. Roosevelt is placed beneath the orchestra, the keyboard being assigned a place immediately in front of the conductor's desk, and the necessary connection with the instrument effected by means of the electric system.

The following is the complete list of principal vocalists:

Sopranos:

FRAU FRIEDRICH-MATERNA,
MRS. E. ALINE OSGOOD,
MISS HATTIE SCHELL, MISS AMALIA WURM,
AND
MADAME EYKEA GERSTER.

Contraltos:

MISS ANNIE LOUISE CARY,
MISS EMILY WINANT, AND MISS ANTONIA HENNE.

Tenors:

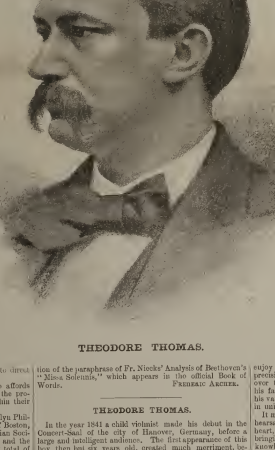
SIGNOR ITALO CAMPANINI,
MR. WILLIAM CANDIDUS, AND MR. THEODORE J. TOEDT.

Basses:

SIGNOR ANTONIO F. GALASSI, MR. GEORG HENSCHEL,
MR. FRANZ REMMERTZ, MR. OSCAR SEIFERT,
AND MR. MYRON W. WHITNEY.

Owing to pressure of time, I have availed myself of a portion of the paraphrase of Fr. Nicolai's Analysis of Beethoven's "Missa Solemnis," which appears in the official Book of Words.

FREDERIC ARCHER.



THEODORE THOMAS.

In the year 1841 a child violinist made his debut in the Concert-Saal of the city of Hanover, Germany, before a large and intelligent audience. The first appearance of this boy, then but six years old, created much merriment, because the violin he held in his little fingers was scarcely smaller than its owner. The humor of the audience, however, soon changed to astonishment, as his playing revealed a wonderful technique. His face exhibited an earnest expression, as well as unusual self-possession, both of which indicated a determination to devote himself with ardor to the divine art. It may be said here that this boy was no other than Theodore Thomas.

His father was a violinist of some reputation, and naturally had given him a certain amount of elementary instruction; but the Thomas family being in somewhat limited circumstances, the father could not devote to this promising son that attention so desirable and necessary. Notwithstanding the boy's tender age he studied by himself, not only hours but entire days, and thus made as rapid progress as was possible under the circumstances.

In 1845 the family emigrated to the United States. A few months afterward Theodore Thomas appeared in a number of concerts in New York; these concerts covering a space of two years. He achieved a great success as a soloist, by which means his name first began to be known to the musical public of the country. From New York he went South, traveling until 1851. On his return to the metropolis he obtained equal success as formerly. During the La Grange Opera season he was selected leader of the orchestra, under the conductorship of Arditi, at the Academy of Music.

From this time up to 1861 he filled the positions of leader and conductor in various German and Italian troupes, among whom were such celebrities as Jenny Lind, Sontag, Grisi, Mario, etc. In 1861 he severed his connection with the theatre. As early as 1855 Mr. Thomas, in conjunction with Wm. Mason, Jos. Mosenthal, Geo. Matzka and Carl Bergmann, had begun his memorable chamber music concerts, which were followed by Prof. Berge and Fry (replacing the place of Bergmann in 1861). These unique concerts did much toward promoting the taste for really art-works in this country and all the more deserved commendation from the fact that financial success was a secondary and never-attained aim. During the Winter of 1862-3 the Brooklyn Philharmonic Society elected Mr. Thomas as conductor, a position he has held almost uninterruptedly up to the present time. In 1864-5 he gave his first series of Symphony concerts, and though at first they were but moderately successful in a pecuniary sense, they were greatly enjoyed, and continued up to 1869. For three years they were abandoned to be resuscitated, however, in 1872, and this by request of numerous influential citizens, and were only discontinued in 1878, when Mr. Thomas left New York to become director of the Cincinnati College of Music.

We must not forget to state that in 1866, in order to secure that perfection of execution which an orchestra can only attain by constantly practicing together, Mr. Thomas inaugurated his nightly Summer concerts, given sometimes in one locality, sometimes in another, chiefly, however, at the old Central Park Garden. In 1869 the first tour was made through the Eastern and Western States, with an orchestra of only forty musicians, a year or so afterwards increased to sixty performers.

After Theodore Thomas had been at Cincinnati for the period of one year, he was unanimously re-elected conductor of the New York Philharmonic Society, which position he had filled during the season of 1877-78, and which he has since held with the most remarkable success. Five great Musical Festivals have already been given under his direction at Cincinnati, to which are soon to be added the three immense May Festivals of the present year, the first one in New York, the second in Cincinnati, and the third in Chicago.

Those only who have seen Theodore Thomas in his studio, or who have attended his private orchestral rehearsals, can fully appreciate his rare qualities as a conductor. First and foremost may be mentioned his great gift for defining every bodies of voices or instruments. He has that personal magnetism which commands attention, and which secures the admiration of every one who performs under his direction. Those who attend and practice are always astonished at the wonderful precision attained, and the complete command he exhibits over the performers. He waves his baton gracefully, while his face, unseen by the public, is full of animation, and his varying expressions show that his whole soul is entirely in unison with the work in hand.

It may be here remarked that even before the first rehearsal of a new work, Mr. Thomas knows the score by heart, and can devote his undivided attention to bringing out its poetic meaning. Because of this knowledge, and his profound, intuitive, artistic self-control such player who comprehends and instinctively realizes the conceptions of his chief. Furthermore, his rare musical organization is displayed in his innate sense of tone color and effect.

It will readily be understood that the trials of Mr. Thomas have been of no ordinary kind. He has worked and toiled for the cause of music as an old and prominent member of the New York Philharmonic Society. His programs have invariably displayed his broad, cosmopolitan taste, always including interesting novelties. That his endeavor has always been to educate and elevate the musical taste of the public goes without saying, and because of his tenacious perseverance in this direction it may truly be asserted that he has done more than any other single person for the pre-

THEODORE THOMAS.

enjoy his concerts are always astonished at the wonderful precision attained, and the complete command he exhibits over the performers. He waves his baton gracefully, while his face, unseen by the public, is full of animation, and his varying expressions show that his whole soul is entirely in unison with the work in hand.

FRAU AMALIA FRIEDRICH-MATERNA.

Amalia Materna was born in 1847, in St. George, a small market town in Styria; her father was a schoolmaster, pecuniarily devoted to music. Also, or perhaps was, customary in the remote German provinces, a player upon all instruments, some of them with virtuosity.

Naturally, his children were more conversant with things musical. The little Amalia, in her ninth year, rang in the musical masses in the little church of St. George, and soon became known and welcomed as a soloist in the neighborhood.

Her father died while her talent was only in the first stage of its development. She had no means for the pursuit of her further culture. An attempt to obtain instruction from the Vienna professor, Gentilhomo, failed, because he demanded such a fee as the poor widowed mother of Amalia could not afford to pay. She was thus compelled to prosecute her studies by herself. She found a friend and helper in a brother, who was a schoolmaster in St. Peter's, in Upper Styria. There, while keeping house for her brother, she took part in the services of the church, and her singing won for her the affections of the townsfolk. She relates a touching trait of this affection. When her eldest brother, who was settled in Gratz, invited his widowed mother and his sister to come to him, the people of St. Peter's subscribed the sum of 120 gulden to retain her with them. The sum seems trifling, but it must be judged by the humble circumstances of those who offered it. She preferred, however, to proceed to Gratz. Here the pupil of nature came into contact with circles artistically cultivated, and inspired, professional judges there thought that Amalia had a genuine soprano voice, while she herself preferred to appear as a soprano in churches, concerts and private soirées. The present writer pass of her voice shows sufficiently how correctly she judged herself. The verve she displayed in these performances induced Oberstein, the director of the Theater an der Wien, to engage her for operetta at his house, at a salary which,

Double Drums
Tower Drums
Tenor Drums
Cornet
Violins
Violas
Violoncellos
Violoncellos
Violins
Violas
Violoncellos
Violoncellos
Violins
Violas
Violoncellos
Violoncellos

the past few years she has occupied the position of the leading oratorio soprano in England, taking a prominent part in nearly all important performances of the kind. She is also in great request as a ballad-singer. It is her intention to prolong the present visit to her native country for twelve months, in compliance with the wishes of her many friends. But she will be heartily welcomed on her return to the "old country" nevertheless.

MR. GEORG HENSCHEL.

This admirable artist was born in Breslau, on the 18th of February, 1850. He studied the pianoforte in Leipzig, under Moscheles, and singing with Götze, in the same city, and afterwards with Schulze in Berlin. He made his first public appearance as a pianist, in the Saxon capital city, when but twelve years of age, and his precocious ability attracted great attention. He was engaged in frequent auditions at the Conigas Festival, in 1874, given under the direction of Herr ed Ferdinand Hiller. His success was so marked that his services were afterwards secured by the directors of the Berlin and Vienna festivals, where he gained fresh laurels. In England he is also highly esteemed as a vocalist. In addition to his other acquirements, he is a composer of considerable merit, and has lately made his début as conductor of orchestral conductor, by undertaking the direction of the Boston Symphony Concerts. He is a most finished pianoforte singer, and vocalizes with remarkable fluency and ease.

MISS EMILY WINANT.

This young and rising contralto is the fortunate possessor of a contralto voice of great beauty, and thanks to the successful training she received from the late Mme. Rudersdorff, her method in all that could be wished for. She holds a position in the choir of St. Thomas' Church, in this city, where her services are highly valued. She first exerted public opinion as one of Hennyey's concerts, in November, 1878, and has since been frequently heard at the concerts of the Philharmonic and Symphony concerts and elsewhere, with tolerable frequency. Her engagement for the Festival Orchestra was a graceful compliment to the young artist, and will doubtless be esteemed by her as an important event in her artistic career.

MISS HATTIE SCHELL.

La Crosse, Wisconsin, is Miss Schell's birthplace, but she has passed much of her time in Europe. During her sojourn in Vienna she entered the Conservatorium as a student and was successful in gaining a first prize for singing. Her artistic qualifications entitle her to favorable mention. She possesses a soprano voice of remarkably bright quality of tone, which she uses with discretion and intelligence.

Her contemplated appearance in Italy was upon under the name of Signora Brambilla, was for some unexplained reason not consulted, but she has sung in opera at intervals during her stay abroad, and considerable curiosity was manifested by New York amateurs when it was announced that Mlle. Mapleson was announced. They were, however, destined to be disappointed.

MR. FRANZ REMMERTZ.

Mr. Remmertz is a native of Düsseldorf, and devoted his earlier years to the study of architecture. Later in life he gave music indeed him to abandon his legitimate occupation and cultivate his musical gifts, for which purpose he removed to Munich. His first public essay in his new vocation was in opera, but this he speedily abandoned in favor of the concert room. He came to New York when the Franz Act came to this country she took part in several concerts given under his direction, and proved herself to be a charming interpreter of German *lieder*. She now enjoys a fair reputation as an oratorio and concert singer.

MR. THEODORE J. TOEDT

Mr. Toedt was born in New York, and as a boy assisted in the choir at Trinity Church. He is indebted to his sister as a solo violinist, for his musical education, who performed her self-imposed duty with conscientious care. His voice is of pleasant quality, and of limited power. He has already appeared frequently as an oratorio and concert singer in the principal cities of the Union, with a fair amount of success. He is also a member of the choir at St. Bartholomew's Church.

MR. OSCAR STEINS.

Mr. Steins is a prominent member of the Liederkranz, and can boast of a voice of considerable power. He first appeared in New York, but settled in St. Louis in 1868. His sang at the Inaugural Concert, in the Coliseum, Music Hall, Chicago, and also in Max Bruch's "Odysus," on the occasion of the performance of that work in St. Louis.

MR. DUDLEY BUCK

The duties of organist on an occasion like the present do not afford an artist any opportunity of individually distinguishing himself, but they nevertheless test his musicality qualities to a greater extent than the general public realizes. Mr. Buck's reputation as one of the most prominent American organists and composers is too well known to need comment. His engagement is a worthy recognition of his nationality and artistic standing. He received his musical education at the Leipzig Conservatoire, where he was a fellow-student with Arthur Sullivan.

FIRST EVENING CONCERT.

TUESDAY, MAY 30.

PART I.

CANTATA. "A Stronghold Sure" ..... BACH
Miss ANNIE LOUISE CARY. MR. WILLIAM CANDIDUS.
MR. S. W. WHITNEY.
CHORUS, ORCHESTRA, ORGAN.

The vocal works of John Sebastian Bach have hitherto been most unworthily neglected, especially in England and America. It is only within the past few years that the fact has been recognized, and his glorious Mass, in B minor, one of the most erudite, and at the same time lofty conceived works ever penned, as well as the Matthew *Passion-Music*, have been unearthed, and accorded a place in the *repertoire* of a leading musical society in America. The Cantata now which he bequeathed to posterity upwards of 200, are strangely unknown, even to the majority of educated musicians, and although many of them, written in haste and probably never intended for publication, contain some of the churches for which they were destined, are somewhat uninteresting, the majority contain some of the finest examples of the great composer's skill.

One of the duties of his position as Cantor of the Thomas-schule, Leipzig, was the composition of musical portion of the ecclesiastical services not only at the old *Thomas-kirche*, but elsewhere, and to this circumstance these Cantatas owe their existence.

It was the custom for the pastors of the various churches to supply the words for a sufficient number to cover an entire year, the respective organists to set the selected poetry to the music.

In examining these works of the old master, movements so complex and difficult are so constantly met with, that it seems scarcely possible they could have been rendered by an ordinary choir and orchestra.

Polyphonic complexity was, however, Bach's natural means of expression, and this he found the constant freedom with which the parts move and the evident absence of effort in the general construction of his works. He wrote in ten or twelve real parts, with far greater facility than the average student writes in four or five ordinary four-part composition; and at times, confident in the exuberance of his strength, he apparently propounds musical problems of the most astounding character, only to prove how easily he can solve them. One interesting example of this kind of thing is worth quoting. It is only necessary to explain that Bach's part writing is of such a kind that it seems scarcely impossible to add to or take anything from it, it is so perfectly complete as it stands. The "Gloria" in his Mass in *A*, which is taken from one of his Cantatas (*Halt an Gerechtesten Gen Christ*) here appears with the addition of a four-part chorus of instruments, added to what was originally an orchestral interlude or vocal solo, to say nothing of the circumstance that he has in many places supplied entirely different accompaniments, changing a note of the orchestration. Such a feat as this seems absolutely incredible, did not the fact stand in evident accomplishment. His orchestration is also interesting, differing from that of his contemporaries in the use of the various mechanical aspects of wind instruments. The Saxon composer seldom employed any excepting oboes, and "trumpets" the strings as a general rule. In the works of Bach, however, the wind is an equally important feature as the stringed band; he also appears constantly to be trying the effect of new combinations, and in the Cantata selected as the opening number of the Festival, there are many points of interest, that is to be met with in any of Handel's oratorios.

Lovers of his music must also satisfy gather from this desire to produce contrasted effect some idea of the manner in which he would have approved of the treatment of many modern instruments, in spite of conservative tradition, which in our own day too often hinders the healthy development of musical art and invention.

The orchestral instruments employed in his time have, many of them, fallen into disuse, or reappeared under a changed nomenclature. On this point the writer of the official analytical program has fallen into much confusion, and therefore a few words on the subject appear to be necessary. The trumpet of which Bach and Handel write, has not been superseded by the cornet, which is an instrument of totally different construction, compass, tone and general character, and which has no right to a place in the list of any classical orches ra. The legitimate trumpet has, however, been improved by the invention of the valves, and difficulties the player has to encounter.

The ancient instruments which were often written up to C and D (real sounds), are really practicable on the modern instrument, if a suitable mouthpiece were employed, but the player is compelled very frequently to to met with would decrye the command of "tip" necessary for the performance of many written in the present day. If Mr. Thomas, instead of transposing the trumpet parts in the Cantata, had employed the high cadenzas in B flat, or soprano saxhorns in E flat, which any of the cornet players in the orchestra could have executed without difficulty, it would have afforded a far better opportunity of obtaining the nearest possible reproduction of the effect intended by Bach. The viol d'amour is not always obsolete, seeing that Meyerbeer employs it *obligato* in the first tenor air of the first act in "Les Huguenots," and Wagner has often heard (the original instrument being used) charmingly played by Mr. Schirmer, of the Conservatory of Music of Boston, in London.

The "*taille*" has not "fallen into utter desuetude," seeing that it is a French technical term, signifying tenor voice, tenor part, or VIOLA.

The oboe d'amour was of more subdued tone than the ordinary instrument of that name. It stood in A, a minor third lower than the oboe, as is evident from the manner in which it is written for, as a transposing instrument, so that the part can be performed by a clarinet in A without alteration of the copy.

The *oboe da caccia*, or "Hunting Oboe," was of a more than usually powerful quality of tone, probably resembling in this respect a C clarinet.

Allusion is made to those instruments, as the absence of nearly all of them from the modern orchestra has rendered it necessary for Mr. Thomas to supply their place by the substitution of others readily available. It would, of course, be unfair to estimate the effect of these additions and alterations until public performance renders it possible to form a conclusive opinion. One fact, however, is evident. The work has been done conscientiously, and with due reverence for the great composer's intention, so far as we can judge from the confused statements of the official annotator, before alluded to, whose knowledge of the subject whereon he writes is somewhat limited, or he would not, amongst other blunders, describe a contra fagotto as "in unison with organ pedal," which is simply meaningless. Had he said, 16 feet organ pitch, his statement would have been intelligible.

The Cantata itself consists in its entirety of eight movements, but numbers two and four will be omitted on the occasion, as they are all adapted for performance in so large a building as the armory. The most important portion of the work is the first chorus, which is fugal in character, the Lutheran chorale "A safe stronghold" (also used by Meyerbeer in "Les Huguenots") appearing as a canto ferme in the orchestra at intervals. The first noticeable feature in the Fugue is the ingenious use of the first phrase of the chorale as a "counter-subject," in varied guise. The first division of the chorus is then given alone on a florid theme, and another subject is immediately announced by the basses, which, after the manner of a regular fugue, is followed by another, given out by the alto. This is as specially displayed in favor of another favorite device of Bach, in notes of long phrases of the chorus in augmented form. Yet another "theme" appears, after which the material first used is wrought into a coda of grand and impressive character.

The official book states truthfully enough that this is a "vast fugue, *built out of a variation of the chorale melody*." This is an assertion that musicians will find it difficult to understand.

The bass recitative is of dignified character, the successions of accompanying chords being characterized by some noble "progressions." It ultimately assumes a rhythmic and melodic form, which increases the appearance of the verbal text in the most marvelous manner.

The entire air is then given out by the combined chorus in unison, with a contrapuntal background in 6-8 assigned to the orchestra. A recitative unaccompanied to the former one succeeds, and a harmonized version of the chorale in its complete form, given out by the combined force of chorus, band and organ, brings the work to a worthy termination.

The exact date of its composition is not known, but it is generally supposed to have been written for the "Reformation Festival," in the year 1730.

N. B.—As this is an American Festival, it has been deemed advisable to adapt the original language to a version of words of most sonorous when translation is necessary in all cases, rather than adopt a polyglot system, the latter being found to be perfect in many instances by the use of the particular language adopted by the singer.

JUPITER SYMPHONY (No. 41 in C.) ..... MOZART. 1756-1791
Allegro Vivace—Andante Cantabile—Menuetto. Allegretto—Trio—
Finale, Molto Allegro.

This is the last of the extended series of symphonic works produced by Mozart. It was begun in fifteen days and entered by the author under date August 10, 1788, in the record of all his compositions, which he regularly kept. The companion symphonies in G minor and E flat were also the product of the forty-third year, an addition to many other compositions, both vocal and instrumental.

Many are the stories of rapid compositions that dazzle us in the history of musical art, but this, perhaps, of all, is the most amazing, since the immediate succession of one masterpiece to another would seem to show that the composer's mind had no intervals of rest—it shows equally that he had no need for reflection or for the moment for arranging the ideas which sprang, seemingly, fully mature into existence.

The high number assigned to this, the last of Mozart's symphonies—as it is undoubtedly the last—may be surprising to those who know the work as one of a particular number of symphonies. It is the custom of the entire series set given in D. L. Ritter von Köchel's, thematic catalogue, which places the musical period in dispute.

The name of "Jupiter," by which it is known in England only, is said to have been conferred on it by J. B. Cramer, who sought thereby to adequately express his unbounded admiration for its manifold beauties.

The first movement, contrary to orthodox rule, is unheralded by any introductory matter. The initial phrases express a twofold idea, that, once started on its adventures, appears and reappears throughout the coming tale so often, under such variety of aspect, and in such unexpected relationship to other themes, as to constitute it the chief subject in importance, even as it is the first in order. The counter stream that is presently built upon the subject often reappears with it, is involved in its complications, and has an obvious influence on its career. Not even Bach himself indulged in canonic imitations to a greater extent than did Mozart, whose lightest and most graceful thoughts must have

occurred to him in the form of subject and answer. Observe the response of the basses in the second theme of this movement, and escape from the pleasantry, if you can, that is set forth in its mock gravity. Our ever promised first subject is busy here, and has obvious concern in what issues from this new source of interest. A stirring incident is the fore of all the orchestra upon a chromatic chord, that follows a silence; and this is strengthened in effect when it recurs, in the second part, by the continuance of the chromatic character in the succeeding bars. Regard the whole piece as a narrative—the analogy may be extended—and then the theme of the tenor, the part in the plot; and this sequel to, or offshoot from the second subject, must be taken largely into account, for it is the main figure in the entanglement of the second part.

The Andante derives peculiar tone, and peculiar character consequently, from the muting of the violins, which gives a mysterious sound to these instruments that is full of suggestion. The chief subject is at first given simply; on its repetition the principal third is changed to the basses, when the incidental resting-places are filled up with a passage of semiquavers in the upper part, and, when this theme reappears, these extreme parts are inverted. The second subject brings sweet repose with its continuous melody, and the enchantment of dominant chords that follows has an effect as new now and as delicious as if it had never been imitated, which is but almost equivalent to saying it never will be. Another still than the chain of seventhsin its sequent phrase within its delightful dispersion into the key of E, and upon which the close the First Part, and is duly repeated at the end of the movement, ruling the separate voices by the progression.

The next movement is considerably lighter in style than the rest, but the charm of its melody holds the attention so as to make it impossible to observe the absence of elaboration. Perfectly magical is the effect of the very simple course of modulation which introduces the minority of the Trio, winding its way into the very centre of our contentment, and settling at the present tense.

Where shall we look for a more wonderfully elaborate composition than the Finale, or where find a more fine mixture that supersedes search, a pace whose beauty more thoroughly marks the labor by which it was produced? The Fugue, built on four distinct subjects, is remarkable for being cast, as is the case with other of Mozart's fugues, in the form of a symphonic first movement, the development occurring in transition from the first to the second subject. The superb coda is begun with the announcement of the theme (the substitution of descending for ascending intervals), and a new series of complications and combinations all seem as trifling which has gone before. So densely is the music here welded, that the most unaccompanied passage cannot detect a moment which is not filled up by the principal or by counter themes. Genius and scholarship struggle for mastery throughout this noble movement, and seem but to stimulate the other to the utmost, and both are triumphant in the result. The composition is the most perfect climax to all the great works of its class its author has left us.

RECITATIVE AND ARIA, "Abscheuliche!" ("Perfido"). BEETHOVEN. Born at Bonn, in 1770. Died at Vienna, 1827.

RECIT.—To what new and unheard-of woe Will thy vengeance now induce thee? Oh, monster! can no touch of pity Or truth bend your heart of flint? But vain shall be your machinations: Heav'n's pressentiment of that is aware for, For his infamies, the Almighty A thing reserves with more than The end standing. Ah! I feel within me new hopes arise; An inward sense of coming happiness Bids me forget my woes.

Sweet, all-surpassing hope! Thou consolest the grief-worn soul In misery. Thou, thou, my 'soul Thou! Let it be, love the end can see! Let end me thither. Thou, thou, my 'soul Thou, thou, my 'soul Thou! Let me fall at your feet Still on my dark way diffuse its Still not yet quite Thy far the goal, true love Thy far the goal, true love The end standing. Soon will thy true wife thy end! Thou, thou, my 'soul Thou!

ARIA.—O hope, dear solace of the desolate!

This magnificent Scena is admirably adapted to reveal the grand and massive style of Frau Materna.

The opening Recitative contains a wealth of dramatic force that has rarely been equalled. The succeeding Andante is replete with suppressed emotion, and the interesting nature of its accompaniment adds greatly to the effect in no slight degree. The impulsive and impassioned Allegro, in which the unfortunate Fidelio gives full expression of renewed confidence in the success of her plans to effect the deliverance of her husband, is brilliant throughout in noble effort. It is but rarely that an artist can effectually overcome the difficulties here encountered, which so severely test ordinary resources, that Frau Materna's appearance of so trying an Aria will undoubtedly arouse unusual enthusiasm.

INTERMISSION.

"UTRECHT JUBILATE".....HANDEL.

Soon after Handel's sojourn in London he was commissioned to compose a grand *Te Deum* and *Jubilate* to celebrate the peace of Utrecht, which was concluded in March, 1713, and ceremony on July 7th, 1713, and he was afterwards allotted a pension of £200 a year by Queen Anne's command, in recognition of the manner in which he fulfilled his task.

The original edition was issued by the Sacred Harmonic, and an incorrect version was afterwards published by Breitkopf & Härtel in Leipzig.

Robert Franz has made some unimportant alterations in the original score and has added, with injudicious liberality, a plentiful supply of the brazen clarinet, which accompanies the solo and sonorous character of the choral effects.

The work needs but little detailed remark, its general plan and intention being so clearly expressed as to be readily intelligible. It opens with a short overture, and afterwards in a harmonized form intoned as a chorus, rolling on the dominant by way of preparation for a fugal setting of the second half of the first verse of the Psalm, which, commencing in four parts, concludes with a Coda in five parts. It is quite in the Handelian style, and remarkable for the breadth of the choral writing. The solo numbers are somewhat trivial and uninteresting, but ample amends is made in the massive fugue on the words "O go your way," which is one of the finest choruses Handel ever wrote. The first half of the *Gloria Patria* is given out in sustained chords with 8 part harmony by the chorus, accompanied by orchestral phrases that the composer has used in other works with tolerable frequency. The remainder of the verse is treated fugally in five parts, to which the stately utterances of the Coda in slower *tempo*, form a worthy climax.

The entire composition is admirably adapted for its purpose, and serves to exhibit the tonal strength of the choral and instrumental forces engaged in its performance.

I. SOLO AND CHOIR. CHOIR. Andante. Be joyful in the Lord, all ye lands.

II. CHORUS. Serve the Lord with gladness, and come before His presence with a song.

III. DUET (Miss Cary and Mr. Brocher.) Be ye sure that the Lord He is God. It is He that hath made us and not we ourselves. We are His people and the sheep of His pasture.

IV. CHORUS. Oh, go your ways His gates into with thanksgiving, and into His courts with praise. Be thankful unto him and speak good of His name.

V. TRIO (Miss Cary, Mr. Tivoli and Mr. Brocher.) For the Lord is gracious, His mercy is everlasting, and His Truth endureth from generation to generation.

VI. CHORUS. Glory be to the Father, Glory be to the Son, and to the Holy Ghost, as it was in the beginning, is now, and ever shall be, world without end. Amen.

FIRST AFTERNOON CONCERT.

WEDNES AY, MAY 31.

"IPHIGENIA IN AULIS".....GLUCK. Born 1714. Died 1787.

Overture.

SCENE I.—Diana Impiorgnida.....Signor Galassi

In presenting this work we endeavored to carry out in his operas, Gluck says:

"I wished to confine the art of music to its real object—that of aiding the effect of poetry by giving greater expression to the words and scenes; but without detriment to the action of the plot, and to avoid cutting a cold figure, even by useless ornamentation; and I was of opinion that this ought to be adhered to in the same manner as brilliancy of color and judicious contrast of light and shade heighten the effect of correct and well-placed drawing, and give life and expression to the figures without effacing the outline."

Allusion is made to these principles to prove that the Wagnerian theory dates back to the time of this old composer. The latter is, perhaps, more impressionable in his day, and when Herder said "Some one must before long perfect this theory," he spoke truly, for the great "prophet of the future" has done all that was possible in that of Gluck.

The "Iphigenia in Aulis," the last of his operas, was produced in Paris in 1774, and in it he is remarkable for the absence of the formality and angularity of outline that prevailed in the old Italian compositions. Its dramatic power, immensely enhanced by a wealth of orchestration far in advance of the period, is also a conspicuous feature in the work.

The overture is a model of construction, and the opening Recitative and Aria are full of expressiveness, in which he refuses to place his candidate in the power of Cocksbus, as commanded by Diana, and, instead, offers a victim for help, afforded an admirable example of Gluck's dramatic power.

Diana unforgiven, in vain does thou require so tremendous an offering. Let the blood of Iphigenia not flow, I will be appeased by the tears that it sheds. Let it suffice that I see her bowed down by sorrow and that never for the wrong it has borne thee be avenged on it. Let it remember the flame with which it would have brought, if it were my life shall cost me. Never shall Calchas approach my best beloved daughter. Diana unforgiven, in vain does thou require.

Then God, Thou art of light the author, Canst Thou are a darkness to the suffering required! God full of grace, O here Thou my petition, By my daughter's tears, By all it, love the evil can see! Let end me thither. Diana then, Diana, my 'soul Diana, my 'soul Diana, my 'soul

able for clearness and accurate characterization under the breadth of treatment.

OVERTURE. "Ruy Blas." MENDELSSOHN. 1839-40.

It is a somewhat singular circumstance that although this Overture was rescored several times by the composer, he failed to satisfy himself, and was altogether discontented with the work.

It appears remarkable when compared with his other works for the extensive use of the "brass," a department of the orchestra that Mendelssohn always regarded with aversion. However, the fact remains that it undoubtedly one of the most effective concert overtures that ever emanated from his pen.

The brilliant and impulsive Allegro, partly characterized by violin passages, which alternate with the impressive phrases formed of sustained chords given out by the brass, is in all respects worthy of his genius.

The enhancing beauty, too, of the second subject, which is one of those melodies that haunt the chambers of the memory—effectively introduced by a passage for the full sustained chords with which the overture opens—no less than the brilliance of the coda in the major key, which terminates the work in such exciting fashion, are features amply sufficient to render it noteworthy.

SECOND EVENING CONCERT

WEDNESDAY, MAY 2.

SYMPHONY IN C MINOR. No. 5 (Op 67). L. VAN BEETHOVEN. 1800-1807.

1. Allegro con brio
2. Andante con moto
3. Allegro, followed by
4. Allegro assai

The autograph of this work bears no date, and therefore it is impossible to state precisely when Beethoven composed what has been described as "the most popular symphony ever written. According to the evidence of the master's sketch book, the first rudimentary ideas of the subject were down as early as the year 1780, but not until 1818 did the perfected composition come forth to the public, much to the amusement, and eventually the admiration of a world.

The Symphony in C minor was first performed in a concert given in the Theater an der Wien, December 22, 1808, when also was produced the equally famous "Pastoral"—an glorious twin sister. Eight years later the work was first heard in Paris, to England, and was given at a Philharmonic Concert April 16, 1826, exciting at the outset a great deal of controversy, and in some cases opposition among those to whom the novelty of its style was a stumbling block.

The story goes that the first movement made the orchestra laugh, so men laugh at oddities—as the same orchestra laughed when Mendelssohn introduced Schubert's great Symphony in C. But ridicule cannot kill where there is the true vitality of genius, and the opening of the "C minor" in this country has since been a triumph, till now it is the best known and the most popular of all works in orchestral composition so we believe; none exerts such a strong, unfailing attraction, and none is better understood. Was ever good fortune more richly deserved by the work which, transcending the "Eroica" in grandeur, and the "B flat" in the height of its poetic flight, may be regarded Beethoven's gigantic proportions? "The Symphony in C minor," says Hector Berlioz, "leads us to consider directly and solely from the genius of Beethoven. It is his utmost thought that he is trying to realize in it, his secret griefs, his concentrated rages, his reveries, full of such sad brariness, his nocturnal visions, his bursts of enthusiasm, will furnish his subject; and the form of the work, the harmony, rhythm, and instrumentation will show themselves as essentially individual and as much above rule as genius is above mediocrity." Berlioz is right in saying that the "C minor" was the outpouring and record of Beethoven's own feelings, a record of personal experience given to the world in the language most natural to the composer. Only by looking at it in some such light can we become intelligible to ourselves, as nothing more than the abstract evolution of certain intellectual forces, it is impossible. "One touch of nature makes the whole world kin," and it was the *personal* character of Beethoven's great symphony which commended it to his fellow-poet, Goethe. Mendelssohn himself has told us how, when visiting the author of "Faust" in 1821, he played to him the first movement, notwithstanding the little regard for Beethoven which Goethe was known to entertain. The old man sat in a corner, "like a Jupiter Tonans, with his old eyes flashing fire," listened for a while and exclaimed: "That causes me emotion; it is quite astounding and grandiose." But Mendelssohn played on, till at length, after much muttering to himself, Goethe said: "The is very grand, quite wild, enough to make the house shake to the ears". In spite of his prejudice, the word poet recognized the utterances of the tone poet as those of a mind akin to, merely of a brain.

Nothing can describe the first movement better than the eloquent words of Hector Berlioz: "The first movement is dedicated to the painting of the disordered feelings which overthrow a great soul when a prey to violent grief, deep, concentated, calm despair which borrows the appearance of resignation, but shall murmur from time to time the heartrending of the death of *Juliet*, but rather the terrible fury of Othello receiving from the midst of his own passions calumnies which permeate him of the crime of *Desdemona*. It is now a frantic delirium, which breaks forth in frightful cries; now an excessive depression, which lets escape sighs of regret, and bewails itself. Listen to those hiccups of the orchestra, those dialogues between wind and stringed instruments, which come and go, always growing weaker, like the painful reproaches of love, which at last give place to a phrase full of violence, in which the orchestra seems to rally, animated by a flash of fury, see that shudderings pass hesitate for a moment, and then precipitate itself entire, divided into ten burning unisons, like two streams of lava, and say if it is possible to paint with more and above all that had been produced before in instrumental music."

Heard in sympathy with these remarks, what significance there is in the impassioned yet mysterious opening—mysterious because exciting expectation while doing absolutely nothing to guide it. When questioned as to the meaning of the unison phrase of four notes, Beethoven answered, "Thus Fate knocks at the door;" and truly "astonishing and grandiose," to use the words of Goethe, in the way in which the sumgmess is here musically interpreted. But across the stormy current of emotion a light soon flashes suggestive of rest and safety, in the form of the delicious subject interpreted by the violins, after having been ushered in, by a significant phrase from the Horns, who tenaciously adhere to the "hand of Fate" motive—to use a Wagnerian expression.

Having exhibited his two themes, he closes the first part of this movement almost abruptly. At the opening of the second part he again strikes like a hammer, subsequently making extensive use, in various forms, of the 4-note phrase, which is the keystone of the whole. An interruption of the second subject is speedily banished, the passage leading to one of exceeding mystery and interest formed by the extended use of the second and third bars of the horn phrase which prepared the way for the entry of the second subject in the first division of the movement. These two notes, with the addition of accompanying harmonies, are subjected to antiphonal treatment by the wood wind and strings, continuing thus for many bars, until the orchestra suddenly announces the return of the first subject in its retention tones. The pp. chords are once more heard, ist at length the instruments burst on the ear with tremendous power. The further progress of this extraordinary movement must be left to speak for itself. The Andante, which is in the form of a modified passion and tenderness which have characterized it thus far, is sustained to the final bar.

The principal melody of the Andante is announced, without preamble, by violas and 'cellos in unison, accompanied by the contra-bass pizzicato. Its exceeding tenderness and pensive charm need no word of eulogy; such music is eloquent on its own behalf. At length the wood wind responds, in graceful accents, the musical sentence thus commenced being concluded by the violins. The final bars frequently recur, with impressive persistency, without change of key or form, during which there is an alternation in the form of the subject to which it answers. The second section of the Andante is in the principal theme key, after which in a mysterious passage of sustained chords, in widely extended harmony, modulates back to the original tone. Next come the charmed, hushed tones with which the whole ends with an extremely interesting Coda, which, indeed, contains the gem of the entire movement, the entire movement.

A weird phrase for the brass-stringed instruments leads off the lively Scherzo, which is answered in gentle strains by the other instruments. After repetition in a slightly varied form, the opening phrase is given to them proper, first heard from the *semi*. An air of profound mystery pervades the musical atmosphere, till the Trio in the major key is reached, which is carried out a remarkable passage, which is taken up in turn by the other string departments, and finally, terminates in a unison of the first movement. Spohr was wont to say that these passages for the basses were "the finest and most original" for his time, and there can be no doubt that, when, first attempted, they puzzled the players even more than the audience. Now, however, they are accepts as a matter of course in the working out of a legitimate effect. At the close of the Trio, the first phrase is repeated, and the Scherzo concludes in Beethoven's power of invention. But the grand stroke occurs when an unexpected "flat" is struck by the violins, accompanied by the chord of A flat major. The *tympani*, however, take up the strain, and unusually sound it, as though they would call the strings to them.

The strings remain obstinate for some time, but the stresses of the C at length compel them to submit to circumstances, and the harmony slowly approaches the tone. Finally, as the *tympani* are heard in the distance, the Cmajor and louder, the violins at last adopt the rhythm they continuously maintain, until in the chord of the dominant seventh on G is sounded by the entire orchestra, and without any break, the Allegro finale is reached, the Trombones and Contra Fagotto here before for the first time increasing the sonority of the martial strains which carry the music from the region of mingled passion and grief to that of triumphant exultation, which is not even clouded, but rather intensified by a passage reference to the first subject, the second subject in almost play ful in its exuberant gladness, and affords the happiest contrast. The second subject immediately follows the interpolated passage from the Scherzo already referred to, and thereforward Beethoven uses his materials with a sustained grandeur of style in every way remarkable.

MISSA SOLEMNIS. In D major (Op. 123). . . . L. VAN BEETHOVEN

The historical points about Beethoven's Mass in D are to be remembered in order to understand its time or place. The external suggestion to its composition came from the appointment of the composer's friend, the Archduke Rudolph, of Austria, to be Bishop of Olmütz. The fact that this appointment was to be celebrated by a Mass placed the middle of the year 1818. Beethoven planned the mass for the ceremony of installation, and began working on it before the close of the year 1819. But the ceremony took place, however, in March, 1820, the sketches were not even finished, and the mass was not completed in time to be used after the ceremony for which it was originally designed. In this fact one discovers what is the key to the character of the work—rings of his mind during this long period, and especially the spirit and magnitude of his own work, there is a resounding testimony to the devotion of the creative artist to his work, and his complete subservientation of all things to the inspiration that moved him. Beethoven's love for the subject was one which took possession of his mind, Beethoven could not write an "occasional," in the ordinary acceptation of the term.

In 1823 the Mass was offered for subscription to the courts of Europe, the price for a MS. copy of the score being placed at fifty ducats. Austria, having treated Beethoven with neglect, was the first to subscribe, the King of Prussia was the first subscriber. His Minister at Vienna asked Beethoven whether he would prefer a decoration to the fifty ducats; Beethoven replied, "The fifty ducats." Louis XVIII., of France, also subscribed, on receiving his copy of the work, and it is stamped with his own portrait on one side and this inscription on the other: "*Donné par le Roi à Monsieur van Beethoven*." Among the other composer, Seven other copper went to the courts of Russia, Saxony, Tuscany and Darmstadt. Prince Anton Radziwil, Prince Nicholas Borssowtsch, Galitzin, and the Cecilian Verein at Frankfort-on-the-Main. In 1826, Beethoven sold the MS. of publication to Schott, in Mayence, for 1,000 florins. On the original publication the title and dedication ran thus: "*Missa composita et servientibus ac emolumento Domini Rudolphi Joanne Cesarea Principi et Archiduci Austrie & R. B. Tit. s. Petri in monte anree, Cardinali et Archiepiscopo Olmucensi profundissime cum veneration, devicate a Ludovico van Beethoven.*"

Beethoven considered the mass his "greatest and most successful work" ("*mein grösstes und gelungenstes Werk*") and to the King of France he declared it to be "*l'œuvre s plus accompli.*" It reversed the first complete performance in Russia on March 26, 1824, but Beethoven was not present, and, in fact, never heard it at all. At the concert on May 7 of the same year in the Kärnthnerthor Theater, in Vienna, around which so many memorable reminiscences cluster, he heard the Kyrie, Credo, Gloria, Agnus Dei and Benedictus, which were described on the programme as "three great hymns, with solos and chorus."

The mass is a work of imposing grandeur, and is sustained from the beginning to the end on a plane of extraordinary spiritual elevation. The subjects in the mass itself is as clear and convincing as are the records in the Acts of the Apostles of the spiritual life of the early days that it remained in the composer's thoughts, what is presented its completion in the Missa Solemnis, sometimes, we have to everything that is grand and imposing in the first number of the mass, but in matter and spirit it is still within the limits and language of the ritual to which it was designed to conform. It is not excessively long; it offers no extraordinary difficulties to the chorus; it is conventional triple divisions—Kyrie, Christe, Kyrie"—which no long agos the unwritten law established as a poetic symbolism of the Trinity. In the "Kyrie" the institution of the Christe remains, and there is room for artistic effects, sonylres, and swinging censers. But thereafter there is a rapid development, which soon carries it far beyond the aspiration of the Church, both in the "Gloria in Excelsis" and especially in some of the Roman dogmas as reached. Those who pray for peace in these sentences will have no fear of drums and the clangor of trumpet alarms, are too terrified to rest content with the mediation of priests or saints. They are themselves at the foot of the throne of mercy. In this growth and in the characteristic traits of the characteristic traits of Beethoven as man and musician during the closing period of his labors. It is, in a manner, an exposition of his religious and musical creed. It is not governed by birth, but far from a Churchman in practice. He was negligent of the Church's offices, and when asking for the exterior of its ceremonials. He built up his "Credo" from communings with nature and his own soul, and in the setting of its familiar words to them, as all can read in his letters and journal entries. In the Agnus Dei, as in the Gloria of the great Mass in C there is an affecting testimony that, during many moments of deep emotion, melancholy and affliction, his thoughts often turned to Mendelssohn and prayers to the Deity, whose highest acceptances of glory and praise resound from the mass in D. In this Mass in D, Beethoven has left behind him, "*Gott allein ist unser Herr*," which Beethoven notes to have been "*Gesungen von Herrn Schmidt, zuruck in seine Ehre Bergen.*" The mass was written in the midst of a period of great melancholy and suffering, both in the financial and domestic troubles, and we can learn from the memoranda which he left that through them his thoughts were of a serious nature, and caused to impress themselves deeply upon the work he had in hand. On the MS. of "Kyrie" he wrote: "It came from the heart; may it reach that heart," and in his journal he wrote about this time: "Hard is thy struggle against fate, but it will be vain, and will nothing without Him is. God, God, my refuge, my rock, Thou sent my breath, Thou dwell over ineffable One, bear me, thy unhappy, most unhappy of all mortals!"

SECOND AFTERNOON CONCERT.

THURSDAY, MAY 4TH.

WAGNER PROGRAM.

FRAGMENTS FROM "DER RING DES NIBELUNGEN."

"Der Ring des Nibelungen" consists of four selections; as Introduction, "Das Rheingold," and a Trilogy—"Die Walküre," "Siegfried," and "Gotterdammerung." So constituted, it is a complete work, bound together in all its parts by the closest ties, having a distinct beginning, an equally distinct ending, comprising within itself all that is necessary to perfect elucidation. Looking at the technical construction of "Der Ring des Nibelungen," it is easy to assume that the plan was carefully defined from the outset. Not so, however. It grew from the seed of a subject hill that wheat was once but a single drama became four. Curiously enough, it stretched back in its range of time, leading us first with results arising from hidden causes, as Wagner felt the necessity of revealing those causes, and so was led to the ancient records of all the Celtic races.

Having already drawn a succession of heroes from the regions of myth, he looked about, and found many more, for a successor to those famous personages, and alighted upon *Siegfried*, one of the most prominent actors in Teutonic and Scandinavian mythology. *Siegfried* was a tempting subject. Himself a splendid being, he formed the centre-piece of a group of figures unsurpassed in dramatic interest and poetic beauty. But as the limit of a single drama would not suffice for the story of the life of *Siegfried's* ally, Wagner chose three immediately preceding his death, and based upon them the poem now known to us as "Gotterdämmerung"—the fourth and last section of "Der Ring des Nabelungen"—but then called "*Siegfried's Tod*."

How much the connection between the first with "Siegfried's Tod" the author has not revealed. It is probable that some additions were made, but nevertheless, enough is left to show that the poem, as we have it, belongs mainly, in point of dramatic construction, to "Lohengrin" and "Tannhäuser." Like all its successors, however, it differs as to the character of verse. For reasons he has fully set forth, but which need not be discussed here, he "developed in "Siegfried's Tod" the unrhymed alliterative verse of the old Teutonic and Scandinavian poets, believing that the marked accents and positive rhythm best harmonized with the idea he had formed that the *modus* should be suggested by, and grow from, the "word."

Under certain circumstances, the rugged and strongly-accented lines of the poem would be washed away others, more particularly when soft and tender sentiments prevail, both ear and music—perhaps from force of habit—demand a gentler rhythm, and long for the suave effect of rhyme.

Having completed the poem of "Siegfried's Tod" (Gotterdämmerung"), Wagner, enamoured of his subject, and necessitated to show much that else had to be intellectually perceived, took up the earlier life of the hero. From this sprang a second drama, called at first "Junger Siegfried," and now as "Siegfried," forming the third section of the great work. There is reason to assume that here the whole scheme of "Der Ring des Nibelungen" dawned upon the author's mind. The force of circumstances carried him, almost despite his will, further and further back to the origin of that which had previously

occupied his thoughts, and from the working of this secretary arose "Die Walküre" and "Das Rheingold," connecting ultimate effect with remotest cause.

The entire plot may be thus briefly indicated: The *Rhine-Daughters* guard a golden treasure in the depths of the river. The treasure gives control of the world to its possessor, but can only fall into the hands of one who forswears love. *Alberich*, a Nibelung, representative of the subterranean powers of evil, fulfills the condition, seizes the gold and fashions out of it a ring, the embodiment of his accursed might. At this time *Wotan* (*Odin*), chief of the upper gods, is in difficulties. He has engaged giants to build him a castle, Walhall; and, not liking to give them the reward agreed upon, descends to the Nibelung on a raid after the Rheingold and ring. By trickery he wins those, and with them pays the giants, not before *Alberich* has attached a curse to the ring, the first fruit of which is seen when one giant kills the other in a dispute over the spoils. The sorrower comes off the ring, and, by the power of a magic sleepe upon it, too brutish to avail himself of its power. *Wotan*, hoping to defend Walhall, creates a sword, called *Bröda*, the Earth Goddess, by whom he has nine daughters, *Walkyrs*, whose business it is to gather the heroes slain with the bravest knights slain in battle. Wishing also to obtain the ring, he by another device leaves up a hero, *Siegmund*, for whose use he destines a sword so buried in the stem of an ash that none other can pull it out. *Siegmund* meets with his twin sister, *Sieglinde*, married to *Hunding*, and though the relationship is discovered, carries her off as his wife. On the interposition of *Wotan's* wife, *Fricka*, a subsequent combat between *Hunding* and *Siegmund* is made fatal to the sojourner, by the intervention of *Walkyrie* charged by *Wotan* to effect this result, disobeys and protects, unwillingly, him whom she should have caused to be destroyed. *Wotan* himself intervenes, and the god-given sword, *Nothung*, which *Siegmund* has drawn from the ash, shivers against the god's spear. *Siegmund* destroys *Wotan's* power. *Sieglinde*, after the fight, seeks refuge in a forest, and *Brünhilde* finds her favorite arrangement ready by fire, upon a rock, till a man shall wake her and claim her as his wife. On the interposition of *Wotan's* wife, *Sieglinde* produces a son, *Siegfried*, who, on the death of his mother, is reared by *Mime*, a Nibelung, who has in hope of, through his means, winning the ring for himself. *Siegfried*, by-and-bye, discovers his parentage; welds together the pieces of the broken sword, *Nothung*, kills the dragon-guard; kills also *Mime*, who attempts treachery, carries off the ring and the Tarn-helm, which, when standing the language of birds, hears from them of the sleeping *Brünhilde*. Leaping the flame, unconsciously does not knowing fear, he reaches *Brünhilde's* rock, pungues through the fire and wins her. Both become enamored with her always, and sets forth in due time to see the world and seek adventure. Lighting on the court of *King Gunther*, he drinks a magic draught brewed by his sister *Gutrune*, and forgets even the existence of *Brünhilde*, becomes enamoured of *Gutrune*, *Gunther's* sister, and by her means is induced to win *Brünhilde* for the King, who has heard of the sleeping heroine, yet cannot force the fire. *Siegfried* fulfills his promise in the guise of *Gunther*, and *Brünhilde* is carried off as *Gunther's* wife. Betrayed by *Gutrune*, passes through the ring, which *Siegfried*, acting for his friend, had wrested from *Brünhilde* (who wore it as a love token) and forgotten and gave to *Gutrune* as a gift when they changed places. Full of revenge, the outraged woman reveals to *Hagen* whom *Siegfried* is vulnerable, and the latter, on a hunting excursion, the *Nibelung's* son kills the hero. The body is carried to the palace, where *Brünhilde* recovers the ring on her finger, leaps into the flames of the funeral pyre. The Rhine overflows the spot, and the *Rhine Daughters* recover the accursed ornament at the moment that *Walhall*, in flames, proclaims the downfall of the reign of force and the advent of that of love.

I.—"Das Rheingold."

This has been incorrectly termed the "Prelude or Prologue to the "Trilogy," but the whole work is in fact a Trilogy, of which this is the first part, devoted exclusively to supernatural personages. The portion selected for performance comprises the beginning and concluding scenes, and consists of the *solo for Loge* (the god of fire), in which he relates his attempt to effect the liberation of Freia, and the various means that will be acceptable to the giants who hold her in their keeping.

This selection contains the essence of this division of the work, and is therefore undeniably interesting.

The Orchestral Prelude is quaint, and contains 136 bars, and is built on the chord of E flat throughout its entire length, rather on a massive rumble of the double basses on the *contra-bass*, the fourth string being lowered a semitone in order to realize more pungent effects.

It is first heard alone; shortly afterwards the bassoons add the fifth, which is the signal for the appearance of the first *leit motif*, eight horns alternately taking up the strain with delivery. Each portion of the phrase thus built up, and which involves the use of "harmonic" notes, is repeated, then is repeated in closer and closer, until a background of monotonous arpeggio chords is developed.

The 'cellos and bassoons, with the subsequent co-operation of the violins, present the same idea in a modified shape, known as the *Rhine* motive. A repair of wind instruments is next heard, during which the remainder of the wood wind enter, followed by the entire orchestra, the full sonority of the last in the progress of events. On the rise of the curtain the intermediate chord changes to a 6-4, the contra bass still retaining the E flat for another 30 bars, a new motive suggestive of the Rhine maidens floating in the depths of the river, making its welcome appearance on the same notation.

The placed character of the scene is soon marred by the appearance of a *Nibelung* (gnome), who ascends from his cavernly trips to woo the nymphs, chasing them in all directions. They ridicule him to his face, which, when angry, they deny a mysterious light appears, which emanates from the mystic Rheingold, which it is the province of the watery nymphs to guard. Its existence, thus suddenly manifested, is emphasized by a new "motive," a fanfare announced by the horns.

This is followed by a charming chorus of Rhine maidens, with an exquisitely conceived running figure in the accompaniment assigned to the violin, which occupies no less than 58 bars. The scene of the mystic treasure is here related to the gnome, but at the precise moment that allusion is made to the power that will be possessed by whoever succeeds in procuring a ring shaped from the Rhine gold another phrase—the most important in the entire work, viewed in connection with Wagner's theory—is for the first time introduced. The dwarf is informed (on another striking theme) that only he who renounces love forever may make use of the gold to the above ends. Goaded by the jibes and refusals of the nymphs, he utters the vow aloud, and, seizing the gold, vanishes with it, pursued by the terrified guardians who have so imprudently opened the door to the theft. Darkness falls, and the scene changes in very elaborate fashion, while the Rhine motive, the ring, and the Ring motive melts into another of intentionally similar rhythm, being also a symbol of power—the Valhalla-motive, a march-like theme, always given out by solemn trombones, tubas and drums.

We now pass on to the entrance of *Loge*, whose music is composed chiefly of rising and falling chromatic passages. After some tedious utterances, we come at length to the description of the manner in which *Wotan*, with *Loge*, first the one melodious oasis in an otherwise painfully dull scene. It is certainly pregnant with beauty. In the final extract, we have the *Valhalla* and *Love* motives, and, above the mass which still obscure the stage, making the gods so haggard and pasty, also a beautiful *Loge* motive, his hammer till the vapors obey his call and condense to a black thunder-cloud. Lightning flashes, peals of thunder, will lightning, follows the stroke of his hammer on the rocks, the clouds disperse and a rainbow appears, across which the gods ascend in slow drill the gods from their future abode. The scoring of this, with six separate harp parts in impossible arpeggios, while the strings are heard at their highest pitch in a long continued chord of G flat, with a smooth melody in the bass, is beyond description. The "Journey to Valhalla" is glorified by the full orchestra while the gods prepare to cross the bridge. *Wotan*, looking his friends full in the face, suddenly struck with an idea, which future eyes to explain. He will contrive to get the ring from the dwarf.

This idea is conveyed by a striking trumpet phrase. *Loki*, lingering behind, expresses his contempt for the gods in energetic style. Freia's cries are heard, and those of the Rhine nymphs for their lost gold, a beautiful melody, founded on the arpeggio of the dominant 7th, which has now taken possession in the new-born splendor of the gods as a substitute for the Rheingold. The watery nymphs appear on the Rainbow-bridge, and refuse to be comforted. The gods cross the bridge, and the Valhalla motive thunders out the Rainbow and Valhalla themes, followed by the rainbow-music, and the curtain falls.

It is obvious from this brief statement that with the exception of the first scene and *Loki's* speech in the second, there is little opportunity for anything vocal melody in this section of the work. All is simple and almost bald recitative, with the accompaniments of the third rounds in exceedingly rich, broad and striking manner, in order that they may be heard to the best advantage. But the scenic effect utilized to relieve the tedium, and the conclusion is very imposing, but in a detached form the music loses much of its significance.

On Sunday next—"The Valley of the Dead."

MISS HATTIA SCHNELL, MISS AMALIA WUEMD, MISS ANTONIA HENNE.

MR. THEODORE J. TOEDT.

(1) "Wotan's Abschied und Feuerzauber."

(2) "Loge's Erzählung."

(3) "Walkyren-Ritt."

MR. THEODORE J. TOEDT.

(4) Chor: Clonen Sehen.

MR. THEODORE J. TOEDT, MISS AMALIA WUEMD, MISS HATTIE SCHNELL, MISS ANTONIA HENNE.

Wotan ..... Mr. Theodore J. Toedt.
Wotan's Wife ..... Miss Amalia Wuemd
Fricka ..... Miss Antonia Henne
Alberich ..... Mr. Oscar Sidus
Loge ..... Mr. Hermann Dietz
Donner ..... Mr. Theo. J. Toedt
Froh ..... Mr. Rummerfeldt

II.—"Die Walküre."

This also opens with an orchestral introduction. It depicts the raging of a storm in somewhat novel fashion—a phrase repeated monotonously by different portions of the scale against the tremolo D, which forms a pedal point no less than sixty bars in length, and is at length relaxed and accompanying in wild, thunder and lightning passages, which finally subside into the quiet with which the wretch Wagner has thrown his Prelude.

The next fragment given is the most charming of the entire series. *Hunding* is sweep wildly up and down, on the chord of the seventh, on G flat, and then, after a tended modulation, of all keys, into the key of E flat, the famous Spring song, with its delicate triplet accompaniment accented in two, and leaping in a manner that love scene ever penned, even by Wagner. The whole scene is one flood of impassioned melody, and for the first time in any of his alternative verse, which, even all too prosaic, rises into real poetry.

The Ride of the Walkyries" forms the introduction to Act III. This is founded on two characteristic themes—the Battle Call, and accompanying melody of the Walkyries, and is in all respects a marvellous conception admirably carried out. It is, however, so far familiar that it calls for no additional remark here.

The Finale, which includes "Wotan's Farewell," and the magic Fire Scene, has also been selected for performance on this occasion.

The motives employed have been previously heard, save the last, which reappears in the next division of the tragedy.

(a) Introduction to act I.
ORCHESTRA.

(b) Siegmund's Love Song.
MR. WILLIAM CANDIDUS.

(c) "The Ride of the Walkyrie."
ORCHESTRA.

(d) Wotan's Farewell, Fire Charm and Magic Fire Scene.
MR. THEODORE J. TOEDT.

III.—"Siegfried."

The finale of the first act is the only fragment culled from "Siegfried." The second opens in a new sword out of the broken pieces of the one that had been thrust into the stem of the ash-tree by *Wotan*, and which, occupied by *Hunding* and *Sieglinde*, and from which it had been forcibly withdrawn by *Siegmund* and subsequently broken in the contest with *Wotan*. *Mime* is terror stricken when he realizes his intention, knowing that he who successfully reproduces the mighty weapon must be "a hero that knows not fear." In the meantime, *Siegfried* has placed its shattered remains in the melting pot, and apostrophizes the blade as he watches the progress of his work.

Mime, however, speedily recovers his equanimity, and mentally hatches a plot whereby the weapon can be utilized for his own benefit. The sword is at length completed, and plunged into the water to cool its heated surface, the act being symbolized by appropriate passages in the orchestra. An attempt is also made to imitate the sound of filing. The music is, however, more sensational than striking.

THE FORGING OF THE SWORD.

Siegfried.....Signor Campanini
Mime.....Mr. Toedt

IV.—"Die Götterdämmerung."

Siegfried's death affords a marvellous instance of Wagner's subtle power of individualization; and yet combining in a grand and impressive whole, a number of melodious fragments expressive of various incidents or emotions. It may be described as a funeral march of most impressive character, abounding in sombre and mysterious utterances that induce a feeling of awe it is impossible to withstand.

The orchestration is throughout full of extraordinary and previously unheard effects of tone color, and is with a master hand.

The great scene of "Brunhilde's Immolation" almost defies analysis, and depends greatly on its dramatic realization for success.

Franz Materna will doubtless render it to absolute perfection, but the mere recital of the music will, it is to be feared, give but a very faint idea of its undeniable grandeur when given on the stage.

(a) Siegfried's Death.
ORCHESTRA.

(b) Siegmund's Love Song.
MR. WILLIAM CANDIDUS.

(c) "The Ride of the Walkyrie."
ORCHESTRA.

(d) Brünhilde's Immolation.
FRAU FRIEDRICH MATERNA.

THIRD EVENING CONCERT.

FRIDAY, MAY 9.

ISRAEL IN EGYPT ..... HANDEL. 1685-1759

"Israel in Egypt," the Sacred master's choral masterpiece, was the fifth work of its class that he wrote, and was first performed at King's Theatre, Haymarket, London, on the 4th of April, 1739. It did not achieve the same measure of success as the "Messiah," "Samson," "Judas Maccabæus," and several others that he wrote subsequently, although as a work of genius it is unrivalled and reaches the grandeur, no less than of marvellous technical skill, it will ever stand as a monument of its composer's genius.

The clearness and beauty of his fugal writing, the simple means he adopts for producing effects of startling dramatic significance, the appropriateness to his choral writing, without seeking adventitious aid from the orchestra, are features never surpassed, perhaps, in this colossal work than in any other he has bequeathed to posterity.

Still, it must be admitted that he has herein made too liberal a use of his marvellous gifts, for the constant accession of eight part choruses (magnificent as they are), unrelieved by any intervening solo or duet, and consisting of choruses in a worrisome effect even in the case of the most enthusiastic admirers of the great master. As a matter of fact, he has provided enough choral material to amply suffice for three oratorios.

In its original form the second part, as we now have it, contained a number of pieces in itself, and as such is a model of all that constitutes a well proportioned work. The first part, dealing with the "plagues," and containing some of the finest writing that ever proceeded from mortal pen, is essentially dramatic in feeling, whereas the other is more or less didactic, and, from a constructive and dramatic point of view, the musical interests is in a manner inverted, thereby producing a lack of that overwhelming interest. The opening and closing choruses in the second part, which are both built on similar thematic foundations, from their impressive grandeur and massive proportions, certainly make amends to some extent, but much of the intermediate material fail to reach the high standard Handel has set up for himself in the first part.

Owing to its partial failure when first presented to the public, the composer, in order to render it more attractive, introduced a number of songs in Italian, and several new concertos on the organ, particularly a new one, to be played by Mr. Handel," as we are told. Failing to contend against the taste of the passing day, very fine music, some of the choruses were afterwards omitted, and additional songs substituted, but with very little alteration—the ultimate work proved an utter failure, and after a fourth attempt it was put on one side, and not heard again for fifteen years. In 1759, when the composer died, the score was still unedited.

In 1760 "at the request of all Handel's works had to suffer even greater ignominy than that of failure. It passed through the hands of unprincipled managers. It was performed in 1760 "at the Royal Theatre, Covent Garden, the choruses entire, and the songs from other works of the late G. F. Handel, Esq." Twelve airs and fourteen recitatives were introduced, the music of which was taken from the Italian operas of Handel and set to English sacred words. It was afterwards performed on several occasions, and sometimes under the management of men who ought to have known better, but never in its original and complete form until the Sacred Harmonic Society took it in hand in March, 1838.

The version used at the Festival is that of the German Handel Society, with G. A. Macfarren's additional accompaniments, which are incorporated the trombone parts discovered by D. Chrysander.

PART THE FIRST.

RECITATIVE.—Mr. Toedt.

Now there arose a new king over Egypt, which knew not Joseph; and he set over them taskmasters, to afflict them with burthens, and they made them serve with rigor

DOUBLE CHORUS.

And the children of Israel sighed by reason of the bondage, and their cry went up unto God. They oppressed them with burthens and made them serve with rigor, and their cry came up unto God.

RECITATIVE.—Mr. Toedt.

Then sent he Moses, His servant, and Aaron, whom He had chosen: these shewed His signs among them, and wonders in the land of Ham. He turned their waters into blood.

CHORUS.

They loathed to drink of the river. He turned their waters into blood.

AIR.—Miss Cary.

Their land brought forth frogs, yea, even in their king's chambers He gave their cattle over to the pestilence; blotches and blains broke forth on man and beast.

DOUBLE CHORUS.

He spake the word, and there came all manner of flies and lice in all their quarters. He spake, and the locusts came without number, and devoured the fruits of the ground.

DOUBLE CHORUS.

He gave them hailstones for rain, fire mingled with the hail ran along upon the ground.

CHORUS.

He sent a thick darkness over the land, even darkness which might be felt.

CHORUS.
He smote all the first born of Egypt, the chief of all their strength.

DOUBLE CHORUS.
But as for His people, He led them forth like sheep. He brought them out with silver and gold; there was not one feeble person among their tribes.

CHORUS.
Egypt was glad when they departed, for the fear of them fell upon them.

DOUBLE CHORUS.
He rebuked the Red Sea, and it was dried up.

DOUBLE CHORUS.
He led them through the deep as through a wilderness.

CHORUS.
But the waters overwhelmed their enemies, there was not one of them left.

DOUBLE CHORUS.
And Israel saw the great work that the Lord did upon the Egyptians and the people feared the Lord.

CHORUS.
And believed the Lord and His servant Moses.

PART THE SECOND.

DOUBLE CHORUS.
Moses and the children of Israel sang a song unto the Lord, and spake, saying:

DOUBLE CHORUS
I will sing unto the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.

DUET.—MDE. OSBORN and MISS SCHELL.
The Lord is my strength and my song; He is become my salvation.

DOUBLE CHORUS.
He is my God, and I will prepare Him a habitation; my father's God, and I will exalt Him.

DUET.—MR. WHITNEY and MR. REMMERTZ.
The Lord is a man of war, Lord is his name; Pharaoh's chariot and his host hath He cast into the sea; his chosen captains also are drowned in the Red Sea.

DOUBLE CHORUS
The depths have covered them; they sank into the bottom as a stone

DOUBLE CHORUS.
Thy right hand, O Lord, is become glorious in power; Thy right hand, O Lord, hath dashed in pieces the enemy.

DOUBLE CHORUS.
And in the greatness of Thine excellency Thou hast overthrown them that rose up against Thee.

DOUBLE CHORUS.
Thou sentest forth Thy wrath, which consumed them as stubble.

CHORUS.
And with the blast of Thy nostrils the waters were gathered together. The floods stood upright as an heap, and the depths were congealed in the heart of the sea.

AIR.—MR. CAMDIDUS.
The enemy said, I will pursue, will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them.

AIR.—MDE. OSBORN.
Thou didst blow with Thy wind, the sea covered them; they sank as lead in the mighty waters.

DOUBLE CHORUS.
Who is like unto Thee, O Lord, among the gods? Who is like Thee, glorious in holiness, fearful in praises, doing wonders? Thou stretch'dst out Thy right hand.

DOUBLE CHORUS.
The earth swallowed them.

DUET.—MDE OSBORN and MR CAMDIDUS.
Thou in Thy mercy hast led forth Thy people whom Thou hast redeemed; Thou hast guided them in Thy strength unto Thy holy habitation.

DOUBLE CHORUS
The people shall hear and be afraid, sorrow shall take hold on them: all the inhabitants of Canaan shall melt away, by the greatness of Thy arm; they shall be as dumb as a stone till Thy people pass over, O Lord, which Thou has purchased.

AIR.—MISS CARY.
Thou shalt bring them in, and plant them in the mountain of Thine inheritance; in the place, O Lord, which Thou hast made for Thee to dwell in; in the sanctuary, O Lord, which Thy hands have established.

DOUBLE CHORUS
The Lord shall reign for ever and ever.

RECITATIVE.—MR. CAMDIDUS.
For the horse of Pharaoh went, in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea.

DOUBLE CHORUS.
The Lord shall reign for ever and ever.

RECITATIVE.—MR. CAMDIDUS.
And Miriam, the prophetess, the sister of Aaron, took a timbrel in her hand, and all the women went out after her with timbrels and with dance, and Miriam answered them.

SOLO (MDE. OSBORN) AND DOUBLE CHORUS
Sing ye to the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.

THIRD AFTERNOON CONCERT.

SATURDAY, May 6.

(ITALIAN PROGRAM.)

SONATA IN D. . . . . A. CORELLI 1653-1714.

Archangelo Corelli was not only the most eminent violinist of his day, but founded a school of composition that marked an era in the history of music. Handel, especially, adopted his style, and almost frequently borrowed his ideas. It was characterized by healthful vigor and breadth of outline, whereas his predecessors had disregarded these essential features in favor of mere contrapuntal skill.

He received instruction in violin playing from one Bassani and pursued his studies in composition with Matteo Simonelli, a singer at the Papal chapel in Rome. His works consist of sonatas for stringed instruments with accompaniment for cembalo, concertos, and chamber music for stringed instruments.

Herr Paul David speaks of his compositions in the following terms:

"All his works are characterized by conciseness and lucidity of thought and form, and by a dignified, almost aristocratic, bearing. The slow movements show genuine pathos as well as grace, bringing out in a striking manner the singing power of the violin. His quick movements are full, on the whole, of equal merit with the adagios—at least, in point of originality of thought and variety of character."

ARIA DI CHIESA . . . . . STRADELLA. 1645-1678.
MISS EMILY WINANT.

The career of this early Italian composer, who also achieved fame as a singer, was of a somewhat romantic character.

On the authority of Dr. Bourdelet, it is stated that a Venetian noble, having commissioned Stradella to compose an opera, on his arrival in Venice placed his affianced bride under the protection of the composer. The natural result of this proceeding can be easily surmised. They became warmly attached, and shortly afterward fled to Rome, whither the enraged Venetian dispatched two bandits with instructions to assassinate them.

The instruments of his vengeance, having ascertained that one of his Oratorios would be given on the next day in the Church of St. Giovanni de Latrano, followed them thither with the intention of stabbing the lovers as they left the church.

The effect of his music, however, softened their hearts, and, instead of fulfilling their mission, they explained to him the nature of their errand. They had come to the city, they said begged him to fly with his fiancee, in order that they might inform their employer the culprits were not to be found. They, consequently, departed secretly for Turin, and were befriended by a sympathizing lady, but they were traced, and Stradella was ultimately stabbed, though not fatally.

On his recovery, he proceeded with the companion of his choice, now his wife, to Genoa, where, the day after entering the city, they were again found murdered in their apartments. The date of the tragic event is variously given, but it was probably about the year 1678.

His music is tuneful, but of little artistic value. Many of the MSS. compositions are in the libraries of Modena, Venice, Paris, London (British Museum), and Oxford (Bodleian Library).

MENUETTO (Stringed orchestra). . . . . BOCCHERINI 1740-1805.

Boccherini, like Corelli, devoted his attention almost exclusively to instrumental compositions for stringed instruments. He was a contemporary of Haydn, whose style he adopted, although he was not by any means a copyist. Being an excellent violoncellist, he wrote extensively for his instrument of his predilection, but is best known as the author of a large collection of quartets and trios for stringed instruments.

During the later portion of his life he was the recipient of an annual pension from Charles IV., and was also granted an annuity by Frederick William II. of Prussia in consideration of a few quartets and symphonies written expressly for Berlin during each year.

The exquisitely delicate and fascinating little menuetto, referred to above, is extracted from a string quartet, but performed on the present occasion by the entire mass of stringed instruments. The quartet referred to was first introduced by M. Pasdeloup in Paris some years since, and his example has been so eagerly followed that the little trifle now occupies a place in almost every conductor's *repertoire*.

ARIA —"Pria che Spenti" ("Il Matrimonio Segreto"). . . . . CIMAROSA. 1749-1798
SIGNOR CARBONARI.

Domenico Cimarosa was a most prolific composer, producing during 28 years of his life not less than seventy-six operas. He was a Neapolitan by birth, and studied at the Conservatorio, in Naples, where the expenses of his education were defrayed by a musical priest, as his parents were unable to do so. He was appointed Chapel Master to Catherine of Russia, to write for the Imperial Court, and in the space of four years composed no less than fifty compositions of varied character. It was in the year 1792, and while he held the post of Chapel Master to the Vienna Conservatoire in Ballet, that his master work, "Il Matrimonio Segreto" was written, and this alone, of all his compositions, has enjoyed universal popularity. Its success was due to its spontaneous, and sequence of death was afterward passed on him, but he was fortunate in escaping the fatal poisoning that he left Naples for ever. He died at Venice, on his way to St. Petersburg, to which latter city he had gone to seek refuge.

The comic opera in question is frequently performed in Europe, and has been successfully given in English at the Crystal Palace, Alexandra Palace and elsewhere in the British metropolis.

His compositions are distinguished by their piquant conciseness and elegant melodious imagery. His operas are full of ideas, and his orchestration is carried on with extraordinary impulse and poetic feeling. The "Pria che spenti" is an excellent specimen of his best style.

"LES DEUX JOURNEES" . . . . . CHERUBINI. 1760-1842
Conductor, E. Beatrice Pinaki, "Il Ciel!" (Act I.)

Constance.	Mrs. Osgood
Marcellina.	Miss Cary
Count Armand.	Mr. Candidus
Mikeli.	Mr. Remmertz
Daniel.	Mr. Bennetts
Antonio.	Mr. Toedt.

Antonio.
O heaven! whom do I now behold!
'Tis he, there's no denying.

Mikeli.
'Tis whom? How now, explain!

Antonio.
He of whom you've been told,
That saved my life's love from wait dying.

Marcellina, Mikeli and Daniel.
What! he who did that goodness show?

Antonio.
Yes, yes, 'tis he: the face I know.

Mikeli.
With gladness I feel suffocating.

Daniel.
Why thus disturbed? What's that he's stating?

Antonio
(to Armand).
See one whose grateful heart joy warms
That barqued who in your arms,
At Berne, 'twas she saved you.
You see oh when cold and shivering,

Armand.
Can this be true?
Fair young Antonio you?
More , Ani., Mik. and Daniel.
The same!

Constance and Armand.
How! he Antonio by all known,
The generous water-carrier's son!

The Others.
The same; Antonio by all known,
The humble water-carrier's son.

All.
Praised be heaven, such kindness
Is to our prayers due strende!
How sweet the benefits it sends

Marcellina.
No one could greater joy to know.
Ha.

Antonio to Armand.
What joy to see you thus
Restored to life and liberty.

Mikeli.
Yes, yes, he told in that bed!

Mikeli.
Of course, of course, the secret now yea gather.

Daniel.
Without the aid of thy good, gentle wife.
With thy dear wife I soon to death had been led
But for her life.

Mikeli.
So far, good, but there's something more to be remaining:
Do not forget, they're not safe yet.

More., Ant and Dan.
Do not forget, they're not safe yet.

Mikeli.
Children, dear, your aid I am obtaining.

More., Ant and Ani.
Say what is there to do remaining?

Mikeli.
Give to me the new passport with a
which I have return
Here's all that you require:
Two days can this be learn—
The names, surname, age too, and
dwelling.
And then you shall as only more
With my dear ones depart from here.

Marcellina.
What's this father? What is your meaning?

Mikeli.
To the wedding you cannot go.

Marcellina.
But I don't choose, sir, here remaining.

Mikeli.
'Tis my will, it shall be so.

Marcellina.
This is too bad, all will allow
Mikeli
Now, then, will you your nonsense
smother?

Marcellina.
If I don't see the wedding of my
brother,
Consent you'll see I'll never be.

Armand and Constance.
Mikeli, now, don't angry be
Mikeli.
To calm thy heart say this:
Who smile on you, Marcellina, now do I
save in return.

Marcellina.
I can this benefactor save?

Mikeli.
To calm thy heart say this
I and my father will pay it in turn

Marcellina.
Can my father pay for you cure?

Until a comparatively recent date, Cherubini was considered by many simply as a theoretical musician, whose renowned work on Counterpoint and Fugue rivalled that of Albrechtsberger, its predecessor. But it is now universally admitted that he deserved far higher and more substantial fame, his instrumental and choral works constituting genius of the highest order. Indeed, his magnificent Mass in D minor, and two Requiem Masses, especially that for male voices, amongst his church compositions, and "Medea" and "Les deux Journees," amongst his operas, may be quoted as really remarkable instances of creative ability. They will live as long as music endures.

He was a friend of Beethoven, and Mendelssohn—who was also a friend of the former—entertained a profound love of, if by his father, in order to obtain Cherubini's opinion as to his son's future career. Cherubini's opinion was unfavorable, but as a man and an artist. He commenced his studies at the tender age of 6, and seven years later, he was exalted by the liberality of the future Emperor, Leopold III., to complete his musical education under Sarti, a well-known Italian composer of the day, and at Kapellmeister Cartellieri, and subsequently accepted a similar position in Venice.

In his works he never lowered Sarti, and his art by pandering to public taste; they were always cast in classic shape and developed in artistic fashion. His opera "Les Deux Journees" founded on an incident in the life of Count Armand Gouffier, Duke of Roche Fort, and his wife Pauline, who escaped from the clutches of Cardinal Mazarin by the aid of a water-carrier and his son, is highly esteemed in Germany, where it is given in the German language. The Finale to the first act, included in the festival program, is one of its most effective numbers.

LA VESTALE. . . . . SPONTINI. 1774-1851.

(a) Overture	
Scenes From Act II.	
Julia.	Madame Cromer
Grand Vestal.	Miss Cary
Licinius.	Signor Carbonari

SCENE I.

(Interior of the temple of Vesta, in a circular form. On a large altar of marble is the sacred fire of the esternity; the sacred fire is kept. A vault leads to the altar.)

Grand Vestal.
(Giving to Julia the golden branch with which she is to stir the fire. Julia approaches the altar and with)

Julia.
What! I, place within thy power
The fire this night the sole depositary!
Of Heaven's high favor, and of Rome's proud fate.
The solemn moment and august
Within the precincts of a woman
tal guide
Even the unfaithful sigh they will avenge.
And hear in mind that they can read your wishes.

Grand Vestal.
Julia (aloud).
(In an undertone of the most pro found thought she kneels on the steps of the altar, whereon she lies for a moment prostrate.)
Thus a heinous crime I will here fan illess.
All powerful goddess, hear my prayer
That this thy Vestal now may share
And feel thy grace if never more!
Then quench the dreadful flame I bear
That e'er my failing spirits spread.
To my then dear last the power
To soothe the grief that clouds my dying head.

Julia.
She rises up, ascends to the altar, and with)
She sacrilegious hand of mine
Has dared pollute this sacred shrine.
I feel it chills I see
The fatal flame around me play,
They they immortal is
Its glories as by decay.
You Vesta scorns and drives me hence away.

Julia.
She pens the stage like one dis tracted.
Love, then will I obey:
But whither shall I flee?
Where shall I hide me?
And mad remorse seizes me!
What power invincible compels
To rack my heart and soul with fears!
Hold! e'er me dwells the thunder's roar!
And Jove's dark regions yawn before me.
Lightning seems to rend the air
Heaven's wrath to pour
To me him, hear him, speak to him; but terror
Has frozen up what bids me
Despair and love already seal my doom.
Oh, yet awhile remain
Your vengeance, heavenly powers.
That love may once again,
Where only scenes loom,
Awaken joy's bright flowers.
Turn tangled scath shall wreak

Spontini entered the Conservatorio Pieta dei Turchini, at Naples, as a pupil when seventeen years of age, and by

Constance and Armand.
In mid the cause of her grief inan.

Antonio.
Yes, he who saved me, save in return.

Mikeli
Your father's joy you thus will turn,

Marcellina
'Tis well; without me thou depart.

Constance and Armand
Kind, gentle sir, how good her heart!

Ant., Mik., Mar. and Ani.
Full well I know your gentle heart.

All.
Fraised be heaven, such kindness showing.
It to our prayers thus attends!
How sweet the benefit it sends,
No pleasure equal joy we
knowing!

progress was so rapid that he was invited to compose an air opera to be produced in Rome. In order to accept the tempting offer he left the establishment in open defiance of all rules of discipline. The opera was composed, produced and proved successful. Some years after he settled in Paris, but on receiving at the hands of Frederick William II. of Prussia the appointment of Court Musical Director, he removed to Berlin. Here he remained for twenty years, but was ultimately compelled to resign the active duties of his office in consequence of a quarrel with the General Intendant, although he still received his salary. He returned to Paris in 1841, but owing to an attack of deafness some six years later he was forced to relinquish the hope of hearing it, but was almost immediately seized with illness which terminated fatally. "La Vestale," the product of the year 1807, is certainly his best work. The plot is historical, and deals with the immolation of the Vestal Virgin Gergia, in accordance with a law of Numa Pompilius, for having introduced her lover within the Temple of Vesta. The denouement is, however, changed in the libretto, the unconscious maid blinding the sacred fire on the altar, which is construed into a token of forgiveness, and the vestal is ransomed from the tomb in which she is sentenced to be immured alive at the eventful moment in which she prepares to enter its gloomy depths.

INTERMISSION

"GUGLIELMO TELL," ROSSINI

Overture	Al Tempio
Arr. Chorus, Mr. Kennedy and Mr. Sweet	
Air	And from his eyes the fatal band
When the first of the heave freely	Fell
Is flowing,	*Arnold*
When the morn is purkled,	Oh, can it be true?
Thy recreant vassal will the tyrant	*Walter*
Fly?	I saw the deed done
For Gessler's life thou will seek	I saw the unhappy old man expire
Arnold	*Arnold*
To the rising my home doth soon	Without!
meet me,	Wist-shall I do? Oh!
Valor and love my heart divide;	*Walter*
To arms the hope of glory invites	Do thy duty
me,	*Arnold*
For victory my heart now pant-	Would you have me die?
ing.	*Walter.*
An equal war by Gessler has been	No, then must live
declared	*Arnold*
Against the life he loves more	On me all of us he blood for vengeance calls
Than life itself.	From their more than all demands
Walter	it.
My son!	*Arnold*
What mystic joy!	Without!
He as old man put to death:—Oh,	Ah! reveals the burst of pas-
my son!	sion
My son!	Thy dreadful hand to calm our
He expired while weeping for you	reader
Arnold	*Arnold*
Name him.	And revenge from that have
Walter	Oh, the cruel and fatally murdered
Name him.	father.
Arnold	*Arnold*
Without	Without!
If he speak, and her tears with grief	Why should we delay?
will break.	*Walter*
Arnold.	The sight.
'Twas my father!	Can dreams kindly be seen g.
Walter	Her shades should not be opposed.
Unhappy man!	Our noble friends cautiously up
He was the victim,	Germans
He was put to death	Vengeance for thy wrongs is
By the hand of the traitor.	mine
Arnold	The tyrant's life is forfeit to my
Ah! what do I hear. What un-	scythe
speakable misfortune!	Into prayers and words converted,
His life the tyrant suddenly had	to water hope the attempt to
taken	make
And yet my solace in my sad-	Vowing to conquer or to die
ness	*Tutti*
Aim! my father his son's sad mas-	Ah!
sacre	May glory our hearts with courage
While I, Helvin, was even	fill
Hastening	Our cause prompts Heaven will
Heaven! once again shall I behold	bless
him	The shade of your father our souls
Without!	will meet
Where I, Helvin, was even	Vengeance it cries for and no
Hastening	lamentation
The rescue which his power now	Although departed, he doth seem
secretes	to say,
The shackles of his mad love hath	Happy the destiny hath be-
broken	fallen
Where,	His remains a martyr's tomb shall
(Grief to distress hath driven	be
him)	Of virtue such as his the fit recom-
	pense!

"Guillaume Tell," although written in 1829, was the last of the thirty-eight operatic works Rossini bequeathed to the world. It is admittedly his best work, and not only realized the fact more earnestly than the composer, in proof of which he created every effort in his power to make it his forte pen. It was ill-naturedly suggested at the time that he was jealous of Meyerbeer, and rewarded the attention bestowed on him by the public; but it is more probable that his own statement—"one more success would not add to my fame, and a failure could only lessen it"—affords the true explanation.

An English critic aptly describes the nature of the work in the following brief sentence: "In his Paris opera, and especially in 'Guillaume Tell,' the influence of French taste makes itself strongly felt, and there is a clearness, a charm, a delicacy in small details, a sense of proportion and of unity, a breadth of style, an attention to the necessities of the stage, and a dignity which runs this epoch of his career far higher than either of the others."

DUO "Ah! Leonora." "La Favorita").	Donizetti 1797-1848
Mr. Carl and Signor Campobello.	

The King—Ah! Leonora! wild sorrow thee see to bend thy brow?
Leonora—Ah, then, it is happy, because I in of thy sake?
My heart thee knows to
Warm from the roof of my accursed
I was a child then, by false vows drawn d,
Finally I from it, on thy heart
I to thy spouse, should thy fortunes have shared.
The King—Ah! Leonora!
Leonora—Affliction, bring it not deeper
Doom'd on my father dishonor to bring:
Lonely and weeping, he all our misguided,
Hid in those bowers dwells the love of a king.
The King—Here, and those bowers, a paradise only page beguiling,
Joy holds her court, where blooms full many a flower
Fresh'ning the air with perfume, and ever smiling,
Why on thy brow do clouds dare darkly rest sadness?
Leonora—Here, and those bowers, a paradise my enfolding,
Cure for discomfort, for Nature vow with art;
Yet Heaven above, my mortal grief beholding,
Sees the by-gone, while future recks thy heart.
The King—Say, I wisdom me bestowing thee wise bids thee cherish?
Leonora—Ah! Leonora, fatal name, that I from
Far from thy splendor, great sir only to speak.
The King—Nay, unto the world my love will I show,
Soon shall thine measure how deep the love I cherish
Leonora—To such with a monarch! No, no! My fate too well I know
Now to this heart the love, warm, glowing,
O'er all my being a spell is throwing.

Vainly glows, as hid from sight,
Burns in the truth the regnite light.
The King—Now in this heart the love, warm, glowing,
Vainly glows, as hid from sight,
The love in that heart was no more bright.
Yet all to her seems wrapp'd in night.

Donizetti is the composer of nearly sixty operas, many of which enjoyed a vast amount of popularity in their day, but are not highly esteemed by those who do not care for highly-wrought dramatic effect. He belongs to the lighter school of composers, and his operas, notably "L'Elisir d'Amore," "Lucrezia," "La Favorita," and "La Fille du Regiment," are sparkling melody, vocal brilliancy, of there kind, in every way excellent. His orchestration is, however, rather unsatisfying. He was a pupil of Zingarelli, the director of the Naples Conservatorio, and on the death of his master succeeded him in that position.

During the closing years of his life his intellect became impaired, and a species of insanity supervened, shortly after which—on April 8, 1848—he expired.

RONDO, "Ah! non giunge," ("La Sonnambula").	Bellini. 1802-1835
Ah! recall not one earthly sorrow	
With the blisses of love, o'erpaid us—	
An ethereal it was that bound me,	
Ah! embrace me, my heart delighted	
In one hope, now in the future	
Bond in bond while in death we wander	
We will find our home of love.	

Vincenzo Bellini was essentially a melodist, and in this respect outrivalled all the composers of the pure Italian School of lyrical composers.

He was also a pupil of the Naples Conservatorio during the administration of Zingarelli, and produced his maiden opera while still under that master.

It proved a success, and henceforward his career was assured. His purely melodic style gained for him hosts of admirers, but the critics were not to be moved by demand—something of more solid construction, and Bellini's operas have lost much of their former attractiveness in consequence. "La Sonnambula" has been selected by some of the greatest artists the stage has ever known on the occasion of their respective *debuts*, and from the opportunities it affords of exhibiting vocal excellence, it is still one of the most popular works in the repertoire of almost every prima donna.

ROMANZA, "Ernie" ("Un Ballo in Maschera").	G. Verdi. 1813
Mr. Campobello.	
And wrestled then thou have sullied a soul so pure,	
In whose every thought my image	
Then betray me? In whose love I so secured.	
Ah! no, no, no, no, no, no, no,	
Thy heart to me it cannot be recognized	
'Tis to scorn or thy friendship I possess,	
Or the pangs of a love by thy murdered	
father.	
Arnold	
Without!	
Why should we delay?	
Walter	
The sight.	
Can dreams kindly be seen g.	
Her shades should not be opposed.	
Our noble friends cautiously up	
Our German	
Vengeance for thy wrongs is	
mine	
The tyrant's life is forfeit to my	
scythe	
Into prayers and words converted,	
to water hope the attempt to	
make	
Vowing to conquer or to die	
Tutti	
Ah!	
May glory our hearts with courage	
fill	
Our cause prompts Heaven will	
bless	
The shade of your father our souls	
will meet	
Vengeance it cries for and no	
lamentation	
Although departed, he doth seem	
to say,	
Happy the destiny hath be-	
fallen	
His remains a martyr's tomb shall	
be	
Of virtue such as his the fit recom-	
pense!	

OVERTURE, "Rose Leaf" Berend. 1878

The author of this effective overture first "won his spurs" as a violin virtuoso, in which capacity he travelled extensively in Europe, with gratifying results. He afterward established himself in Florence, and founded a society for the practice of instrumental music. He next became a professor in the Conservatorium in Milan, and last year removed to Berlin, having been appointed director of the Music School founded by Rossini (and its maintenance provided for in his will), a position which the author of "Guillaume Tell" first saw the light.

FOURTH EVENING CONCERT.

SATURDAY, MAY 6.

A SYMPHONY TO DANTE'S "DIVINA COMMEDIA" . . . P. LISZT

There is an artificial pretentiousness about this work that is not relished for by the classic mind. Borgard of "form," and every recognized principle of classical art as exemplified in symphonic works are the ruling characteristics of this example of Liszt's work.

Incoherent verbosity is so unsatisfactory a feature in music as in literature, and but too often is employed to conceal the absence of inventive power.

These remarks apply with singular pertinence to this wild and eccentric composition that is presented to the world by its author as the musical embodiment of the ideas so grandly expressed in Dante's poem.

The writer of the official "notes" claims that music of this character is more expressive and emotional than that wherein melody and intelligible development of the subject matter employed are the leading features.

Music has a language of its own—and an exquisite language it is—but it is not intended directly to our inmost thoughts and feelings than any other. It requires no explanatory chart in order to prevent gross misconception of the character of the composition and the intention of the composer." Music that is so obtuse as to require such adventitious aid to comprehension is undeserving of the name. But the question cannot be argued here, and therefore a brief indication of Liszt's "intention" is perhaps all that the occasion warrants.

The extraordinary and uncouth matter contained in the opening bars are intended to prepare the mind for the contemplation and the horrors of Hades, and this preamble is followed by a *fugue* on the prominence, which is the musical translation of the appalling line, "Per me si va nella citta dolente," the trumpets immediately replying in a monotonous series of repeated notes, which are used to express the curse:

"Lasciate ogni speranza
Voi ch'entrate."

There is a dignity and impressiveness that far that cannot be questioned, but the babel of sounds that succeed defy analysis or comprehension.

Bewildering flights of chromatic passages, combined with every conceivable device that is calculated to render "confusion worse confounded," are not the outpourings of genius, but suggest the absence of definite purpose. It might be assumed that the composer had set himself the double his canvas with patches of color at random, in work by of comparison with another who commences with a definite purpose, and produces a carefully considered work of art, that charms by its perfection of detail and its exquisite coloring.

A restitative given out by the bass clarinet introduces a dislocated melody, which, in duet form, is used for the purpose of enunciating the contending words exchanged by the unhappy lovers. This is followed by an Andante amoroso in 7-4 time, which is more and more than some semblance of musical expression.

Purgatory is represented chiefly by intervals of silence, but the material employed in the intervening portions of the movement, suggests nothing to the imaginative mind, and the oddly constructed fugue which is designed to express "resignation and suffering, earnest self-accusation and unspeakable melancholy" is a tedious and ineffective effort. A chorale like subject that has already been used, reappears by degrees, in the midst of fragmentary phrases, that seem to hover around, until "the gloom is dispersed," and the portals of Paradise are seen. The commencement of the "Magnificat" of the Romish Church, as a soprano solo, is faintly heard, amid a shower of harp arpeggio, the chorus allow words joining on its delivery, and eventually the composition closes with the expression of "serene bliss, which speaks in the magnified into the celestial ecstacy, which breaks out into Hallelujahs and Hosannas," whatever that may mean.

SCENA. "Taglieh ellen wir in Flege" (Der Damon. Act I.	
Scene 2).	A. Rubinstein. 1829
Madame Etelka Gerster.	

The modern romantic school has a worthy advocate in Anton Rubinstein, and one of his more important orchestral works—and we have already seen worthy of the Fatherland—is Le-zt's rhapsodical effusion. Indeed, this oversight is the one solitary exception to an otherwise perfect selection of program material.

To make matters worse, the excerpt from Rubinstein's opera is given in a garbled form, the chorus, which is an essential feature in the Scena, being eliminated.

"LA PRISE DE TROIE" (Act. II.).	Hector Berlioz 1803-1869

The opera, of which the Second Act is selected for performance on the festival was, as reality, intended by Berlioz to constitute a species of prologue to his more important work in five Acts, entitled, "Les Troyens," which was produced in Paris in 1863, with indifferent success. The one-sided prologue has never had a stage representation, but has been given in concert form on several occasions. The portion under notice deals with the introduction of the wooden horse within the gates, and the consequent revelry.

The music is in Berlioz's best vein, and exhibits his peculiar style to the best advantage.

A detailed analysis of the music will appear in the next issue of the paper.

CHORUS (Die Meistersinger, Act III.).	Wagner.
Awake, awake, the dawning day is near,	
Awake, awake, the night is fled,	
A happy, joyful nightingale,	
her glad song rings through hill and vale.	
The night has fled,	
The day comes from out the east,	
The night has fled,	
Where thou in the midst of light.	
Hail! Hail! Nuremberg's noble Sachs!	
Rise! German masters!	
May all good spirits reward them	
Help them to work with head and heart;	
They may depart	
Our Roman Emperor, of right divine,	
Shall bless their labors,	
Hail, hail, German art.	
Hail! Sachs! Brave and noble Sachs!	

This brilliant and sonorous chorus forms a fitting conclusion to the musical "feast of good things." It is perhaps the most effective number in the only humorous opera its composer ever penned.

NOTICE.

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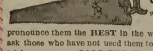

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Der Menonit

A Drama in four Acts, by Ernst von Wildenbruch.

Action supposed to take place in a village near the city of Danzig. Time 1809, during the occupation of Danzig by the French.

Waldemar, elder of the Menonites has a daughter "**Marie**" and a foster-son "**Rheinhold,**" about 20 years of age. "**Mathias,**" the teacher of the order of the Menouites, asks the hand of **Marie** in marriage and is accepted by Waldemar. At first Marie objects but is overruled by her love for her father and finally pledges her word.

"**Rheinhold,**" who is supposed to have been away from home, traveling, returns. He falls in love with Marie and asks her to marry him. His affection is returned, but Marie tells him that her hand has been promised to Mathias. Rheinhold is greatly chagrined; the lovers however pant with affection, and retain hopes for the future.

A French officer brings the information that "von Schill" (a German patriot) is issuing orders for an uprising and that any man or woman, found in possession of such an order, will be taken to Danzig and publicly shot. The officer, seeing "Marie," makes improper proposals to her; he is reprimanded by Rheinhold, whom he at once challenges to a duel. Rheinhold accepts the challenge, although it is the first order of the Menonites not to carry firearms or to spill human blood. Mathias, who has overheard the quarrel, informs the congregation that Rheinhold is false to the vows of the order. Rheinhold is at once summoned into their midst and detained until the hour for the duel has passed. A shepherd boy rushes in, calling out that Rheinhold has been declared a coward by his adversary. Rheinhold faints with rage and disappointment.

Rheinhold is heartsick over his position and in desparation he accepts from "Hennecken" (a peasant) one of Schill's order for the uprising. Shortly afterwards he confides all to Marie, who secures the order from him, promising to meet him with Hennecken herself. Mathias overhears this conversation; when Marie is alone he tells her, that if she does not marry him at once he will disclose the whole plot. Marie spurns and defies him. Mathias at once notifies the French, advices them to come and to surprise the traitors, and gives also similar instructions to the Menonites. The Menonites bring Rheinhold to Waldemar's house and lie in wait for Hennecken. Waldemar keeps watch outside of his house to prevent Rheinhold's escape. Marie appears, bringing her father's sleeping potion, which however she has had purposely made stronger than usual. Waldemar drinks of it and is soon fast asleep.

Marie secures the key of the house, leads Rheinhold into the garden and implores him to escape. He refuses to do so, until he has secured the pistol, which was taken from him. Mathias enters the garden and seeing Rheinhold, springs upon him, but is shot down by Rheinhold. At this moment the French appear to investigate the cause of the shooting.

The Menonites seeing Mathias lying in a dying condition on the ground, accuse Rheinhold of being false to the vow, a murderer, and having carried an order of "Schill."

Rheinhold admits all and when he is about to take the order from his pocket, Mathias raises himself from the ground and points to "Marie," thus indicating that she is in possession of the document. Marie produces the paper and at the moment the French soldiers are about to seize her, she falls dead at Rheinhold's feet.

Rheinhold is seized to be shot, when he recognizes the French officer who once called him a coward.

The following dialogue closes the drama:

RHEINHOLD:

— — — — — — Captain, upon this note
You wrote to me and called me a coward,
Grant me a favor now.

CAPTAIN:

Speak.

RHEINHOLD:

By morn,
When on the sands at Danzig I shall kneel,
Be there thyself to give the order: "Fire!"
And wilt thou not, then look upon my end.
Thou shalt confess to me, that thou hast erred!
That not a coward kneeleth on the sands;
There thou shalt see, how German heroes die.

Special Cabel-Depesche an die „New Yorker Staatszeitung":

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in

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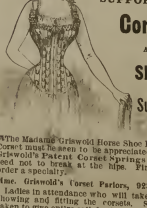

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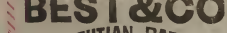

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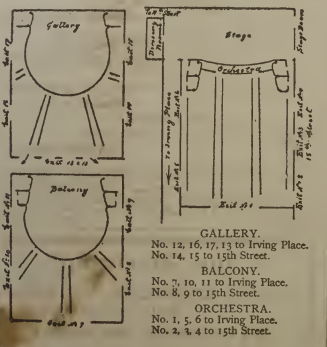
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Programm

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Josef Kainz in Ernst von Wildenbruch's Meisterwerk, Repertoire-Stück des k. k. Burgtheaters in Wien und des Schauspielhauses in Berlin.

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Maria, seine Tochter ..... Frl. Wolf
Reinhold, sein Pflegesohn, ... * * *
Mathias ..... } Mitglieder der Menoniten-Gemeinde .... Herr Ludwig
Justus ..... } ..... Herr Walter
Joseph ..... } .... Herr Morway
Hieronymus ..... } .. Herr Sinnhold

PROGRAMME CONTINUED ON NEXT PAGE.

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Synopsis of „Der Menonit" Page 10.

CONTINUED.

Tissot, } Hauptleute d. franz. .....Herr Dittrichstein
Despreaux } Garnison in Danzig .....Herr Weigel
Hennecker, ein Westfälischer Bauer.....Herr Kirch
Ein Knabe.....Frl. Eberts

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Zeit: 1809, während der Besetzung Danzig's durch die Franzosen.

* * * **Reinhold**.....Herr Josef Kainz.

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Synopsis of „DER MENONIT" Page 10.

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MUSIK-PROGRAMM.

NAHAN FRANKO, Capellmeister

1. Jubel-Ouverture.....Carl Maria v. Weber
2. Aufforderung zum Tanz.....Carl Maria v. Weber
3. a) Serenade.....M. Moszkowski
   b) Minuet.....Jos. Haydn
4. Türkischer Marsch.....L. v. Beethoven

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REPERTOIRE ON PAGE 13.

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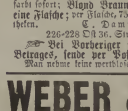
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REUB YANK, nobody's child.....B. BEDELL
JULIANE, a curiosity.....Miss JESSIE HATCHER
ANGELE, up to date.....Miss ANNIE CARTER
KATE.....} Chameleons, {.....Miss ALICE BRIGHAM
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Alfred Grant.....Assistant Stage Manager
Wm. H. Way.....Musical Director

ORCHESTRA PROGRAMME.

A. W. HOFFMAN.....Musical Director.

Overture—"Vinets".....Eisenberg
Medley—"Sunset".....Fahrbach
Dance—"La Rotella".....Lowenthal
March—"Alliance".....Lindheim

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ACT II.—Room in the House of Count de Morcerf. SCENE 2—The Prison of the Chateau d'If. The Treasure of Monte Cristo. Escape of Edmund Dantes. The World is Mine.

ACT III.—The Roadside Inn. The First Blow of Vengeance. One.

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"Lyawood," and undoubted success at the Union Square Theatre.

The scene of the play is laid in Kentucky in the time of the war. The event from which the plot is developed is a quarrel and resulting in a scuffle between a Federal captain and a Confederate colonel, in the course of which the latter is fatally stabbed by the lieutenant-colonel of his own regiment. The Union officer is suspected of the crime and indeed, fears himself that in a moment of uncontrollable frenzy he may have committed the deed. He confesses his supposed guilt to his betrothed, the sister to the murdered man, and is decoyed by her into a trap, where his life is about to be forfeited At the critical moment the truth is, of course, revealed by an unsuspected witness. Mr. Tillotson's play is not without considerable dramatic fire and with strong situations, and a drama of more than average merit. Miss Maude Granger as *Lucille Carlyele* was heartily and deservedly applauded.—*N. Y. Herald.*

☞ "Lyawood," at Niblo's on Monday, December 1st.

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The latest success is a small Grand—5 feet 1 inch long—which has no "cost-a-penny" finish among those best able to pronounce judgment. The case model is novel in design, entirely original in scale, and excels the approval of those seeking to own a grand piano. Yet, as the name hints, fact is, that this instrument has the power of the usual grand piano; the action is the same as that of a concert grand, prompt and velvety, and is in every respect just what is desired by experienced and able players.

The touch has that elastic and pleasing quality so anxiously sought by artists and dilletanti. Taken all in all—style, design, scale, tone and touch—this piano is undoubtedly a great step in advance in the construction of pianos in recent times, and will after examination by musicians, create as it has among those who have heard it, a veritable furore.

Formerly the square piano was generally used, notwithstanding it was always cumbersome and inconvenient, as compared with the more elegant upright piano. Undoubtedly this was because the former was best as a musical instrument. Improvements in the Upright Piano have latterly given it the preference. The new recently made by the MASON & HAMLIN Company is likely to give the upright still more acceptance. By an ingenious arrangement, they fasten the strings of the piano directly to the iron plate, dispensing with any intervention of wood. The result is more perfect vibration of the strings, producing more pure, refined musical tones, and much greater durability. Including freedom from liability to get so easily out of tune.—*Boston Journal.*

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"MONTE CRISTO"—THIS WEEK.

An excellent performance of "Monte Cristo" was given by John Stetson's Company. From Dumas' romantic novel the dramatist has made a play that is full of interest and holds the attention from beginning to end. It abounds in situations of the most exciting nature which are the result of an easy train of events. It is a series of pleasing pictures that leave a most pleasant impression, and as a specimen of careful acting and elaborate mounting it cannot but be remembered as one of the leading events of the season. Mr. James O'Neill was an excellent *Edmund Dantes.* From the light-hearted sailor, filled with joy at his promotion and his approaching marriage, he changes to the gloomy misanthrope, with heart and soul bent on vengeance, and he does it so well that never for an instant is the sympathy of his audience diverted from him. Mr. O'Neill has an attractive presence, a resonant voice, and complete control of himself. He resists the temptation the part offers for over-acting, and gives a smooth and well-balanced impersonation. The scenery is of the most elaborate description and several acts were literally applauded. The audience was loudly appreciative, and the principal artists were called before the curtain repeatedly.—*Baltimore Day,* October 14.

"LYNWOOD."

"Lynwood" is one of the best plays ever written by an American author and one of the strongest produced in this city in years. It relates an interesting and forcible story in a forcible and dramatic manner. The attention of the audience is held from beginning to end, and the play is nightly received with much enthusiasm. The acting is good from first to last, and Miss Maude Granger was greeted with much applause and frequent calls before the curtain at each performance. The scenery is new and handsome, and the entire production a creditable one. "Lynwood" is a great success and will be continued for several weeks.—*News,* Sept. 14.

"LYNWOOD" will be produced at NIBLO'S GARDEN with a most powerful cast, including Miss Maude Granger, on Monday, December 1st.

A rapid round of Stars and Combinations will follow the above, all at popular prices.

THE "7 RAVENS" EN TOUR."

The [illegible] spectacle of the "7 Ravens" has just started on a tour of the principal cities of the South States and Canada under the management of Mr. Chas. A. Mendum. The play will be presented in the same brilliant manner which marked its deservedly great success at Niblo's. The "7 Ravens" will be produced in Providence, R. I., during Thanks giving week.

INTERIOR DECORATION.

Home Journal, Sept. 1884.

The rapid improvement in interior decoration results largely from the system now in vogue of placing the treatment of important orders entirely in the hands of artists especially trained in this department, many of the more wealthy giving them carte blanche in the matter. Some of the most elegant and tasteful designs that have recently attracted our notice were shown at the house of CHAS. ESTEN, 60 West 14th Street, N. Y., which presents an almost endless variety of rich and beautiful UPHOLSTERY GOODS, LACE CURTAINS, PORTIERES, PAPER HANGINGS, SHADES, &c. Mr. Esten has for twelve years been especially engaged in furnishing this class of goods for "the trade," and has during that period originated and introduced several of the now prevailing styles of interior decoration. The fact that several of the leading carpet and furniture houses have been placing their orders in his hands for execution, has confirmed his reputation for good taste and skill in the department of house decoration. To those now engaged in refurnishing, we say that the establishment at 60 West 14th Street is worth visiting.

NOTICE.—On account of the recent FIRE on premises some special bargains are to be obtained.

MISS FANNY DAVENPORT will appear this season at Niblo's Garden in her powerful acting of "Fedora."

NOTE.—If you want Shirts, Collars, Cuffs, Neckwear, Gloves, Jewelry, Suspenders, Underwear, Hosiery, Umbrellas, Canes, Hats, Traveling Bags, or Steamer Rugs, you can find them in great variety at KERP'S. See other page. KERP MANUFACTURING CO., Broadway and Bleecker St.

The "7 Ravens" from Niblo's Garden, is now in the hands of manager CHAS. A. Mendum, he having secured the piece from Poole & Gilmore for a term of years. Mr. Mendum, by the way, is also manager for Mrs. Langtry.

The "Patrol of the Continentals," by A. W. Hoffman, is one of the attractive *Entre Acts* pieces played this week. Mr. Hoffman is the composer of most of the "7 Ravens" music.

A splendid opportunity to purchase Sealskin and Otter Sacques and Dolmans, Fur and Silk-lined Wraps, direct from a reliable manufacturer, is now offered by C. C. SHAYNE, 103 Prince Street, (near Broadway) New York. Mr. SHAYNE has the reputation of manufacturing the Leading Styles in reliable and elegant Furs, and is now selling at retail at regular wholesale prices. A word to the wise, etc. Ladies are taking advantage of this splendid chance, and Mr. SHAYNE'S store is crowded with purchasers.—*N. Y. Tribune.*

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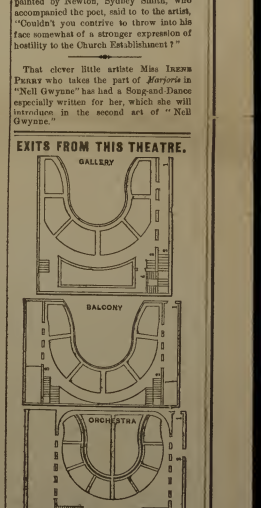
When Moore was getting his portrait painted by Newton, Sydney Smith, who accompanied the poet, said to to the artist, "Couldn't you contrive to throw into his face somewhat of a stronger expression of hostility to the Church Establishment?"

That clever little artiste Miss IRENE PERRY who takes the part of *Harjorie* in "Nell Gwynne" has had a Song-and-Dance especially written for her, which she will introduce in the second act of "Nell Gwynne."

EXITS FROM THIS THEATRE.



Exits Nos. 1, 2, 3—lead to Crosby Street.
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Mr. JOHN STETSON,
Presenting Chas. Fechter's version of Dumas' Great Play,
MONTE CRISTO
WITH THE FOLLOWING BRILLIANT CAST —

EDMUND DANTES and COUNT de MONTE CRISTO } - Mr. JAMES O'NEILL

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CADEROUSSE.....Mr. J. W. SHANNON
ALBERT DE MORCERF.....Mr. S. MILLER KENT
VILLEFORT.....Mr. H. B. BRADLEY
FERNANDE.....Mr. J. V. MELTON
DANGLARS.....Mr. JAMES TAYLOR
ABBE FARIA.....Mr. W. JONES
M. MOREL.....Mr. W. H. WALLIS
OLD DANTES.....Mr. ARTHUR CLAIR
BERGADIER.....Mr. C. A. RHOADES
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GOVERNOR OF PRISON.....Mr. E. PELHAM
COMMISSIONER OF POLICE.....Mr. CLARK
he GAOLER.....Mr. G. MUELLER
3d GAOLER.....Mr. WILLIAMS
SENTINEL.....Mr. DAVELIN
SERVANT.....Mr. R. SLATER
FISHERMAN.....Mr. WHITE
MERCEDES.....EUGENIE BLAIR
CARCONTE.....ANNIE BOUDINOT
MDE. DANGLERS.....LIZZIE GOODE
FISHERWOMAN.....MARIE FLOYD
Catalons, Gendarmes, Fisherwomen &c., &c.

—ACTION OF THE PLAY.—

ACT—I.—The Port of Marseilles. The Conspiracy. Scene 2—Villefort's Cabinet. Scene 3—The Reserve Inn. Edmund Dantes' Wedding Day. The Fete Interrupted. Arrest of Edmund Dantes.
(A lapse of eighteen years between first and second acts.)
ACT II.—Room in the House of Count de Morcerf. Scene 2—The Prison of the Chateau d'If. The Treasure of Monte Cristo. Escape of Edmund Dantes. The World is Mine.
ACT III.—The Roadside Inn. The First Blow of Vengeance. One.
ACT IV.—Grand Fete in the Illuminated Gardens of Hotel de Morcerf. The Recognition. The Quarrel. The Challenge. "I will Kill you." "You will not." "Why?" "He is your Son."
ACT V.—The Forest of Fontainebleau. The Revenge of Monte Cristo. Suicide of Fernande. Two. The Duel. Death of Danglars. Three. Grand Denouement Paid in Full.

During the Evening the following music will be performed by the Orchestra under the direction of A. W. HOFFMAN.

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POLKA, "L'Esprit Francaise,".....WALDTEUFEL
SELECTION, "Chilperic,".....HERNE
MEDLEY, "Investigation,".....D. BRAHAM
PATROL, "The Continentals,".....A. W. HOFFMAN
MARCH, "Monte Cristo,".....GEO. WIEGAND

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Mr. J. K. TILLOTSON'S GREATLY SUCCESSFUL DRAMA,
LYNWOOD
WITH MISS
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For Remainder of Programme See Next Page.

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See other page.

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"Lynwood," and undoubted success at the Union Square Theatre.

The scene of the play is laid in Kentucky in the time of the war. The event from which the plot is developed is a quarrel and resulting in a scuffle between a Federal captain and a Confederate colonel, in the course of which the latter is fatally stabbed by the lieutenant-colonel of his own regiment. The Union officer is suspected of the crime and indeed, fears himself that in a moment of uncontrollable frenzy he may have committed the deed. He confesses his supposed guilt to his betrothed, the sister to the murdered man, and is decoyed by her into a trap, where his life is about to be forfeited At the critical moment the truth is, of course, revealed by an unsuspected witness. Mr. Tillotson's play is not without considerable dramatic fire and with strong situations, and a drama of more than average merit. Miss Maude Granger as *Lucille Carlyle* was heartily and deservedly applauded.—*N. Y. Herald.*

"Lynwood," at Niblo's on Monday, December 1st.

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The touch has that elastic and pleasing quality so anxiously sought by artists and dilettanti. Taken all in all—size, design, scale, tone and touch—this piece is undoubtedly a great step in advance in the construction of pianos in recent times, and will after examination by musicians, create as it has, among those who have heard it, a veritable furore.

Formerly the square piano was generally used, notwithstanding it was always cumbersome and inconvenient, as compared with the more elegant upright piano. Undoubtedly this was because the former was best as a musical instrument. Improvements in the Upright Piano have latterly given it the preference. Pianos only made by the MASON & HAMLIN Company is likely to give the upright still more acceptance. By an ingenious arrangement, they fasten the strings of the piano directly to the iron plate, dispensing with any intervention of wood. The result is more perfect vibration of the strings, producing more pure, refined musical tones, and much greater durability, including freedom from liability to get so easily out of tune.—*Boston Journal.*

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"MONTE CRISTO"—THIS WEEK.

An excellent performance of "Monte Cristo" was given by John Stetson's Company. From Dumas' romantic novel the dramatist has made a play that is full of interest and holds the attention from beginning to end. It abounds in situations of the most exciting nature which are the result of an easy train of events. It is a series of pleasing pictures that leave a most pleasant impression, and as a specimen of careful acting and elaborate mounting it cannot but be remembered as one of the leading events of the season. Mr. James O'Neill was an excellent *Edmund Dantes.* From the light-hearted sailor, filled with joy at his promotion and his approaching marriage, he changes to the gloomy misanthrope, with heart and soul bent on vengeance, and he does it so well that never for an instant is the sympathy of his audience diverted from him. Mr. O'Neill has an attractive presence, a resonant voice, and complete control of himself. His description and several acts were liberally applauded. The audience was loudly appreciative, and the principal artists were called before the curtain repeatedly.—*Baltimore Day,* October 14.

"LYNWOOD."

"Lynwood" is one of the best plays ever written by an American author and one of the strongest produced in this city in years. It relates an interesting and forcible story in a forcible and dramatic manner. The attention of the audience is held from beginning to end, and the play is nightly received with much enthusiasm. The acting is good from first to last, and Miss Maude Granger was greeted with much applause and frequent calls before the curtain at each performance. The scenery is new and handsome, and the entire production a creditable one. "Lynwood" is a great success and will be continued for several weeks.—*News,* Sept. 14.

"LYNWOOD" will be produced at NIBLO'S GARDEN with a most powerful cast, including Miss Maude Granger, on Monday, December 1st.

A rapid round of Stars and Combinations will follow the above, all at popular prices.

THE "7 RAVENS" EN TOUR."

The gorgeous spectacle of the "7 Ravens" has just started on a tour of the principal cities of the United States and Canada under the management of Mr. Chas. A. Mendum, and will be presented in the same brilliant manner which marked its deservedly great success at Niblo's. The "7 Ravens" will be produced in Providence, R. I., during Thanks giving week.

INTERIOR DECORATION.

Home Journal, Sept. 26th.

The rapid improvement in interior decoration results largely from the system now in vogue of placing the treatment of important orders entirely in the hands of artists experienced in this department, many of the more wealthy giving them carte blanche in the matter. Some of the most elegant and tasteful designs that have recently attracted our notice were shown at the house of CHARLES EATON, 46 West 14th Street, N. Y., which presents an almost endless variety of rich and beautiful UPHOLSTERY GOODS, LACE CURTAINS, PORTIERES, PAPER HANGINGS, SHADES, &c. Mr. Eaton has for twelve years been especially engaged in furnishing this class of goods for "the trade," and has during that period originated and introduced several of the now prevailing styles of interior decoration. The fact that several of the leading carpet and furniture houses have been placing their orders in his hands for executing, has confirmed his reputation for good taste and skill in the department of house decoration. To those now engaged in refurnishing, we say that the establishment at 46 West 14th Street is well worth visiting.

NOTICE.—On account of the recent FIRE on premises some special bargains are to be obtained.

MISS FANNY DAVENPORT will appear this season at Niblo's Garden in her powerful setting of "Fedora."

NOTE.—If you want Shirts, Collars, Cuffs, Neckwear, Gloves, Jewelry, Suspenders, Underwear, Hosiery, Umbrellas, Canes, Hats, Traveling Bags, or Steamer Rugs, you can find them in great variety at KNOX'S, See other page. KNOX MANUFACTURING CO., Broadway and Bleecker St.

The "7 Ravens" from Niblo's Garden, is now in the hands of manager Chas. A. Mendum, he having secured the piece from Poole & Gilmore for a term of years. Mr. Mendum, by the way, is also manager for Mrs. Langtry.

The "Patrol of the Continentals," by A. W. Hoffman, is one of the attractive *Entre Acte* pieces played this week. Mr. Hoffman is the composer of most of the "7 Ravens" music.

A splendid opportunity to purchase Sealskin and Otter Sacques and Dolmans. Fur and Silk-lined Wraps, direct from a reliable manufacturer, is now offered by C. C. SHAYNE, 103 Prince Street, (near Broadway), New York. Mr. SHAYNE has the reputation of manufacturing the Leading Styles in reliable and elegant Furs, and is now selling at retail at regular wholesale prices. A word to the wise, etc. Ladies are taking advantage of this splendid chance, and Mr. SHAYNE'S store is crowded with purchasers.—*N. Y. Tribune.*

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A. W. HOFFMAN.....Musical Director
HARRY BYRNES.....Scenic Artist
L. J. VINCENT.....Stage Manager
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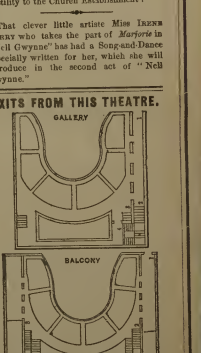
STRAUS.

Your pianos astonish me; I assure you that I *have never* yet seen *any Pianos which equal yours.*

When Moore was getting his portrait painted by Newton, Sydney Smith, who accompanied the poet, said to the artist, "Could you contrive to throw into his face somewhat of a stronger expression of hostility to the Church Establishment?"

That clever little artiste Miss IRENE PERRY who takes the part of *Marjorie* in "Nell Gwynne" has had a Song-and-Dance especially written for her, which she will introduce in the second act of "Nell Gwynne."

EXITS FROM THIS THEATRE.



Exits Nos. 1, 2, 3—lead to Crosby Street.
Exits Nos. 4, 5, 6—lead to Broadway.
Exit No. 1—leads to Crosby Street.
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EDMUND DANTES and COUNT de MONTE CRISTO - Mr. JAMES O'NEILL

NORTIER.....Mr. RALPH DELMORE
CADEROUSSE.....Mr. J. W. SHANNON
ALBERT DE MORCERF.....Mr. S. MILLER KENT
VILLEFORT.....Mr. H. B. BRADLEY
FERNANDE.....Mr. J. V. MELTON
DANGLARS.....Mr. JAMES TAYLOR
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POLICE AGENT.....Mr. H. GOULD
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GOVERNOR OF PRISON.....Mr. E. PELHAM
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1st GAOLER.....Mr. G. MUELLER
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MERCEDES.....EUGENIE BLAIR
CARCONTE.....ANNIE BOUDINOT
MME. DANGLERS.....LIZZIE GOODE
FISHERWOMAN.....MARIE FLOYD

Cardinal, Gendarmes, Fishermen, &c., &c.

ACTION OF THE PLAY.

ACT—I.—The Port of Marseilles. The Conspiracy. SCENE 2—Villefort's Cabinet. SCENE 3—The Reserve Inn. Edmund Dantes' Wedding Day. The Fete Interrupted. Arrest of Edmund Dantes.

(A lapse of eighteen years between first and second acts.)

ACT II.—Room in the House of Count de Morcerf. SCENE 2—The Prison of the Castena d'If. The Treasure of Monte Cristo. Escape of Edmund Dantes. The World is Mine.

ACT III.—The Rondade Inn. The First Blow of Vengeance. One.

ACT IV.—Grand Fete in the Illuminated Gardens of Hotel de Morcerf. The Recognition. The Quarrel. The Challenge. "I will Kill you." "You will not." "Why?" "He is your Son."

ACT V.—The Forest of Fontainebleau. The Revenge of Monte Cristo. Suicide of Fernande. Two. The Duel. Death of Danglars. Three. Grand Denouement. Paid in Full.

During the Evening the following music will be performed by the Orchestra under the direction of A. W. HOFFMAN.

OVERTURE, "Dramatic".....G. RUDIGER
POLKA, "L'Esprit Francoise,".....WALDTEUFEL
SELECTION, "Chilperic,".....HERVE
MEDLEY, "Investigation,".....D. BRAHAM
PATROL, "The Continentals,".....A. W. HOFFMAN
MARCH, "Monte Cristo,".....GEO. WIGAND

Extra Holiday Matinee on Thanksgiving Day.

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For Remainder of Programme See Next Page.

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"Lynwood," and undoubted success at the Union Square Theatre.
The scene of the play is laid in Kentucky in the time of the war. The event from which the plot is developed is a quarrel and resulting in a scuffle between a Federal captain and a Confederate colonel, in the course of which the latter is fatally stabbed by the lieutenant-colonel of his own regiment. The Union officer is suspected of the crime and indeed, fears himself that in a moment of uncontrollable frenzy he may have committed the deed. He confesses his supposed guilt to his betrothed, the sister to the murdered man, and is decoyed by her into a trap, where his life is about to be forfeited. At the critical moment the truth is, of course, revealed by an unsuspected witness. Mr. Tilotson's play is not without considerable dramatic fire and with strong situations, and a drama of more than average merit. Miss Maude Granger as *Lucille Carlyste* was heartily and deservedly applauded.—*N. Y. Herald.*

"Lynwood," at Niblo's on Monday, December 1st.

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The latest success is a small Grand—5 feet 1 inch long—which has produced genuine furore among those best able to pronounce judgment. The instrument is novel in design, entirely original in scale, and meets the approval of those seeking to economize in room, and at the same time own a grand piano. The most remarkable fact is, that this instrument has the power of the usual grand piano; the action is the same as that of a concert grand, pliable and velvety, and is in every respect just what is desired by experienced and able players.

The touch has that elastic and pleasing quality so anxiously sought by artists and dilettanti. Taken all in all—size, design, scale, tone and touch—this piano is undoubtedly a great step in advance in the construction of pianos in recent times, and will after examination by musicians, create as it has, among those who have heard it, a veritable furore.

Formerly the square piano was generally used, notwithstanding it was always cumbersome and inconvenient, as compared with the more elegant upright piano. Undoubtedly this was because the former was best as a musical instrument. Improvements in the Upright Piano have latterly given it the preference. One recently made by the MASON & HAMLIN Company is likely to give the upright still more acceptance. By an ingenious arrangement, they fasten the strings of the piano directly to the iron plate, dispensing with any intervention of wood. The result is more perfect vibration of the strings, producing more pure, refined musical tones, and much greater durability, including freedom from liability to get so easily out of tune.—*Boston Journal.*

"Three Pleces to the Days, and none of 'em."—Shakespeare.

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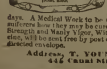

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"MONTE CRISTO"—THIS WEEK.

An excellent performance of "Monte Cristo" was given by John Ellerson's Company. From Dumas' romantic novel the dramatist has made a play that is full of interest and holds the attention from beginning to end. It abounds in situations of the most exciting nature which are the result of an easy train of events. It is a series of pleasing pictures that leave a most pleasant impression, and as a specimen of careful acting and elaborate mounting it cannot but be remembered as one of the leading events of the season. Mr. James O'Neill was an excellent *Edmund Dantes.* From the light-hearted sailor, filled with joy at his promotion and his approaching marriage, he changes to the gloomy misanthrope, with heart and soul bent on vengeance, and he does it so well that never for an instant is the sympathy of his audience diverted from him. Mr. O'Neill has an attractive presence, a resonant voice, and complete control of himself. He resists the temptation the part offers for over-acting, and gives a smooth and well-balanced impersonation. The scenery is of the most elaborate description and several acts were liberally applauded. The audience was loudly appreciative, and the principal artists were called before the curtain repeatedly.—*Baltimore Day,* October 14.

"LYNWOOD."

"Lynwood" is one of the best plays ever written by an American author and one of the longest produced in this city in years. It relates an interesting and forcible story in a forcible and dramatic manner. The attention of the audience is held from beginning to end, and the play is nightly received with much enthusiasm. The acting is good from first to last, and Miss Maude Granger was greeted with much applause and frequent calls before the curtain at each performance. The scenery is new and handsome, and the entire production a creditable one. "Lynwood" is a great success and will be continued for several weeks.—*News,* Sept. 14.

"LYNWOOD" will be produced at NIBLO'S GARDEN with a most powerful cast, including Miss Maude Granger and Mr. Gustavus Levick, on Monday, December 1st.

A rapid round of Stars and Combinations will follow the above, all at popular prices.

THE "7 RAVENS" EN TOUR.

The gorgeous spectacle of the "7 Ravens" has just started on a tour of the principal cities of the United States and Canada under the management of Mr. Chas. A. Mendum. The play will be presented in the same brilliant manner which marked its deservedly great success at Niblo's. The "7 Ravens" will be produced in Providence, R. I., during Thanksgiving week.

MEAN PEOPLE.—One of the oddest things in the world is the fact that mean people do not know that they are mean, but cherish a sincere conviction that they are the souls of generosity. You will hear them inveighing loudly against a neighbor who does not come up to the standard of a generous man, and decrying the sin of hoarding and withholding, without being sensible in the least that they are condemning themselves. They are usually people who are not given to self-criticism, and, if they were not amusing, they would be the most aggravating class alive.

MISS FANNY DAVENPORT will appear this season at Niblo's Garden in her powerful acting of "Fedora."

Love.—At three years of age we love our mothers; at six, our fathers; at ten, holidays; at sixteen, dress; at twenty, our sweetheart; at twenty five, our wives; at forty, our children; at sixty, ourselves.

Synonyms for "Births, Marriages and Deaths," continued to be multiplied by transatlantic journals. One paper styles them "Babies, Brides and Bodies." Another adopts "The Cradle, the Dragoon and the Tomb." A third, "Buds, Orange Blossoms and Cypress." But "Hatches, Matches and Dispatches" still carry off the palm.

The "7 Ravens" from Niblo's Garden, is now in the hands of manager Chas A. Mendum, he having secured the piece from Poole & Gilmore for a term of years. Mr. Mendum, by the way, is also manager for Mrs. Langtry.

The "Patrol of the Continentals," by A. W. Hoffman, is one of the attractive *Entre Acte* pieces played this week. Mr. Hoffman is the composer of most of the "7 Ravens" music.

A splendid opportunity to purchase Sealskin and Otter Sacques and Dolmans Fur and Silk lined Wraps, direct from a reliable manufacturer, is now offered by C. C. SHAYNE, 103 Prince Street, (near Broadway) New York. Mr. SHAYNE has the reputation of manufacturing the Leading Styles in reliable and elegant Furs, and is now selling at retail at regular wholesale prices. A word to the wise, etc. Ladies are taking advantage of this splendid chance, and Mr. SHAYNE'S store is crowded with purchasers.—*N. Y. Tribune.*

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Managers and Proprietors.

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A. L. POOLE.....Business Agent
A. W. HOFFMAN.....Musical Director
HARRY BERGER.....Scenic Artist
L. J. VINCENT.....Stage Manager
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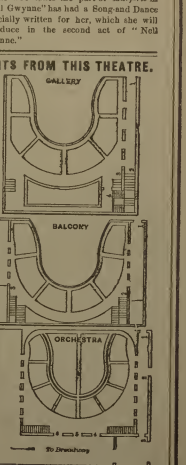
STRAUSS.

Your pianos astonish me; I assure you that *I have never yet seen any Pianos which equal yours.*

When Moore was getting his portrait painted by Newton, Sydney Smith, who accompanied the poet, said to to the artist, "Couldn't you contrive to throw into his face somewhat of a stronger expression of hostility to the Church Establishment?"

That clever little artiste Miss IRENE PERRY who takes the part of *Marjorie* in "Nell Gwynne" has had a Song and Dance especially written for her, which she will introduce in the second act of "Nell Gwynne."

EXITS FROM THIS THEATRE.



Exits Nos. 1, 2, 3—lead to Crosby Street.
Exits Nos. 4, 5, 6—lead to Broadway.
Exit No. 1—leads to Crosby Street.
Exits Nos. 2, and 3—lead to Broadway.
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Exits Nos. 3, 5—lead to Broadway.

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BETTER THAN NEW.—A man was describing to Douglas Jerrold the story of his courtship and marriage—how his wife had been brought up in a convent, and was on the point of taking the veil, when his presence burst on her enraptured sight, and she accepted him as her husband. Jerrold listened to the end of the story, and then remarked, "She simply thought you better than NUN."

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PET NAMES.—A young woman calls her sweetheart Revenge, because she is sweet. And the young married man correctly calls his mother-in-law Delay because she is dangerous.

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PHILOSOPHICAL.—If corn in the ear is worth thirty cents, what is corn in the mouth worth?

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NARAHRA, Aouda's Slave	Miss LOUISA DEMPSEY
IDALI, a Many Woman	Miss FRANCES BROWNE
OLGA	Miss CARRIE MOTT
LIZA	Miss AGNES MAPLETON
DAORA	Miss GERTRUDE LAVINE
PLILEAS FOGG, a Member of the Eccentric Club	Mr. HARRY MEREDITH
MILES O'PAKE, an Ex-Senator from New York	Mr. ED. J. BUCKLEY
FIX, an English Detective, Secretly in Love	Mr. RUSSELL BASSETT
JEAN FRANCOIS PASSEPARTOUT, a French Valet	Mr. F. A. LOCKE
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CLUB OF THE ECCENTRICS (new). A wager of half a million.

ACT I. Scene 1.—NEAR, WITH A VIEW OF THE CANAL, (new). Arrival of the Steamer Magenta. A chase for Aouda. Scene 2.—Interior of an Indian Bungalow (new), and the Grandest stage Picture ever presented. Scene 3.—The Royal Necropolis, (new), Rajah's Wife. "Down on Your Knees." The Grand Pageant. The Rescue!

ACT II. Scene 1.—HOTEL IN CALCUTTA, WITH A VIEW OF THE CITY, (new). The Discriminating Judge. Scene 2.—Palace at Borneo, (new). Grand Ferocious March. Scene 3.—Interior of Chinese Joss House. Scene 4.—Grand Military Ballet and a Double Corps of Fanfares, followed by a New Grand Ballet: "Hongkong in Beauteous Bloom." Scene 5.—Deck of the Steamer, (new). Grand Finale, by the 200 Ladies' Entree des Ecuyeres, by Arnold Kiralfy. Entree, Miss Cornalba. 3d. Grand Gavotte, Mlle. de Rosa. 4th. Pas Sauvage, Miss. Armed Kiralfy. 5th. The Terrestrial Corps de Ballet. 6th. Pas Sauvage, Miss. Eight Seconds. 7th. Variation, Mlle. Cornalba. 8th. Pas Caprieuse, by Grand Finale, by the Entire Corps de Ballet. 9th. Variation, Mlle. DeRosa. 10th.

ACT III. Scene 1.—SALOON IN SAN FRANCISCO, (new.) Scene 2.—Kearney Station on the P. R. R. (new). Train in full speed. The attack by the Road Agents. Another day Lost. Scene 3.—Desert of Nevada, (new). Train in full speed. "Only One Shot with three Ladies." Thrilling Tableau.

ACT IV. Scene 1.—SALOON OF THE STEAMER FOR EUROPE, (new). Fogg, the Captain: "I will give a Whole Year's Wages!" Scene 2.—Deck of the Steamer, (new). Full three hours at sea. "If I don't reach London in time I am a lost Man!" Breaking up of the Ship. The Explosion. The Wreck. Scene 3. Ligots of Liverpool, (new). View of the City by Night and Day.

ACT V. Scene 1.—HOTEL PARLOR IN LIVERPOOL, (new). "I have lost my Bet—but not my Honor. No. 7 is Sold!" Scene 2.—Grand Reception Room in the Palace of the New Eccentric Club, (new). This marvel of Artistic Achievement (the Curtain is Fabric) will be Elegantly Illuminated by Brilliant Effects of BRIC-A-BRAC. Congress of China of all Nations, by 100 Ladies! The Last Stroke of the Hour. He has Lost! "No! I am here, Gentlemen." LIBERAL FINALE.

Stage Manager ..... E. S. TARR
Machinery and Mechanical Effects by ..... J. A. CURWOOD, JNO. LEO and Assistants
Illuminating Effects by ..... EMMET DAVIDSON and Assistants
Orchestra under the Direction of ..... CHAS. PUERNER
Grand Military Band, led by ..... W. KOHLER

WEBER PIANO used at this Theatre.

OPERA GLASSES AND BOUQUETS IN THE LOBBY.

This Programme is published and printed by A. S. AYER, at his Show Printing and Engraving Establishment, 26 Union Square.

OFFICIAL PROGRAMME

For Week ending Saturday, Sept. 4.

PRINTED AND PUBLISHED
BY
A. S. AYER,
AT HIS
Show Printing House,
26 Union Square,
NEW YORK.

All orders for advertising to be addressed to CHAS. D. KOPPEL, 23 Union Square.

NOTES:

TWO MATINEES will be given every week: one on WEDNESDAY and one on SATURDAY, beginning at 2 o'clock.

** The Box Office will be open daily from 9 A. M. to the close of the evening performance, when seats may be secured so far as a week in advance. Seats can also be secured in advance at any of the District Telegraph Offices.

The same popular tariff of prices will prevail at Matinees as for the night performances.

** All business communications must be addressed to the Management to gain attention.

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Celebrated Hats,
Style and Quality Unequalled.
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719 Broadway, New York Hotel.
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893 BROADWAY.
Manufacturers of Outfits of Superior Quality and Finish for Infants and Young Children.

BABY
Baskets, Lace Caps & Bonnets
A SPECIALTY.
Stylish Sacque Coats and Suits on hand and made to order at
Moderate Prices.

If you are out in a driving storm don't attempt to hold the reins.

NIGHT PHOTOGRAPHS.—They have got so they take photographs in the night. A Nebraska artist has lately succeeded. He took a hundred and fifty from a brother artist, and then he was taken—to the station-house.

KINDNESS is stowed away in the heart like rose-leaves in a drawer, to sweeten every object around them.

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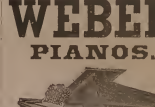
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"THEY GOOD."—An old lady read in her paper:—"Another African explorer recently died in Ugogo." "And still they'll go, go to that wretched land," she said.

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POOLE & GILMORE, - - - - Proprietors and Managers.

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Work Surpassed by None.

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AND THE CELEBRATED

"MONOPOL LAGER BEER"

ON DRAUGHT.

TRY IT, YOU WILL LIKE IT!

"Beautiful specimens of the Photographic art."
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IS ALL WE ASK FOR A DOZEN SUPERB IMPERIAL PHOTOGRAPHS. WE HAVE A NATIONAL REPUTATION FOR STYLE OF POSE AND ELEGANCE OF FINISH.

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"First Class
"Improved Actions.
"Stay in Tune.
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JOURNAL.

(THE PLEASURE SEASON.)

SIXTEENTH YEAR OF PUBLICATION.

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It is the only standard publication for first class entertainments.

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Fine Mercantile and Theatrical Printing of every description promptly and artistically done.

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PROGRAMMES

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ALPH. L. POOLE.....Business Agent
GEO. W. HERBERT.....Stage Manager
A. W. HOFFMAN.....Musical Director
W. E. WEMMELL.....Scenic Artist
C. F. WIEGAND.....Advertising Agent
CHAS. BLESSER.....Property Master
W. CRANE.....Machinist
E. DAVIDSON.....Gas Engineer

Week ending Saturday Sept. 2, 1882.

"YOUTH."

The re-opening of this grand and beautiful theatre during the past week was a signal success and was crowded nightly with a large and fashionable audience at every representation, to witness the great Wallack's theatre success—entitled, "Youth"—which was magnificently produced under the present management. The new drop curtain was received with applause, and the beauty and splendor of the new adornments and decorations given the interior, and the richness and artistic arrangement of the draperies attracted the attention and admiration of every one present. Never since its erection has the interior presented so handsome an appearance, and Messrs. Poole & Gilmore are to be congratulated upon having under their control such a finely appointed dramatic temple of amusement.

The drama of "Youth" will be given with the following cast: *Frank Darlington*, Mr. Gustavus Levick; *Rev. Mr. Darlington*, Mr. R. F. McClannin; *Colonel Dalton*, Mr. G. W. Thompson; *Major Reckley*, Mr. J. W. Murray; *Hon. Arthur Lavender*, Mr. William Morris; *Captain Loverton*, Mr. P. Toole; *Willie Spratley*, Mr. Forbes Dawson; *Larry O'Phesey*, Mr. Frank Lamb; *Tom Gardham*, Mr. George Jordan; *Miss Eve Melrosie*, Miss Emmie Wilmot; *Mrs. Darlington*, Mrs. Charles Poole; *Mrs. Walsingham*, Miss Fanny Addison; *Alice Wenlock*, Miss Sarah Lascelles; *Kitty Athol*, Miss Minnie Vining; *Amy Athol*, Miss C. Calcraft; *Bessie*, Miss Mollie Revel and others.

Matinees will be given on Wednesday and Saturday at 2 o'clock, for the special accommodation of ladies and children who are unable to attend the evening performances.

Monday September 11th will be presented the Union Square Theatre triumph, the "Lights O'London."

We notice the J. & C. Fischer Pianos are coming rapidly to the front as a leading Piano. These instruments have been in use over 40 years, and, to judge by their present popularity, are apt to continue in use many years longer.

SPECIAL NOTICE.

On Monday Evening, September 11th, the Programme Journal of this theatre will appear on an enlarged and improved Edition, with a new and artistic heading on the title page, and otherwise greatly improved.

JOHN J. MALONE,

Real Estate and Financial Broker

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Business of every description, bought, sold and exchanged, co-partnerships negotiated and capital procured for merchants desiring to increase their business.

$675,000 to loan on Bond and Mortgage.

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1 door west of Broadway, opp. Prescott House, N. Y.

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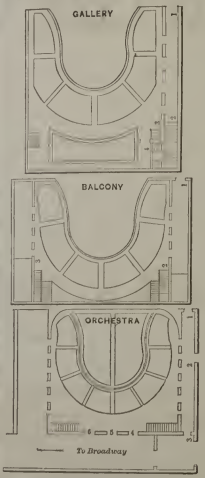
Greenhouses, Astoria, L. I.

Exits from this Theatre.



Exits Nos. 1, 2, 3—lead to Crosby Street.
Exits Nos. 4, 5, 6—lead to Broadway.
Exit No. 1—leads to Crosby Street.
Exits Nos. 2 and 3—lead to Broadway.
Exits Nos. 1, 2, 4—lead to Crosby Street.
Exits Nos. 3 and 5—lead to Broadway.

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THE HATTER'S WORLD-RENOWNED HATS.

Importer of English Hats,
"Martin's Umbrellas, Dent's Gloves,

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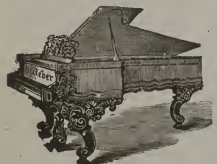
PIANOS,
Are Preferred by leading Artists.
Highest Award, Centennial 1876. Montreal 1881.
149 to 155 E. 14th St., N. Y.

WEBER
PIANOS.



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"HAINES"
Upright Piano-Forte
RANKS AHEAD OF ALL OTHERS.
"Haines makes a magnificent Upright."
CAMPANINI.
"The tone of the Haines Upright is simply lovely."
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NIBLO'S GARDEN

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Will be presented for a Limited Period, The

FAMED WALLACK'S THEATRE SUCCESS,

THE GRAND MILITARY SPECTACLE,

YOUTH!

With all the Original Wallack's Scenery, Costumes, Music, Effects and Tableaux.
The Uniforms, Arms & Military Appointments imported expressly from England.

160 Regular Soldiery and Full Drum and Bugle Corps.

FRANK DARLINGTON ..... MR. GUSTAVUS LEVICK
Rev. Mr. Darlington, Vicar of Beechley..(By courtesy of Madison Square Theatre)..Mr. R. F. McClassia
Colonel Dallen ..... Officers of the Regiment. ..... Mr. G. W. Thompson
Major Reckley .... Mr. J. W. Murray
Hon. Arthur Lavender .... Mr. Wm. Morris
Captain Loverton .... Mr. F. Toole
Willis Spratley ..... Mr. Forbes Dawson | Detective ..... Mr. S. De Bois
Larry O'Phesy ..... Mr. Frank Lamb | Fowler ..... Mr. C. H. Day
Tom Gardiam ..... Mr. George Jordan | Waiter ..... Mr. A. Kirby
Miss Eve Malcolm ..... Miss Emmie Wilmot
Mrs Darlington ..... Mrs. Chas. Poole
Mrs. Walsingham ..... Miss Fanny Addison
Alice Weslock, Frank Darlington's Cousin ..... Miss Sarah Lascelles
Kitty Athol ..... Her Cousins. ..... Miss Minnie Vining
Amy Athol ..... Miss C. Calcraft
Bessie ..... Miss Mollie Revel
Soldiers, Villagers, Sailors etc., etc.

TABLEAU I.—Beechley Church. By Mr. Hughson Hawley.

THE ONLY SON.

TABLEAU II.—The Upper Thames. Changing to the Boating Cottage. By Mr. John Mazzanovich.

THE MOTH AND THE FLAME.

TABLEAU III.—Frank's Rooms. By Mr. Philip Goatcher.

THE SERPENT ON THE HEARTH.

TABLEAU IV.—Mrs. Walsingham's Soiree. By Messrs. Goatcher and Mazzanovich.

SWEET REVENGE.

Four years are supposed to elapse during which Frank Darlington has been confined in a Convict prison and released on ticket-of-leave for meritorious and gallant conduct, having saved the chief warden from an attack by the prisoners. (A prisoner on "Ticket-of-leave" is not allowed to leave the country.)

TABLEAU V.—Portsmouth Harbor, with the Ironclads and White Troop Ships. By Mr. Philip Goatcher.

THE DEPARTURE. AULD LANG SYNE.

TABLEAU VI.—The Entrenchment. By Mr. William Voeghtlin.

DEATH OR GLORY.

TABLEAU VII.—Beechley by Night. By Mr. Hughson Hawley.

FOR VALOR.

Monday Sept. 11, will be presented the Union Sq. Theatre triumph

THE LIGHTS O' LONDON.

The Weber Piano and Mason & Hamlin Organ
ARE USED AT THIS ESTABLISHMENT.

Opera Glasses to Hire in the Lobby. Cloaks and Umbrellas Checked.

MATINEES, Wednesday & Saturday.

Doors open, Evening at....7½ o'clock. Commencing at....8 o'clock.
Doors open, Matinee at....1½ o'clock. Commencing at ..2 o'clock.

Seats may be secured two weeks in advance. Box office open from 8 A. M. until 10 P. M.

S. HOFHEIMER, Florist, Office, 94 Spring Street.

"BETWEEN THE ACTS."

"What are the wild waves saying?" was asked a Chinaman, and he answered, "Washee, washee."

"I wonder," said an impecunious tenant, "if the reason the world moves, is because it can't pay rent!"

There's a young lady who follows the fashion so closely, that she will not eat oysters unless they are scalloped.

"Doctor, examine my tongue," said a good woman, "and tell me what it needs." "It needs rest," replied the doctor.

A writer claiming that his works contained much "food for thought," a friend remarked, "That may be so; but it is wretchedly cooked."

"The time is past," said a smart boy to his father, "when you can delude me into the belief that the public procession is all there is of the circus."

"Is the howling of a dog always followed by a death?" asked a little girl of her father. "Not always, my dear; because sometimes the man that shoots misses him," was the reply.

Some men always look on the bright side. Said the gentleman who was run over by the "Black Maria," "Well, there's one consolation! The fact that I was run over by the thing shows that I wasn't inside it."

Wife—much given to talk to her husband, who is reading the newspaper aloud: "What's the *cloture*, John?"—Husband: "It's an invention, my dear, for preventing folk from speaking too much. I think I'll invest in one."

A quarrelsome couple were discussing the subject of epitaphs and tombstones, and the husband said: "My dear, what kind of a stone do you suppose they will give me when I die?" "Brimstone, my love," was the affectionate reply.

A young scholar, the first day at school, was asked her name by the teacher, and replied. Her father's name was the next question, and she did not know his first name. The teacher then asked her, "What does your mother call him?"—"Yon, Jackass!" said the child.

A lady engaging a page, explained to him that she liked her servants to have plenty to eat, but she didn't like anything wasted. "Lor, no ma'am," said the lad; "I've just the same feelings myself. I'd eat till I bust rather than have anything wasted!"

Among the replies to an advertisement of a music committee for "a candidate as organist, music teacher, &c.," was the following: "Gentlemen, I noticed your advertisement for an organist and music teacher, either lady or gentleman. Having been both for several years, I offer you my services."

"Smith," said Brown, "there's a fortune in that mine, I tell you." "Yes, Smith, I know there is. In fact, there are several fortunes in it, and I know the fools who put 'em in."

Said a student of one college to a friend who was attending a rival institution, "Your college never turns out gentlemen." "No," was the reply, "our college allows gentlemen to go right on and graduate."

When a man dies suddenly, "without the aid of a physician," the coroner must be called in. If a man dies regularly, after being treated by a doctor, everybody knows why he died, and the coroner's inquest is not necessary.

"How many verste is it from St. Petersburg to Moscow?" asked a gentleman of the American Minister at the Russian Court. "Really," answered the ambassador, "I don't know, I have not yet become *versed* in these Russian distances."

THEATRE NOTES.

The Lights O'London will be presented at Niblo's with great splendor on Monday, September 11th.

Remarkable quickness at repartee was displayed by an actor at the Belleville Theater, says *Chambers' Journal*, when some one threw the head of a goose on the stage. Advancing to the front, the player said: "Gentlemen, if any among you has lost his head do not be uneasy, for I will restore it at the conclusion of the performance."

The Italian opera in London begins at 8.30 o'clock. The price for the best seats, "orchestra stalls," is $6.25; for seats in the balcony, $3.75, and for seats in the highest gallery, sixty-five cents. The prices for the other seats are, according to location, $2.60, $1.75 and $1.25.

Mrs. Langtry closed her tour of the British provinces at Nottingham, July 22. She was then presented by the members of her company with a handsome album, containing all their portraits, and inscribed: "L. L. From the members of her company, on completion of her first tour. Nottingham, July 22, 1882."

"Yes," said the actor to the clergyman as they met after service "I was in front this morning. Business good, isn't it? Why, you must have had fourteen hundred people in the house; all the best seats filled, and a good many standees. I call it good business for this season, and with strong attractions against you. You've caught on in this town and no mistake."

And the actor walked away, convinced that he had said the handsome thing to the clergyman.

There were a bevy of noted actresses visiting Long Branch during the season. Among the more prominent of these were the Misses Rose Coghlan, Minnie Palmer, Minnie Cummings and Kate Forsyth. Miss Coghlan sits and looks at the ocean; Miss Palmer promenades and dances; and Miss Forsyth walks along the beach.

And so, "taking the time as it flies," they have had a jolly and refreshing Summer of it."

Mr. Bronson Howard's new society drama will be produced at the Madison Square October 9, the previous Saturday being the last of "Esmeralda." His play turns on the estrangement of a married couple through misunderstanding. They decide to be divorced, and are taking active measures to that end, when they find out their hearts by recalling the memory of a dead child. The piece promises to be effective. The title will be "Won and Re-won."

Rudolf Aronson's opera, "Captain Kydd," will be produced at the New Casino, New York, on October 6, and is intended to run two weeks. A chorus will be specially imported for it. The third of the attractions at the New Casino will be the "Queen's Lace Handkorchief," to be produced on October 16.

Mr. Frank Hardenburg, who is very useful in a limited line of work in a stock company, proposes to shine as a "star" during the coming season. We imagine he will discover in the end that a regular salary in a regular theatre is his "best hold."

ON DRAUGHT AT

"THE WHITEHOUSE,"

78 & 80 Prince Street,

Around the Corner.

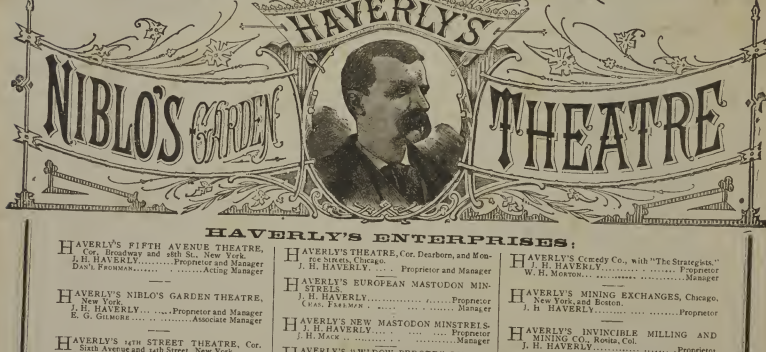
JAMES J. COONAN, Prop.

In September, Miss Minnie Palmer will make her appearance at the Fourteenth Street Theatre. Of course, John Rogers—not the original martyr, but the man who booms "My Sweetheart"—will make himself heard and seen of all men.

Andrew Waldron's M'liss Combination, which is authorized by Robert Fulford, possesses all the requirements necessary to success, viz.: a fine play, new and elegant scenery, and a strong cast. Their time is nearly all filled.

Said Mrs. Langtry to an interviewer recently: "I am sure I shall like the Americans. They are so much more courteous and generous than the English. The Americans I have met seem to me to resemble the French in regard to politeness, and that is why I like them, I suppose; for, you know, I am French. We all speak French in Jersey, and I can talk easily in the Jersey *patois*; but at home we generally spoke English, because my mother was a Scotchwoman. I am looking forward anxiously to my first appearance in New York three months hence. Until then I do not play here, except for two weeks in London, when we shall do 'As You Like It,' and I shall make my first appearance as *Rosalind*.

Wm. C. Bowers & Co., WHOLESALE ONLY. | JUPITER, the BEST 10 CT. CIGAR. | 143 Duane St., NEW YORK.



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J. H. HAVERLY.....Proprietor and Manager
E. G. GILMORE.....Associate Manager

HAVERLY'S 14TH STREET THEATRE, Cor. Sixth Avenue and 14th Street, New York.
J. H. HAVERLY.....Proprietor and Manager
HARRY MANN.....Acting Manager

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CHAS. L. ALDERNS.....Acting Manager

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J. H. HAVERLY.....Proprietor
J. H. MACK.....Manager

HAVERLY'S "WIDOW BEDOTT" COMEDY CO., the great comedian C. B. Bishop as the Widow.
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CHAS. E. BLANCHETT.....Manager

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Also controlling, at all times, a large additional number of Leading Attractions, and always ready to negotiate with Grand Opera Stars (with or without company), Combination and Amusement Enterprises generally.

DYING FOR DINNER.—A good old farmer fonnd himself one day with his boy at the extreme end of the row, when the dinner bell sounded. Anxious to make every step count he commenced to hoe his way back, saying to the boy as he did so, "Thomas, do you ever think about dying?" "Yes," said Tom, "I think I shall die pretty soon if I don't have some dinner."

JOSEPH GILLOTT'S STEEL PENS
SOLD BY ALL DEALERS THROUGHOUT THE WORLD.
GOLD MEDAL PARIS EXPOSITION-1878.

USE DAMIANA BITTERS
GOOD FOR BOTH SEXES.
FOR SALE BY ALL DRUGGISTS AND LIQUOR DEALERS.

"How much did he leave?" said a lady, on learning the death of a wealthy citizen. "Everything" responded the lawyer; "he didn't take a cent with him."

CAN you spell correct in three letters?—Y-e-s.

A. BERNIS'
Spanish Spectacular Novelties.

Commencing Monday, May 9, 1881,
Matinees Wednesday and Saturday.
First production of the Grand Musical Spectacular Drollery, in 3 Acts and 18 Scenes, by Mr. Arturo Cuyas, entitled

CASTLES IN SPAIN,

Combining all the features of Opera Bouffe and Grand Spectacle.
Eighteen Artistic and Elaborate Scenes, by the renowned Spanish Scenic Artist, Senor F. SOLER.
RICH COSTUMES. DAZZLING PROPERTIES.
BEAUTIFUL BALLETS led by the Star Premiere Danseuse Assoluta,
Mlle. AMALIA LEPRI,
Assisted by
Mlle. LEONILDA ORTORI,
Eight select Danseuse twenty-four Coryphees, and sixty Figurantes, under the direction of Sig. GIOVANNI LEPRI, of the Teatro La Scala, Milan)

THE MUSIC

Has been carefully selected from the best numbers of the most popular Spanish Comic Operas. The incidental music of the play and for the Ballet, is by the renowned Spanish composer, Senor JUAN GOULA, of the Imperial Theatre, St. Petersburgh.

THE CHORUS

Of Male and Female voices has been trained under the able leadership of Senor F. RIAIP of Her Majesty's Opera.
New Costumes by BLOOM and DAZIAN.
The whole produced under the supervision of Mr. E. S. TARR. and presented with an unexceptionally strong cast.

FOR PROGRAMME SEE THIRD PAGE.

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The purest Champagne imported in the U. S. L. DE VENOGE, General Agent, 27 South William Street, New York. For sale by the principal Wine Merchants and Grocers.

CLUBS.—The tendency of clubs in all times has been to destroy our youth. Hardly had our first ancestors been driven from Eden before Abel, a young man, was killed by a club.

A GREAT OFFER! New ORGANS, $30, $40 up; New PIANOS, $150 up, cash; WARRANTED 6 years. Second Hand Instruments at BARGAINS. Monthly Payments Received, and for Rent. HORACE WATERS & CO., 826 Broadway, New York.

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NOTES:

TWO MATINEES will be given every week, one on WEDNESDAY and one on SATURDAY, beginning at 2 o'clock.

*** The Box Office will be open daily from 9 A. M. to the close of the evening performance, when seats may be secured so far as a week in advance. Seats may also be secured in advance at any of the District Telegraph Offices

The same popular tariff of prices will prevail at Matinees as for the night performances.

*** All business communications must be addressed to the Management to gain attention.

"CASTLES IN SPAIN."

The great "Castles in Spain" that has had a run of 400 nights in Barcelona, Spain, 250 in Madrid, 90 in Havana, and 114 in the city of Mexico, will be produced at this theatre commencing Monday, May 9th.

The scenery, costumes and properties have arrived all safe, and are in the hands of capable workmen retouching what was injured in its journey from Spain to this port. We can safely say, Signor A. Bernis is not bringing a "catch-penny" show to this city, as there are only two vessels in the trade from here to Mexico that had the capacity to carry the scenery and paraphernalia.

A new and original libretto has been written by a journalist of this city.

The play is full of comical incidents and sparkling music, and a strong company and chorus has been formed under the leadership of Signor Rialph, of H. M. English Opera.

Signor Lepri, ballet-master, Amelia Lepri, premier assoluta, and several ladies of the corps de ballet have arrived, and the rest will arrive within the week. Several prominent American artists have been engaged in this city, and all rehearsals are being conducted by master hands, and we can safely predict that Signor Bernis is determined to give his spectacle on as grand a scale here, as it has been given in the cities where it has met with such success.

"Opera Puffs" Cigarettes! The Amber prepared part that is put in the mouth will not stick to the lips.

The arrangements of the Post-office Department of the American Exchange in Europe (London), must be indeed the perfection of completeness. The number of letters received for the thousands of travelers using the Exchange is simply incredible —special deliveries being made by the mail authorities in London, in consequence of the enormous bulk conveyed by each steamer for the Exchange. The management request their friends to instruct their correspondents in address them by their full names, adding the name of city they hail from, stating that: "Without this precaution it has occurred that Mr. John Smith, a young bachelor of our acquaintance, gets the intelligence that his eldest child has the measles, and Mr. John Smith, a sober business veteran, receives a letter reminding him of some previous gay and festive proceeding, and is invited to return the twenty dollars he borrowed."

"SAM'L OF POSEN."

It has long been a subject of wonderment to me why the dramatists have not pounced upon a character which seems apparently fitted for stage delineation and which offers a broad and fertile field for treatment. We mean the commercial drummer. It is certainly strange that this peculiar and unique productoin of modern civilization should not long ago have been thoroughly exploited. But for some reason or other, the dramatic writers have fought shy of this interesting subject, and it remained for Mr. George Jessop to embody him as the central figure of a play. "Sam'l of Posen" is in three acts, the interest attaching to the hero, *Sam'l Plastrick*, a Hebrew drummer. This *role* has been assumed by Mr. M. B. Curtis, and he has acquitted himself of his task ably. Mr. Curtis has introduced a new creation to the American stage, and his conception of the Hebrew drummer is essentially typical. The Jew, hitherto, has received little favor from the dramatists. From the Bard of Avon to the present time he has always been represented with qualities and characteristics which must inevitably repel any feeling of sympathy for him. In "Sam'l of Posen" this is reversed. The Hebrew traits are pronounced in the drummer; but they are those qualities which have made the Israelitish race the most energetic and dangerous competitor in the various professions and callings —indomitable pluck and perseverance, a strong passion for acquisitiveness, unbounded energy and self-confidence, and push and go-aheadedness. Although these characteristics are typical, there is also that human affection and charity in the Jew as in the Gentile. Therefore it is a new phase of Judaic character which Mr. Curtis depicts—the typical qualities of the race as it is to-day. And such a portrayal loses all offensiveness, even to the most sensitive Hebrews themselves. Mr. M. B. Curtis's assumption of *Sam'l Plastrick* and highly finished. His "make-up" is most excellent and he looks the character to a T. He does not overexaggerate, but presents a striking counterpart of the drummer class. As a dialectician Mr. Curtis is likewise admirable, and his German and broken English were capital. In the hands of Mr. Curtis *Sam'l Plastrick* has become a permanent stage personage. His easy, quiet, but realistic assumption of the Hebrew has greatly added to the interest with which the spectators watch the innocent drummer.—*St. Louis Spectator.*

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Lord & Taylor

Broadway and Twentieth Street.

"THE MASCOTTE."

At the Bijou Opera House there is now being performed Audran's delightful new opera of "The Mascotte," pronounced by many even brighter, as it is musically superior, to that composer's successful opera of "Olivette." The opera is rendered by the Wilbur Opera Company. The costumes and scenery are new, and the company, which contains the principal members of the Boston Company, is an excellent one.

THE IRON.—"The iron has entered my *soul*," exclaimed the barefooted newsboy who trod on a tenpenny nail.

ARCTIC ICE.—A school-boy wrote:—"When people write about arctic ice, it is said that they refer to ice up North, which is as old as the ark."

HOSPITALITY.—Let not the emphasis of hospitality lie in bed and board, but let truth and love, and honor and courtesy flow in thy deeds.

Mme. JULIA RIVÉ-KING,
THE EMINENT PIANIST.

New York, April 16th, 1883.

My wife, Mme. Julia Rivé-King, has been a severe sufferer for years from General Debility, after treatment from many Eminent Physicians, I can say the use of Summit Mineral Spring Water has cured her.

We have just finished a tour of five months, covering nearly every portion of the United States and Canada, we have had the Summit Water shipped to us from place, and believe it *priceless*, and strongly recommend it to all suffering from general debility.

F. H. KING.

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Mr. M. B. CURTIS,

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THE COMMERCIAL DRUMMER.

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Style and Quality Unequalled.
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FRENCH GALLANTRY.—"What age do you think I am?" asked a lady of Mirabeau. "I don't know, madame, but whatever it is, you don't look it," was the reply.

A CASE FOR SYMPATHY.—Sympathetic Sister: "What is the matter, Julia? You look as sorrowful as a sick lapdog!"—Julia: Oh, don't perplex me that's a dear! My grief is too great for utterance. I've had such an awful vision. I actually dreamed that Rosa Smith had got a new silk dress."

PARADISE.—"Papa," asked a boy, "what is meant by Paradise?" "Paradise, my son," replied the father, "is the latter part of summer when your mother goes on a visit to your grandfather."

THE CREDIT SYSTEM.—A beautiful girl with a pair of pouting lips stepped into a store to buy a pair of mits. "How much are they?" "Why," said the gallant but imprudent clerk, lost in gazing upon her sparkling eyes and ruby lips, "you shall have them for a kiss!" "Agreed!" said the young lady, pocketing the gloves, and her eyes speaking daggers, "and as I see you give credit here, charge it on your books, and collect in it the best way you can!" so saying, she hastily tripped out at the door.

HIS IMPLEMENT FOR CORNS.—Some chap advertises to remove corns without using a knife. We suspect he uses an axe, or hand saw, or mowing machine.

CASTLES IN SPAIN.

MOTHER GAFAS, a bewitching Witch afterwards transformed into the QUEEN OF BEAUTY, DONNA RODRIGNEZ, a Duenna, and SPIRITINA, a Vivandiere ..... Miss PAULINE MARKHAM

CLARA, ... } Daughters of Ser- } ..... Miss AMY LEE
LUCINDA ..... } geant Granada. } Miss LOUISE PAULLIN
MONICA, their "proverbial" Aunt... ..... Mrs. OWEN MARLOWE
ENRIQUE... } Fellow Students. } ..... Mr. HART CONWAY
LORENZO... } ..... Mr. W. H. FITZGERALD

DON CANDIDO ESTUPENDO, Marquis of Carabobo, ... Mr. HARRY H. PRATT

SERGEANT GRENADA, who was in Flanders ..... Mr. JAS. C. DUNN
RICARDO ..... } The Twins - Nephews } ..... Mr. W. J. SHEA
EDUARDO, ... } to the Marquis. } ..... Mr. J. R. GILDERSLEEVE
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FERMIN, a Student... .... Mr. L. DAVIS
FOLIO..... } Pages of the } ..... Miss KATE ETHEL
QUARTO ..... } Marquis's } ..... Miss A. FEATHERSTONE
OCTAVO..... } Household. } ..... Miss A. MONTAGUE
BLANK ..... } ..... Miss C. MAUREL

Students, Pages, Servants, Soldiers, Wizards, Witches, Vivandieres, Dwarfs, Demons, Trumpeters, Nymphs, Watteau Shepherds, Birds, Monkeys, Frogs, Parrots, &c., &c., &c.

SYNOPSIS OF SCENERY, MUSIC, AND BALLETS.

ACT I.

SCENE I.—View of the Houses on in Madrid by Moonlight. Enrique's Serenade to Clara. (Music by Barbieri.)
SCENE II.—An Attic Room: the dwelling of Sergeant Granada. Clara's Song. (Music by Oudrid.)
SCENE III.—The Enchanted Cave: the Witches' Abode. The Three Visions: "Castles in the Air," Chorus of Gafas and Witches (Music by Gaztambide.)
SCENE IV.—A Street in the Suburbs by Moonlight. Duet: Clara and Lucinda. (Music by Barbieri.)
SCENE V.—The Infernal Palace.

GRAND DEMON BALLET,
AND TRIUMPHAL MARCH OF THE INFERNAL LEGION.

ACT II.

SCENE VI.—An Apartment in Carabobo's Castle. Invocation Chorus. (Music by Eslab.) Drinking Song: Enrique, Lorenzo, and Chorus. (Music by Arrieta.)
SCENE VII.—Entrance to a Spanish Village. Students' Chorus. (Music by Oudrid.)
SCENE VIII.—The Gardens of Carabobo's Mansion. Duet: Lorenzo and Lucinda. (Music by Barbieri.)

BALLET: MINUET DE THE KISS.
(LOUIS XV. STYLE.)

SCENE IX.—An Encampment of Austrian Soldiers. Spiritina's Song. Chorus of Soldiers and Vivandieres. (Music by Barbieri.) Smoking Chorus, Spiritina, and Vivandieres. (Music by Caballero.)
SCENE X.—Exterior view of Carabobo's Castle, by Moonlight. Capture of Carabobo's Castle by a grotesque army of "Harmless Creatures."
SCENE XI.—Tableau Finale. ATTACK AND EXPLOSION. THE CASTLE IN FLAMES!

ACT III.

SCENE XII.—A Cellar in Carabobo's Castle.
SCENE XIII.—A Gothic Hall.
SCENE XIV.—The Enchanted Vault. The Mystic Legend:
"Who enters here, leaves hope without;
All may come in; not one go out."
The puzzle solved and all are made happy.

GRAND TRANSFORMATION OF THE FOUR SEASONS.

SCENE XV.—Autumn. Pastoral Waltz, by Mlle. Amalia Lepri and Corps de Ballet.
SCENE XVI.—Winter. Comic Ballet: "Youth and Old Age." Hungarian Polk, by Nine Select Dancers. March of Cossacks, Pas a Trois.
SCENE XVII.—Spring. Pas of two Canary Birds, by Miles. Lepri and Orsoli. Ballet of Birds and Frogs, by the Corps de Ballet.
SCENE XVIII.—Summer.

Grand Apotheosis and Transformation Scene.

PROPRIETOR AND MANAGER..... Mr. ALBERTO BERNIS
Business Manager..... Mr. F. ROLDOS
Stage Manager ..... Mr. E. S. TARR
Chief Machinist..... Mr. J. MANCIO
Leader of Orchestra..... Mr. CHAS. PUERNER

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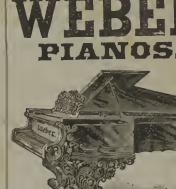
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ONE FOR MASTER LAWYER.—A well-known attorney at the criminal bar, who prides himself upon his skill in cross-examining a witness, had an odd-looking ge' 'm to operate. "Yon say, prisoner is a thief?" ' ., 'cause why, she confessed it.' "And you also swear she bound shoes for you subsequent to the confession?" "I do, sir." "Then," giving a sagacious look at the court, "we are to understand that you employ dishonest people to work for you, even after their rascalities are known?" "Of course; how else could I get assistance from a lawyer." The attorney said, "Stand aside."

JONES and Brown met Tompkins the other day, and said: "I say, Tompkins, we have been disputing whether you are most knave or fool." Tompkins took each of the querists by the arm, and cried out: "Well, to tell you the truth I believe I am between the two."

A CHALLENGE.—An anatomical observer asserted a few days ago that there were 489,881 feathers on the wings of a butterfly. "I don't believe it," said the hearer. "Then count them for yourself," was the quick reply.

Try Veteran Cigarettes & Tobacco. Very mild & Pure.
Preferred by Veteran smokers.

UNGRATEFUL.—A lady asked a theatrical manager, whom she knew, for a box, which the latter, the free list being "entirely suspended," was compelled to refuse. The lady was much vexed by the refusal. "You may remember, madam," timidly remarked the manager, "that I have sent you twelve boxes during the last three months.' "Yes," she promptly replied, with a little sneer, "and every one of them upper boxes." There is no pleasing some people.

HOW OBTAINED.—A person looking at some skeletons the other day asked a young doctor present where he got them. He replied "We raised them."

DETERMINED.—A quiet and peaceable gentleman has recently given up business, let his house, sent his family into the country, and calmly announces his determination of devoting the remainder of his life to discovering the man who sent him a brick by express from Europe, with $7.00 charges on it.

THE EXCUSE.—An inhabitant of a suburban town, after spending a convivial evening, was discovered among the carrots and cabbages of his humble garden wrapped in slumber. "Well, Bill," said an admiring friend, as he shook the prostrate youth, "what are you doing out here?" "Watching for a hen that's stole her nest," was the sententious answer. "But what are your eyes closed for, Bill?" "Don't want the old hen to see me," gruffly replied the sleepy philosopher.

PICKING APPLES.—"When is the best time to pick apples?" This is a very simple question. The best time for such work is when the farmer is not looking and there is no big dog in the orchard.

The Latest Train for Boston.

With Pullman Sleeping Cars attached, leaves Grand Central Depot at 11.25 week days, 10.30 P. M. Sundays. Ask for Tickets via. New York and New England Railroad, on sale at Grand Central Depot, Fifth Ave., Metropolitan, New York Hotels, Astor House and Earle's Hotel

To those who desire to attend places of amusement or spend the evening in New York this train will be found a great convenience.

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The following letter has been received by Mr. Gayler in reference to the revival of the "Connie Soogah:"

NEW YORK, April 5, 1881.

MY DEAR MR. GAYLER:

I take much pleasure in sending to you, for your exclusive use, the prompt copy of "The Connie Soogah," as written by you and performed by Mr. Williams and myself for several seasons, with unvarying success, in America, England, Ireland and Scotland.

I have received many applications for the use of "The Connie Soogah," which I have declined, as I felt that if ever revived, it should be under the direction of its author. With best wishes for your success, I remain yours sincerely.

MARIE R. WILLIAMS.

To Charles Gayler, Esq.

A MODEL HAT AND ITS POPULAR APPRECIATION.

THE New York Police Commissioners in their effort to procure a suitable hat for the members of the force, and after frequent consultations, reached the determination to take a new departure. They therefore gave their order to Knox, leaving it to his taste and judgment to produce such an article as they sought for. The result has proved entirely satisfactory. The Commissioners have expressed their approval and satisfaction, and the men are delighted with their new, comfortable and becoming winter hats. Since their introduction here, orders have been received from nine different cities, for these hats, which have been promptly filled.—*From December Trade Journal.*

TRANCE-ACTION.—Walking in one's sleep.

There is no one article known that will do so many kinds of work in and about the house and do it so well as

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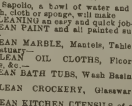

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WILL CLEAN PAINT and all painted surfaces—

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WILL CLEAN OIL CLOTHS, Floors, Shelves, &c.—

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WILL CLEAN CROCKERY, Glassware, &c.—

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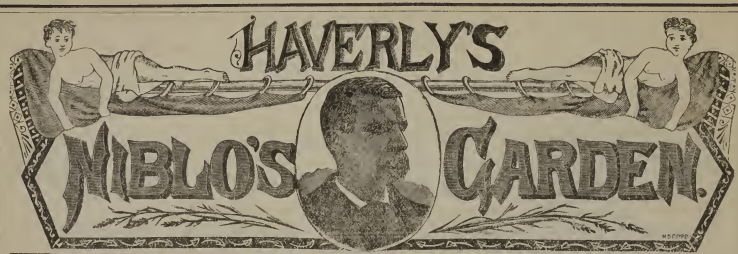
WHAT YOU WISH TO DO, DO THOROUGHLY.—If you wish to do good do good; if you wish to assist people, assist people. The only way to learn to do a thing is to do it and that implies before you learn to do right you will do wrong—you will make blunders you will have failures—but persevere, and in the end you will learn your lesson, and many other lessons by the way.

NO USE.—A wife who had been lecturing her husband for coming home intoxicated, became incensed at his indifference, and exclaimed, "Oh, that I could wring tears of anguish from your eyes!" To which the hardened wretch hic-coughed, "Tai-tain't no use, old woman, to bo-bore for water here."



NEW YORK. MAY 2, 1882.

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MR. S. M. HICKEY takes the management of BARRY & FAY for the season of 1882-83. They have proved for the past two seasons that they are justly entitled to rank among the best paying cards in the theatrical firmament. Their business in the large cities has been enormous, and they are considered the best character artists in America.

Mlle. ADELINA PATTI to RIKER.

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—BY—

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OFFICIAL PROGRAMME
—OF—
HAVERLY'S
Niblo's Garden Theatre.

J. H. HAVERLY, - Proprietor and Manager
E. G. GILMORE, - - Associate Manager
W. A. RULFORD, Jr. - - Business Manager
C. C. REEVE, - - - - Treasurer

HAVERLY'S NIBLO'S GARDEN.

From the days when the first German comedian, so called, made his bow upon the American stage and the shock head and queer wooden shoes were seen for the first time, a warm corner in all hearts has been kept for the impersonators of our Rhineland brethren; and the nominal "Dutch dialect" has become as familiar as the Milesian brogue. Emmet and "Fritz" have become the Siamese twins of nomenclature, and the artist may well be proud of a nevermalling popularity which sterling merit alone has won. As *Fritz*, in the drama called "Fritz in Ireland," has achieved a success that has but few parallels, and has established himself as the leading comedian of the time. Mr. EMMET will appear at Niblo's Garden Theatre on Monday evening, 8th instant.

HAVERLY'S 14TH ST. THEATRE.

"The White Slave." Mr. Barney Campbell's latest contribution to the literature of the stage, has achieved a decided success, and will undoubtedly hold the boards for a lengthy period. The play has been unanimously praised by the leading news papers and the verdict of the public—more important still—is in accord with that of the critics. Mr. Campbell has done so much excellent work that we need not feel any surprise at the pleasing result of his latest venture—on the contrary, we were confident that the man who could construct such a work as "My Partner," or "Fairfax," or "My Geraldine," could not fail to write an interesting play; and "The White Slave" proves conclusively that Mr. Campbell is a playwright of no doubtful order, but one entitled to the distinction of a leading position in the guild.

The White Slave possesses all the elements of success. It is alternately humorous and pathetic, and in some phases quite powerful. It is admirably acted, and its scenic adornments are worthy of liberal commendation.

HAVERLY'S FIFTH AVE. THEATRE.

Maurice Grau's magnificent French Opera Company is achieving a brilliant and well-merited success, the theatre being packed at each representation with audiences of discernment, intelligence and taste. Mr. Grau's Company contains some of the finest artists of the Parisian stage, Mlle. Paola Marie, Madame Privat, Mlle. Dalmont and others being included in its organization. During the sojourn of this great troupe a number of the most successful operas of their extensive repertoire will be presented, the programme being changed at short intervals. The repertoire for this the second week is as follows:

Monday and Wednesday evenings and Saturday matinee, "Le Jour et la Nuit."
Tuesday evening, "Carmen."
Thursday and Saturday evenings, "Paul et Virginie."
Friday evening, "Olivette."

Lotta appears at the Windsor Theatre on Monday evening, May 8th.

The last nights of the "White Slave" are announced at Haverly's Fourteenth Street Theatre.

"The World" will be seen during the present week at Haverly's Niblo's Garden Theatre.

Bartley Campbell's exquisite drama, "Fairfax," will be played at the Novelty Theatre each evening of the current week.

Fay Templeton's Comic Opera Company is this week at Col. Sinn's Brooklyn Park Theatre.

Maurice Grau's French Opera Company is doing a good business at Haverly's Fifth Avenue Theatre. The repertoire, an extensive one, is varied and interesting.

"After the Opera," Gunter's new play, is running quite successfully at Abbey's Park Theatre.

The many friends of J. H. Haverly will be pleased to learn that the plucky and enterprising little manager is quite well, and is enjoying himself hugely in the modern Babylon. While in London he will keep his eyes open with a view to securing the best attractions for his theatres. Mr. Haverly will return about the latter part of July.

"Edgewood Folks," with Sol Smith Russell as *Tom Dillaway*, is this week the attraction at the Novelty Theatre. "Edgewood Folks" is a most pleasing and instructive little play.

Mr. James O'Neil will play in the fine drama, entitled "A Celebrated Case," at the Windsor Theatre on Monday, May 15th.

Mr. J. K. EMMET will appear at Niblo's Garden Theatre next Monday evening in his great character of *Fritz*, in the romantic play entitled "Fritz in Ireland."

Mr. J. T. RAYMOND will introduce "Fresh, the American," on the evening of the 15th instant, at Niblo's Garden Theatre.

At HAVERLY'S Brooklyn Theatre the Rice Surprise Party will this this week, play "Cinderella at School," "Billee Taylor," and "The Mascotte."

At the San Francisco Minstrels Opera House "All at Sea," a pleasing musical comedy, is continued upon the bills, and as yet no intimation of its withdrawal is announced. Dashing Kate Castleton, Frank Bush, and other clever artists are employed in "All at Sea."

MINNIE MADDERN.—On Monday evening, May 15th, the talented young artiste, Miss Minnie Maddern, begins a starring engagement at Abbey's Park Theatre, in her new comedy-drama, "Fogg's Ferry," supported by a strong dramatic company, under the management of Mr. John H. Havlin. Miss Maddern is one of the most pleasing young actresses on the stage, and will become a great favorite in New York as she is in the West. The play is exciting and invigorating in tone, and will prove quite a treat to the theatre-goers of New York.

JUMBO.—The Wonderful Jumbo has gone. But THE PROSPECT still remains the *Popular House* where the hungry are fed and the thirsty drink the sparkling wine. Grand Concert in the Garden, commencing 8 o'clock nightly, 106 & 108 East 14th Street, near 4th Avenue. Patrons of theatres are admitted without check.

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At a recent wedding at Elgin, Ill., the bridegroom was eighty-four and the bride eighty-three. They both smoke "Opera Puffs" cigarettes.

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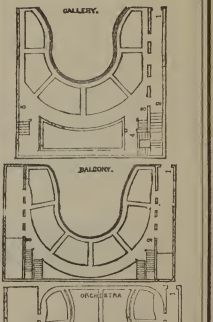

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ROTTEN ROW.—The derivation of "Rotten Row," is disputed. In Timbs, "Curiosities in London" the word "Rotten" is said to have come from *rotteran*, to muster. Other authorities say that it came from *Route du Roi*, the King's road.

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FOR PROGRAMME SEE THIRD PAGE.

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NOTES:

TWO MATINEES will be given every week, one on WEDNESDAY and one on SATURDAY, beginning at 2 o'clock.

*** The Box Office will be open daily from 8 A. M. to the close of the evening performance, when seats may be secured so far as a week in advance. Seats may also be secured in advance at any of the District Telegraph Offices.

The same popular tariff of prices will prevail at Matinees as for the night performances.

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In their recent auspicious trip to Great Britain, Haverly's "United Mastodon Minstrels" attained a success that is acknowledged by the press of both hemispheres as phenomenal in the history of amusements. Never, within the past decade, has any troupe, or even artist, met with triumphs so signal and pronounced, or greeted by audiences so vast and enthusiastic, or received ovations so overwhelming and genuine. From the night of the first appearance of the "Mastodons" at Her Majesty's Theatre, London—the largest Thespian temple of the largest city in the world—until the closing performance, the capacity of the great structure was taxed to its utmost, and throngs were each night unable to gain admission. During the London engagement the "Mastodons" were frequently honored with the patronage of H. R. H., the Prince of Wales, the Royal Family, and the entire nobility of the British Kingdom, thus proudly endorsing the excellence and refinement of the entertainments. Now the "Mastodons" return to their native land, crowned with additional laurels of bright victories, and justly boastful of having earned a prestige of superiority that has never been, nor ever can be equalled. They bore into the Old World banners on which were inscribed their successes in the New; these banners they now bring back adorned with new trophies of artistic merit. The "Mastodons" sojourn in America at this time has necessarily to be brief, owing to the engagements that demand their early return to "the land beyond the sea." Their tour of the principal cities of the Union will consequently be comet-like, brilliant and dazzling, as well as swift, for in the fall they will repeat their transatlantic glories.

ON TRIAL.—A client is never certain about a lawyer, and generally takes him *on trial*.

ORDERLY HABITS.—It would not be easy to detail in all its force the misery which is caused by the early neglect of orderly habits. It is a source not only of frightful unhappiness in families, but of great public vice; for, after all, the world is made up of those whose characters have been formed for good or for evil by the early training and example of mothers.

READ OF.—"Ah, my good fellow," said one man to another, slapping him familiarly on the shoulder, "you're one of the men we read of!" "How so?" inquired the other. "Where did you read of me?" "In the *Police Gazette*." "The man we read of" drew his fist, but the other was at a safe distance.

NOT FAR WRONG.—A little girl, being reproved the other day by her elder sister for using a slang expression, sharply retorted, "Well, if you went into society more you would hear slang."

WICKED GIRL.—"Oh, my own precious Maud, give me one spray of your shining hair, that I may wear it next to my heart," said he. "No sir. Hair costs money, and I won't give it away," said she.

DETERMINED.—A quiet and peaceable gentleman has recently given up business, let his house, sent his family into the country, and calmly announces his determination of devoting the remainder of his life to discovering the man who sent him a brick by express from Europe, with $7 00 charges on it.

A SHOCKING BELL.—A gentleman challenged a renowned pedestrian and runner to a race of a considerable distance with him, simply stipulating that the champion of the "footcourse" should carry ten pounds weight of any article his challenger might choose to select. In all the pride of well-tested powers, the champion cried "Done" to the bargain when, lo and behold! his opponent selected—not only for the effectual impediment, but the most grotesque adornment of his competitor—ten pound-weight of full-blown bladders! It is needless to add that the man with speed of foot lost his wager to the man with deeds of wit.

AMERICAN statesmen should know that a learned class is an essential element of a State—at least, of a Christian state.

AN old bachelor probably wrote the following:

"'Twixt women and wine
Man's lot is to smart;
'Tis wine makes his head ache,
And woman his heart."

Gloves

Jouvin & Co. Gants de Suede

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From $1 50 to $1. Also, Kid Gloves of same makers, in day and evening colors, at $1 60; reduced from $1 90.

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ALLEN'S BRAIN FOOD is beyond doubt the most reliable, useful and permanent tonic to the genital organs of both sexes, known. Acting directly upon the nervous system it restores the debilitated functions of the principal organs of the human frame, and is unsurpassed as a nervine. Its merits are a powerful, permanent and determined aphrodisiac as well as an alterative aperient of remarkably fine quality. Sold by all Druggists. $1 package; 6 for $5. Send for Circular to ALLEN'S Pharmacy, 315 First Av., New York.

NOT SO MAD.—The following dialogue is reported to have taken place between a gamekeeper and a patient looking through the iron gate of a lunatic asylum:—Patient: "That's a fine horse; what's it worth?"—Keeper: "A hundred pounds."—Patient: "And what did that gun cost?"—Keeper: "Five pounds."—Patient: "And those dogs?"—Keeper: "Ten pounds, I believe."—Patient: "What have you got in that gamebag?"—Keeper: "A woodcock."—Patient: "Well, now, you had better hurry on, for if our governor catches a man who has spent a hundred and fifteen pounds to get a woodcock worth half a crown he'll have him under lock and key in no time, I tell you."

IT is when a man rises above his circumstances and moods that true manhood shows itself.

AWKWARD.—A bashful young man mortally offended the bride of his most intimate friend by stammering, when taken aback by a request for a toast at the wedding. "Tom, my first friend, may you have a wedding once a year as long as you live."

THE CREDIT SYSTEM.—A beautiful girl with a pair of pouting lips stepped into a store to buy a pair of mits. "How much are they?" "Why," said the gallant but imprudent clerk, lost in gazing upon her sparkling eyes and ruby lips, "you shall have them for a kiss!" "Agreed!" said the young lady, pocketing the gloves, and her eyes speaking daggers, "and as I see you give credit here, charge it on your books, and collect in it the best way you can!" so saying, she hastily tripped out at the door.

YOU can always find a *sheet* of water on the *bed* of the ocean.

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719 Broadway, New York Hotel.
1105 Broadway, Albemarle Hotel.

FRENCH GALLANTRY.—"What age do you think I am?" asked a lady of Mirabeau. "I don't know, madame, but whatever it is, you don't look it," was the reply.

THE SULTAN'S SERVANTS.—The Sultan of Turkey employs about his palace six thousand servants of both sexes, and he just monopolizes the columns of the Constantinople *Herald* with "wants" for girls "to do general housework." If it is absolutely necessary to have six thousand servants about the house in order to be a Sultan, we shall never ran for the office. By the way, if the Sultan's servants take their turns one at a time in getting "Sunday out," there must be a long wait for some of them."

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MILDEST, RICHEST, SMOOTHEST SMOKING
CIGARETTE
EVER MADE.

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A DAINTY SWEET BIT.
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Mr. A. J. FISHER'S Grand Opening for the exhibition and sale of every kind of Valentines, will begin on February 11th, and continue for one week at
98 NASSAU STREET.
The house of A. J. FISHER is the oldest established (in his line) in the United States.

BLACK VENUS

CAST OF CHARACTERS.

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MISS BEATRIX POLES, an American Traveler.....Miss F. SIMMONS
BRENDA.....Miss BELLE MELVILLE
M. DE MORIN.....Mr. HARRY DALTON
DR. DELANGE.....Mr. J. H. HOWLAND
PERRIERS.....Mr. ALFRED HORTON
BARON DE GUERAN.....Mr D. R. YOUNG
JOSEPH, a Valet.....Mr. W. H. LYTELL
JULIE.....Miss ANNIE LEE
Mr. LeX, Civil Justice at Khartorem.....Mr E. S. TARR
RODAR, Captain of Alle Steamer.....Mr. C. J. TOOLE
WALENDA, the Black Venus.....Miss EMMA WILMOT
KING MONZA an African Potentate.....Mr. R. M. HENRY
NASSAR, a Guide.....Mr. HARRY MEREDITH
ALI BEMBE, An Egyptian Slave.....Mr. A. H. DENHAM
MAZOUKKA, an African Guide.....Mr. S. M. BURTON
AMEBI, an attendant Amazon.....Miss FLORA LEE
Sailors, Slaves, Pelanquin Bearers, Porters, Muskers, Egyptian Soldiers Guards, Traders, Zulus, Nyamos, Nyams, Mombantons, Zembis, Africans, Amazons, Caravan Drivers, Attendants, &c., &c.

Stage Manager.....Mr. E. S. TARR

COSTUMES, ARMORS and ACCESSORIES specially executed in Paris for this grand production.

STAGE MACHINERY by JOHN LEO, RUFUS WILLIAMS and Assistant
ILLUMINATIONS.....by.....EMMET DAVIDSON
MUSIC.....by.....CHAS. PUERNER
BALLET MUSIC.....by.....CELEBRATED EUROPEAN COMPOSERS.
CALCIUM EFFECTS.....by.....N. Y. CALCIUM LIGHT CO

Synopsis of Scenes and Incidents.

ACT I.

SCENE I.—BOUDOIR OF MME. DE GUERAN, IN PARIS. Painted in Views, with a VIEW OF THE GRAND OPERA HOUSE, by HARLEY MERRY.

SCENE II.—THE CITY OF CAIRO, IN EGYPT, by CARPEAL OF PARIS. GRAND BALLET DES MASQUES, by MLLE. CAMIS, 8 Secondes Premiers and 8 Corps of Coryphees

ACT II.

SCENE I.—PANORAMA OF THE RIVER NILE, on the Steamer for Karthum, by HARLEY MERRY of New York.

SCENE II.—THE SLAVE VESSEL. A NIGHT ON THE NILE. by HARLEY MERRY. Slave Dance on Deck of the Ship, by 6 Secondes Daneuses THE VESSEL ON FIRE. THE RESCUE OF BENDA.

ACT III.

SCENE I.—HOTEL IN KARTHUM, by CAV. MAGNANI.

SCENE II.—A CRAWL by RECANATINI of Venice. Appearance of Walinda the Black Venus.

SCENE III.—THE DESERT, by WM. VOSCHLIN. The Rising Sun, a novel and marvelous effect.

GRAND CARAVAN

ENTIRE CARAVAN OF LIVING ANIMALS.

Consisting of Camels, Dromedaries, Zebras, Sacred Cows, Oxen, Donkeys, Goats etc., etc. MISS POLES GREAT MISFORTUNES. THE BURNING SAND STORM OF THE DESERT.

ACT IV.

SCENE I.—PALACE OF KING MONZA, by ROSECHI of Paris. Festive Pageant. Arrival of the Europeans. Off for the Kingdom of Walinda

SCENE II.—MOONLIGHT FOREST NEAR THE PALACE OF BLACK VENUS, by RECANATINI.

SCENE III.—TEMPLE OF WALINDA, RECANATINI and HARLEY MERRY GRAND BALLET DES ESCLAVES ETRANGES. By MLLE. DE ROSA, MLLE. CAPPELINI, MLLE. CAMIS, AND MONS. ARNOLD KIRALFY, and a corps of 100 Danseuse. Sacrifice of the European THE DEN OF ROYAL BENGAL TIGERS. THE ERUPTION OF THE VOLCANO. "We are saved; it is the hand of providence."

ACT V.

SCENE I AND II.—THE BLUE MOUNTAINS IN CENTRAL AFRICA. by HARLEY MERRY. Battle of Amazons. Walinda Pursues the Europeans. The Caravan and King Monza arrive to their Rescue. Walinda the prisoner of Nazar. Grand Tableau and Finale.

WEBER PIANO used at this Theatre.

OPERA GLASSES AND BOUQUETS IN THE LOBBY

This Programme is published and printed by A. S. SEER, at his Show Printing and Engraving Establishment, 26 Union Square where all orders for Advertising must be addressed.

WEBER PIANOS.

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33 Union Square, N. Y.

ONE FOR MASTER LAWYER.—A well-known attorney at the criminal bar, who prides himself upon his skill in cross-examining a witness, had an odd-looking genius upon whom to operate. "You say, sir, that the prisoner is a thief?" "Yes, sir, 'cause why, she confessed it." "And you also swear she bound shoes for you subsequent to the confession?" "I do, sir." "Then," giving a sagacious look at the court, "we are to understand that you employ dishonest people to work for you, even after their rascalities are known?" "Of course; how else could I get assistance from a lawyer." The attorney said, "Stand aside."

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Cigarette Smokers who are willing to pay a little more for Cigarettes than the price charged for the ordinary trade Cigarettes will find the

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The Genuine French Rice Paper is only used.

See that every package is sealed.

ALLEN & GINTER, Manufacturers,

RICHMOND, VA.

A SWINDLE.—A young man married a deaf and dumb girl, but soon afterwards she recovered both speech and hearing, and he has applied for a divorce. He says it is an outrageous swindle.

14th ANNUAL BALL,

B. P. O. ELKS,

N. Y. LODGE NO. 1.

Academy of Music and Nilsson Hall,

Monday Evening, Feb. 14th, 1881.

Tickets (limited) admitting gentleman and ladies, can now be obtained at Wallack's Theatre, Union Square Theatre, American District Telegraph Offices, Morton House, and at the leading hotels, and of Members of the Lodge. PRICE, $3.00 each.

SIMPLE.—A visitor, who wanted his boots blacked, said to his host, on retiring, "I'll put my boots outside the door of my room," to which the host naively replied, "All right—nobody 'll touch 'em."

A MAN recently knocked down an elephant, a lion, and a rhinoceros. He was an auctioneer.

THE FIRST THING.—A little girl was listening with much interest to the story of Jonah. When the question was asked, "What would you suppose would be the first thing Jonah would do after the great fish threw him upon the land?" she answered, promptly: "I s'pect fink he'd go home quick as he could and get cleaned up"

MARRIAGE is the one thing in which a mistake is fatal. In other affairs experience may profit one, but in marriage wisdom lies in forethought.

JOSEPH GILLOTT'S STEEL PENS

SOLD BY ALL DEALERS THROUGHOUT THE WORLD.

GOLD MEDAL PARIS EXPOSITION 1878.

Nicoll the Tailor,

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And 139 to 151 BOWERY.

Overcoats and Ulsters.

Self-lined, Wool-lined and Silk-lined.

All Styles. All Prices. Electric Light used.

CURIOUS MOTTOES.—The trade mottoes of some of the London associations are curious. The blacksmiths, for instance, have "By hammer and hand all arts do stand;" the distillers, "Drop as rain, distil as dew;" the founders, "God the only founder;" the innholder, "Come, ye blessed; when I was harborless ye lodged me;" the joiners "Join loyalty and liberty;" the saddlers, "Hold fast; sit sure;" the weavers, "We weave truth with trust;" and the needlemakers, "They sewed leaves together and made themselves aprons!"

Sealskin Sacques and Dolmans, Fur-Lined Circulars and Wraps, are the leading fashionable furs this season. The shapes introduced by C. C. SHAYNE, wholesale Fur Manufacturer, 103 Prince Street, (formerly Broadway, opp. Stuarts), are the most popular. A large stock, finished too late for holiday wholesale trade, is now offered at retail. Splendid opportunity to secure strictly reliable fashionable garments cheap.

A MODEL HAT AND ITS POPULAR APPRECIATION.

THE NEW YORK Police Commissioners in their effort to procure a suitable hat for the members of the force, and after frequent consultations, reached the determination to take a new departure. They therefore gave their order to Knox, leaving it to his taste and judgment to produce such an article as they sought for. The result has proved entirely satisfactory. The Commissioners have expressed their approval and satisfaction, and the men are delighted with their new, comfortable and becoming winter hats. Since their introduction here, orders have been received from nine different cities, for these hats, which have been promptly filled.—*From December Trade Journal.*

TRANCE-ACTION.—Walking in one's sleep.

WHAT HE WEIGHED.—"Tom, you seem to gain flesh every day; the grocery business must agree with you. What did you weigh last?" "Well, Jim, I really forget now; but it strikes me it was a pound of butter."

NOT IN THIS CASE.—When Longfellow was presented to Mr. Longworth, the latter remarked, "There is no great difference in our names."—"NO," replied Mr. Longfellow, "but *words* makes the man, the want of it the *fellow*."

SELF-DEFEATED.—Dishonesty often defeats its own purposes. This occurs very forcibly to a man when he sneaks down the alley to get a drink, and meets his pastor just coming out of the back door, wiping his mouth with the back of his hand.

LITTHAUNIAN Stomach Bitters

Unexcelled Appetizer and Sure Cure for all diseases of the Digestive Organs.

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German Liederkranz,

28th ANNUAL

Masquerade Ball,

ACADEMY OF MUSIC,

THURSDAY, FEBRUARY 17th, 1881.

Tickets $10, admitting gentleman and one lady (additional ladies' ticket $5), can be had, by introduction, of the following gentlemen:

HENRY HAVEMEYER, 142 Wall St.
J. HONIG, 111 Broadway, (basement).
EMIL UNGER, 50 Park Place.
FAUL GOEPEL, Room 8, N. Y. Staats Zeitung.
JOHN VON GLAHN, 36 Chambers St.
LOUIS A. GRASS, 126 Chambers St.
LOUIS KAEMMERER, 108 Grand St.
J. WINDMUELLER, G. S. E., 4th Av. & 14th St.
H. C. F. KOCH, Cor. 20th St. and 6th Av.
C. V. L. HOHENTHAL, cor. 52d St. and 3d Av.
H. VANDER EMDE, 980 5th Av.

Boxes and Tickets of WM. STEINWAY, 111 E 14th St., and CONSTANTIN SCHMIDT, 32 Broad St.

ARION SOCIETY.

GRAND MASQUERADE BALL.

Madison Square Garden, Monday, Feb. 7th.

Tickets: Gentlemen, $5; Ladies, $3 each; can be had of Cesar Schmidt, 79 Broad st.; Geo. Henger, 67 Exchange Place; Ogden & Katzenmeyer, 83 Liberty st.; F. J. Kaldenberg, Astor House and 128 Fulton st.; Aschoff F. Frick, 95 Nassau st.; Palm & Pechtolor, 403 Broadway; C. M. Vom Baur, 89 Mercer st.; Geo. Bruns, 795 Broadway; Wilhelm & Graef, 1,141-43 Broadway; Hanft Bros., 224 5th av.; P. Spangenberg, 659 6th av.; A. J. Wilhelm & Co., 868 3d av.; R. Guggenheimer, 1906 3d av.; at Arion Hall, 19 and 21 St. Mark's Place, and of all the members.

STRIKING.—An Irishman, angry at being late, and hearing the clock strike, broke its face with his cane. The owner expostulated. "Faith, sir," said the Irishman, "the clock struck first."

WHAT YOU WISH TO DO, DO THOR UGHLY.—If you wish to do good, do good; if you wish to assist people, assist people. The only way to learn to do a thing is to do it, and that implies before you learn to do right you will do wrong—you will make blunders, you will have failures—but persevere, and in the end you will learn your lesson, and many other lessons by the way.

A DISTINCTION.—A nobleman who is in the habit of speaking to soldiers in an affable manner, was much amused lately when a guardsman said to him, in a hearty and genial way, "I like you, my lord. There's nothing of the gentleman about you."

For sale in New York by Paris Allen & Co., 51 Broadway; Luyties Bros., 150 Duane St.; Hunt & Leish 41 Beaver St., and dealers generally.

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HAVERLY'S NIBLO'S GARDEN.

Vol. I. NEW YORK. SEPT. 6. 1881. No 14

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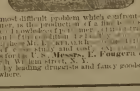

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PRESIDENT GARFIELD'S steward, Mr. WM. T. CRUMPS, says: "Summit Mineral Water did me more good in two months, than all the remedies I used in 17 years." It is one of the pleasantest table waters in the world. Try it.

"Really, my dear," said Mr. Jones to his better half, "you have sadly disappointed me. I took you elected from a band of a woman, but you've turned out only a bit of metallic taste." "Then, my love," was the reply, "console yourself with the idea that paste is very adhesive, and as long as you live."

OVER-APPRECIATIVE.—Mr. Edwin Booth says that the most genuine compliment he ever received was on the occasion of his playing Iago for the first time at Grass Valley, then a new mining camp. The audience, which had never "pulled out their shooters" in the middle of the third act and began blazing away at the stage. Othello had the tip of his nose shot off at the first volley, and Mr. Booth escaped by rolling over and over up the stage, and disappearing through a trap door. A speech from the manager somewhat calmed the house; but even then Mr. Booth thought it best to pass the night in the theatre, as a number of the most elevated spectators were making strenuous efforts to induce the vigilance committee to turn out and lynch "the infernal sneaking cuss," as they called him.

CAPTURING HIS GAME ALIVE.—A party of soldiers "out West," not having much to do, resolved to go bear hunting. They had been out about sixteen hours and had not seen a bear, and being tired and hungry, returned to camp. On their arrival at headquarters, they missed one of their companions, but thought nothing of it, one of them remarking, "He will return all right." They made their camp fire, and commenced preparing for supper. They had the coffee over the fire; one of them was slicing some potatoes, another was stewing some meat, and the remainder sat around the fire waiting, when they were all startled by a terrible noise that seemed to come nearer to camp. Suddenly the thickets parted, and in rushed the missing man, his hair standing on end, his face deadly white, his gun gone, and his arms flying in the air, as if grasping for imaginary objects, and about two feet behind him came a big black bear. The soldiers seized their guns, and one of them, leveling his piece, shot the bear dead. The pursued soldier turned when he saw the bear drop, and, looking at one of them, said breathlessly "Is he dead?" One of the men asked, "Why didn't you shoot him, instead of running?" "What do you take me for?" replied the missing one. Don you think I was such a darned fool as to shoot him when I could bring him in alive?"

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OFFICIAL PROGRAMME
—OF—
HAVERLY'S
Niblo's Garden Theatre.

HAVERLY'S NIBLO'S GARDEN.

The great sensational spectacular drama of "The World," which was *the* success at Wallack's Theatre last season, will be produced at Niblo's next Monday evening, Sept. 5th.

All the magnificent scenery and realistic effects, including the famous "Raft Scene," "The Infernal Machine," "The Lunatic Asylum," The Last Drop of Water," and the exquisite views on the Thames River, will be taken from Wallack's Theatre, and placed on the stage at Niblos.

"The World" will be cast [to the full strength of Brooks' and Dickson's powerful Dramatic Company—an organization which for magnitude and merit has not been equalled in this city, in plays of this character.

At McVicker's Theatre, Chicago, the sign "SEASONS. ROOM ONLY" was displayed every night for the unprecedented long run in that city of five weeks.

Seats for every performance of "The World" can now be secured at the Box Office.

HAVERLY'S 14TH ST. THEATRE.

Miss Jennie Lee, who has gained in England a very enviable reputation by her rendering of "Jo," the permanent character in an adaptation of Dickens' "Bleak House," appears at the Fourteenth Street Theatre for a brief period. "Jo" has been played for nearly five years in London and the English provincial cities, and as the exponent of this character Miss Lee has been literally covered with praise. Mr. J. P. Burnett and Mr. J. A. Howell who acted in England with Miss Lee are included in her present support.

FIFTH AVENUE THEATRE.

The "Mascotte," of which the public never seems to grow weary, will receive a limited number of representations at this house. This delightful little opera will be represented by the Wilbur Opera Company, an organization that has enjoyed much popularity, and deservedly so wherever it has appeared. In order to give to these representations of the "Mascotte" the impor tance that the work so fully merits, the orchestra has been augmented and a powerful and efficient chorus has been engaged. Owing to prior contracts that do not admit of postponement the "Mascotte" will necessarily be withdrawn after Saturday evening, 15th instant and on Monday, the Comley-Barton Company will present the famous opera of "Madame Favart," a work that has received unqualified approbation at the hands of European critics.

Georgie Cayvan is going to star through the East in "Hazel Kirke." Miss Cayvan is an admirable actress and will certainly win golden opinions from all classes of people wherever she may appear.

The Comley-Barton Opera Company will open at the Fifth Avenue Theatre on Monday evening, September 19. "Madame Favart" will form the initial attraction. The cast will include John Howson, Fred Leslie, James Barton, J. C. Arnaud, Catharine Lewis, Marie Jansen, etc., and a chorus of more than one hundred people.

John Howson has been playing in London all the Summer, and the English papers are generous in their praises of his acting.

The present week is the last one in which Miss Jennie Lee will be seen at Haverly's Fourteenth Street Theatre.

"Michel Strogoff" is doing finely at Booth's Theatre.

The highly sensational and realistic melodrama, "The World," will be played at Niblo's until further notice.

"The Banker's Daughter" will be played at the Jersey City Academy of Music during the current week.

"Esmeralda" will be produced at the Madison Square Theatre in October. "The Professor" will then be sent on the road. Some of the decorations for "Esmeralda" were brought from Europe by Mr. Daniel Frohman.

Mr. Charles Frohman is now in the service of the Mallory Brothers of the Madison Square Theatre.

Billy Sweatnam, the minstrel comedian, has returned from Australia, and will probably appear at the San Francisco Opera House during the season.

Mrs. Agnes Booth will play the leading part in "Esmeralda" shortly to be produced at the Madison Square Theatre. Mrs. Booth is a delightful actress, and the authoress is fortunate in having so able an *artiste* in the leading feminine *rôle*.

"Madame Favart" will be produced at the Fifth Avenue Theatre on Monday evening, September 19. The costumes for this opera are said to have cost more than $20,000.

The Meistersingers, 30 in number, appear at THALIA & WILIANS' new house, The Academy of Music, Jersey City, on the evenings of the 8th, 9th and 10th inst.

John S. Clarke, the comedian, is booked at the Brooklyn Park Theatre for Sept. 10th, (one week). This will be the first appearance of this great comedian in Brooklyn for seven years. Mr. Clark has been playing at the Hay Market Theatre, London, the past six years.

As an illustration of the benefits to be derived from judicious advertising we may mention the case of RIKER & SON, the druggists, of Sixth Avenue. A few years since this now widely-known firm had nothing but a local reputation, and although doing a good business and selling the best articles, they were, outside of their immediate vicinity, almost unheard of. At that period they did not advertise. RIKER'S preparations are known from one end of the United States to the other, and their enormous sale has brought not only notoriety but fortune also. Whole columns in the leading daily newspapers, in addition to an almost endless variety of weekly papers, magazines, programmes, etc., attest the spirit with which RIKER & SON have used printer's ink as a means of increasing their business. But they have attained their object—not without a large expenditure, it is true—and RIKER'S American Face Powder, RIKER'S Calisaya Bark, RIKER'S Cod Liver Oil, and the thousand and one other preparations with which the name of RIKER is identified are met with in the highways and the by-ways, in every nook and corner throughout the vast expanse of our country. RIKER sells everything at an average reduction of thirty-three per cent. less than charged by other druggists, and yet despite this incontrovertible fact, and his immense outlay for advertising purposes, he has grown rich; and from possessing an ordinary business his trade has grown to large proportions. Advertising did it all, and it will do the same for anybody who has the spirit, the pluck, and the discernment of RIKER & SON.

THE FIRST
JAPANESE MFG. & TRADING COMPANY
865 Broadway, Bet. 17th & 18th Sts.
WHOLESALE AND RETAIL DEALERS IN JAPANESE GOODS.
Desirable goods for presents at moderate prices, and large stock of goods for Fall Trade.

ON THE "PLAIN HIGHWAY OF TRUTH."—It is of no use in "the States" for an Eastern man to try and tell a big story when there is a Western man about. "When I was a young man," said Colonel B., an Eastern, "we lived in Illinois. The farm had been well-wooded, and the stumps were very thick. But we put the corn in among them, and managed to raise a fair crop. The next season I did my share of the plowing. We had a 'sulky' plow, and I managed the horses, four as handsome bays as ever a man drew rein over. One day I found a stump right in my way. I hated to back out, so I just said a word to the team and, if you will believe it, they just walked that plow right through that stump as though it had been cream cheese." Not a soul expressed surprise; but Major S., a Western man, who had been a quiet listener, remarked quietly: "It's curious, but I had a similar experience once myself. My mother always made our clothes in those days, as well as the cloth they were made of. The old lady was awful proud of her homespun—said it was the strongest cloth in the State. One day I had just plowed through a white oak stump in the way you speak of, Colonel, but it was a little too quick for me. It came together before I was out of the way, and nipped my trousers. It felt mean, I can tell you, but I put the string on the ponies, and, if you'll believe it, they just snaked that stump out, roots and all. Something had to give, you know."

According to the late Mr. Frank Buckland, oysters should never be served on the flat shell, but always on the round shell, with the natural liquor left in the hollow. This liquor is not sea-water, but contains much of the same chemical ingredients as the oyster itself.

AFTER THE THEATRE,
GO TO
Koster & Bial's Concert Garden,
23d Street and 6th Avenue.
YOUR THEATRE SEAT COUPON ADMITS YOU
FREE.

JOSEPH GILLOTT'S STEEL PENS
SOLD BY ALL DEALERS THROUGHOUT THE WORLD.
GOLD MEDAL PARIS EXPOSITION—1878.

DE VENOGE & CIE.
CHAMPAGNE
EPERNAY.
The PUREST CHAMPAGNE imported into the U. S.
L. DE VENOGE,
GEN'L AGENT, 37 SOUTH WILLIAM ST., N. Y.

194 FIFTH AVE, under Fifth Ave. Hotel, 212 BROADWAY, cor. Fulton. } WE HAVE AGENTS IN EVERY CITY.

KNOX
The Hatter's World-Renowned HATS.

IMPORTER OF ENGLISH HATS, "MARTIN'S" UMBRELLAS, DENT'S GLOVES.

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MOFFATT & HOLLAMAN

Programme Publishers,
AND
General Advertising Agents,

128 Fulton Street, N.Y

Advertisements inserted in any of the leading Dailies and Weeklies at the lowest rates.

Advertisers will find it to their interest to place their business in our hands.

Greenfield's

No. 909 BROADWAY.
Candies made on the Premises fresh every hour. Molasses Candy, Everton Taffee, Caramels, Chocolates, &c.

NIBLO'S GARDEN.

J. H. HAVERLY ..... Proprietor and Manager
E. G. GILMORE ..... Associate Manager

Monday Evening, September 5th,

And Every Evening until further notice, THE GRAND PRODUCTION (at an enormous expense) of COLVILLE'S GREAT SENSATIONAL and SPECTACULAR DRAMA, in Five Acts and Eight Tableaux, entitled

The World!

The sole property of SAMUEL COLVILLE for the United States and Canadas.

Written by PAUL MERRITT, HENRY PETTITT and AUGUSTUS HARRIS.

With all its Intensely Realistic Effects as produced at Drury Lane Theatre, London, and Wallack's Theatre, New York.

Enacted by a Powerful Dramatic Company, under the Management of BROOK'S & DICKSON, embracing the Artists in the following

CAST.

SIR CLEMENT HUNTINGFORD, known as Chas. Hartley ..... Mr. HARRY CRISP
HARRY HUNTINGFORD, his younger brother ..... Mr. GEORGE MORTON
MO. JEWELL, alias Isadore Montmorency ..... Mr. ROLAND REED
MARTIN BASIFORD ..... Mr. M. J. JORDAN
BLACKSTONE, an Agent ..... Mr. G. W. CONWAY
LUMLEY, a London Lawyer ..... Mr. W. H. COLLINGS
OWEN, a Diamond Seeker ..... Mr. WM. J. LEONARD
NED, his Son ..... Miss TINY HILLIKER
DR. WINDHAM, } Mad-House Doctors } Mr. E. EDWYN
DR. HAWKINS } Mad-House Doctors } Mr. E. EDWYN
LOVELESS, } Keepers of the Lunatic Asylum } Mr. CHAS. MORBLEY
RUSITON, } Keepers of the Lunatic Asylum } Mr CHAS. McDONALD
LAWRENCE, Lumley's Clerk ..... Mr. H. HARVEY
CAPT. PEARSON, of the "Lily of the Valley" ..... Mr. T. HOWLAND
MARSHALL, Blackstone's Clerk ..... Mr. WM. POWELL
JOE, Jewell's Office-Boy ..... Mr. HARRY HOLLIDAY
COMMISSIONER IN LUNACY ..... Mr. GEO. BROWN
DETECTIVE ..... Mr. THOS. HOLLAND
MABEL HUNTINGFORD, Harry's Wife ..... Miss HELEN SEDGEWICK
MARY BLYTHE, a Governess ..... Miss ALICE MANSFIELD

SYNOPSIS OF SCENERY.

ACT I.—TABLEAU I. Cape Colony. The Diamond Fraud.
ACT II. TABLEAU II.—The Equator. The Infernal Machine. TABLEAU III.—The Raft. The Last Drop of Water.
ACT III. TABLEAU IV.—Mo. Jewell's Office. Cent per cent. TABLEAU V.—The Great Hotel. FATALITY.
ACT IV.—TABLEAU VI.—Lincoln's Inn. The Doctor's Certificate. TABLEAU VII.—The River Retreat. Esau and Jacob.
ACT V. TABLEAU VIII.—Palace Chamber. The Wages of Sin.

During the evening, the Orchestra, under the direction of CHAS. PUERNER, will perform the following Selections:

OVERTURE, "Dramatic" ..... KELER BELA
SELECTION, "Martha" ..... FLOTOW
WALTZ, "Autumn Flowers" ..... STRAUS
ARMENIAN PATROL ..... MICHAELIS
SELECTION, "Marjolaine" ..... LECOQ
TURKISH DANCES ..... DANIELS

The Furniture used in this Play is from the well-known houses of E. W. STRALLOU, 41 East 13th Street, and C. H. TREVITT corner of 13th Street and University Place.

The Boats used in this play are furnished by Capt. MILLNER, foot of 10th Street, East River.

The Costumes by A. ROEMER & SON, 8 Union Square.

BUSINESS MANAGER FOR "THE WORLD" ....Mr. JAS. W. MORRISSEY
Stage Manager of "The World Combination"....WM. H. COLLINGS

Matinees on Wednesday and Saturday.

OPERA GLASSES ON HIRE IN THE LOBBY.

WEBER'S PIANOS used in all of HAVERLY'S THEATRES

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PIANOS.

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NEW YORK.

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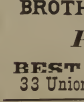
BROTHERS'
PIANOS,
BEST
33 Union Square, N. Y.



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Perfect Sewing Machine!
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NEW HOME
Simplest, Most Improved, Most Popular and Best.
Sells 40 per cent.
JOHNSON, CLARK & CO.
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Horses & Carriages at all Hours of the Day or Night
W. J. KEYS'
Boarding & Livery Stables,
111 W. Fourteenth Street,
NEXT DOOR TO THEATRE.
Carriages can be ordered at Box Office or of head usher

DICKENS' LOVE FOR THE STAGE.—There was, perhaps, some foundation for the charge of posturing, though by no means in the ill-natured sense in which the charge has sometimes been made. It was one of his humors to pasture, one of his relaxations to cast himself and his friends in fantastic parts, and write imaginary dialogues, in imitation of plays which they had seen together. There is nothing more striking in the two volumes of letters than the evidence that they furnish of the persistence with which his thoughts ran upon the stage. His passion for acting was of very early date. He has told us how a boy he used to stalk about his father's house acting out the various characters in Smollett's novels. He organized private theatricals at schools, and played as an amateur when he was a clerk in a solicitor's office. He seems to have had a complete knowledge of stage business down to its smallest detail. In the famous amateur company of literary men and artists which was organized in 1845, Dickens, Mr. Forster says, was "the life and soul of the entire affair—stage director, very often stage carpenter, scene arranger, property man, prompter and band-master." And it was not only among amateurs that he could venture to assume authority. When one of his Christmas tales was dramatized, he not only drilled the actors, but made suggestions to the master carpenter about the scenery. According to his own story, a master carpenter, to whom he developed some wonderful mechanical contrivance of his, shook his head with a mournful air and said, "Ah, sir, it's a universal observation in the profession, sir, that the stage sustained a great loss when you took to writing books."

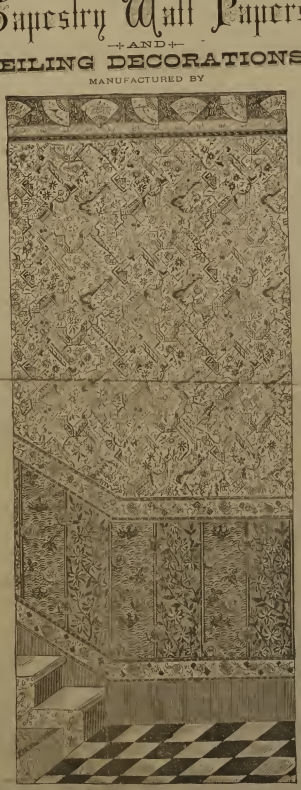
Franklin Oliver has 3,300 acres of forest in Illinois fifty years ago, built a log cabin in the center of the tract, and has lived there ever since. He became noted eccentricities, and it is of him that the story is told about the two Methodist ministers, who having no money to pay for the lodging and breakfast which he had given them, were compelled to preach a sermon apiece to earn the said compensation. Oliver resolved never to allow a bit of his land to be cultivated, declaring that he would leave it at his death just as he had found it; but five years ago, at the age of ninety, he suddenly changed his purpose and builds. From being a woman-hater, he turned to loving the sex with the ardor of youth. He wooed several girls and women at a time, and won them by promises to marry him by giving them pieces of his land. In that way he has rid himself of a great part of his now extremely valuable property, and his heirs, in order to save the remainder, have had him judicially declared incapable of managing his business.

THE MAN WHO "PUSHED THINGS." The man who worked with a wheelbarrow.

WICKED JOKING.—It is an almost everyday occurrence to see written on the closed doors of places of business an announcement that the circumstance is in consequence of domestic bereavement. It has been left to a German in Rochester, New York, to reverse the cause, and to be the first to indicate in a humorous manner his delight at the marriage of his daughter which he did thus—"This store is closed on account of some fun in the family."

ARTISTIC
Tapestry Wall Papers
AND
CEILING DECORATIONS.

MANUFACTURED BY



Now that the element of coloring and decorative effect is entering so largely into even the pictures which adorn our rooms, with the purpose of developing the effect of ancient tapestries and rich hangings, it is all the more important that the *walls* should correspond with and aid the general effect.

These tapestry effects have been especially regarded in the new patterns brought out by Fr. Beck & Co., who have recently added to their large Twenty-ninth Street Factory the adjoining corner of Seventh Avenue, where they have on hand the best foreign and domestic productions, and are prepared to make goods to order in any style that may be wanted.

Besides their original designs by the best artists at home and abroad, this firm will reproduce, with absolute fidelity, the most expensive fabrics of European design and manufacture, which they sell often at half the prices of imported goods.

Some of these papers reproduce the effects of the old Venetian or Dutch Leathers. Their effect, with their quaint, antique patterns, especially when used in an apartment furnished with dark woods, is extremely rich. The same may be said of a similar class of papers which produce the effect of oxidized metals. Another novelty is a genuine velvet, so attached to a paper backing that it can be put upon the wall with the facility of the most ordinary wall hanging.

The ordinary "velvet" papers so called, are but lining, but this is not an imitation, and any one who wants his walls hung with real velvet can now obtain the article de novo at a cost not disproportionate to the effect produced.

A visit to their factory will repay any one who has in mind the subject of interior decoration, which they carefully attend to in all its branches.

FR. BECK & CO.

SEVENTH AVENUE,

Corner of 29th Street, NEW YORK.

Mr. E. G. GILMORE, ... Lessee and Manager.

NEW YORK, SEPTEMBER 25, 1879.

CAPORAL, CAPORAL EXTRA LONG.

PAPER.

Kinney Bros

PURE

TOBACCO AND CIGARETTES.

CIGARETTE MANUFACTURERS, U.S.A.

Mora

Photographer,
707 BROADWAY.

EXTRA QUALITY

DUNLAP & Co

ESTABLISHED 1850.

Celebrated HATS,
178 FIFTH AVE., bet. 22d & 23d Sts.
179 BROADWAY, near Cortlandt St.
LYON'S SILK UMBRELLAS.

BLOOM'S
NEW FALL STYLES
Costumes, Cloaks, Mantels, Morning Wrappers, &c.
Elegant Hosiery, Kid Gloves, Lisle Thread Gloves, Lace Mitts, &c.
LACES AND MADE-UP LACE GOODS.
Ribbons, Ties, Bows, Sashes, &c.
Millinery, Hats, Bonnets, Flowers and Feathers.
Plushes, Velvets, Silks, Satins, Matlasses, Damascees, &c
Housekeeping and FurnishingGoods.
White Goods, Dress Goods, &c.
BLOOM'S.
338 & 340 BOWERY.

JUST OPENED!
LANGSDORF & CO.'S
New Clothing Establishment,
613 Broadway, cor. Bleecker St.
OUR styles, the LATEST.
OUR Goods all NEW.
OUR Prices, the LOWEST.
OUR workmanship, the BEST. INSPECT
OUR magnificent Business and Dress Suits.
OUR Over Coats, Ulsters, and Coats and Vests.
OUR Boys' and Children's Clothing.
Our Goods marked in plain figures.
ONE PRICE ONLY.
643 Broadway, cor. Bleecker St.

OFFICIAL PROGRAMME

For the Fourth Week of the Season of 1879-80. Ending Saturday, Sept. 27.

MATINEES:

2 Regular Matinees are given each week, one on Wednesday and the other on Saturday.

First representations on any stage of the celebrated

KIRALFY BROTHERS'

Entirely New Grand Spectacle of Four Acts and Twenty Tableaux, entitled

ENCHANTMENT

The superb *mise en scene*, the beautiful Ballets, and the entire presentment by and under the personal direction and supervision of

IMRE and BOLOSSY KIRALFY.

First appearances in America of the renowned terpsichorean artistes,

Mlles. CASATI, CORNALBA and E. CAPELINI.

Europe's greatest premiere danseuses assolutes, from the theatres La Scala, Milan, and San Carlo, Naples, and the Grand Opera House, Paris. Also first appearances in this country of the celebrated premiere danseuse,

Mlles. ZALLIO, CAMIS and ORTORI.

from the Theatre National, Buchanest, and the Secondas, together with the extensive Corps of Coryphees.

First appearances in America of the following remarkable array of Specialty Artists,

LES VANTOCHES VALLOTTE.
Human automatons

MOLVA,
who has the Transatlantic reputation of being the most graceful of all gymnasts.

LA TROUPE RAJADE,
Comic Eccentrics, and the Band of

OCCARINISTES,
who play upon an entirely new instrument.

THE MAGNIFICENT SCENERY OF "ENCHANTMENT"

by the principal artist of Niblo's Garden,

Mr. WM. VOEGTLIN.

With contributions by Sig. Magnani, of the Royal Academy of Arts, Florence; Sig. Ferardi of the theatre La Scala, Milan, and Mons. Rondicchi of the Grand Opera House, Paris. The Models were made expressly for this spectacle by Mons. Rondicchi and Carpeza, of the new Grand Opera House, Paris.

THE COSTUMES, designed by Grevin of Paris and Col. Thompson of London. The Ladies' Dresses made by Miss Pierce of London, Mad. Gentan of Paris, and Sig. Chiappa of Milan. The Gentlemen's wardrobes by Mons. Lonsdale of Paris, Samuel May of London, and Sig. Sampeyro of Milan.

THE ILLUMINATING EFFECTS are produced under the manipulation of improved lime and calcium lights, by Messrs. C. J. Cox & Co.

THE ARMOR AND JEWELS are the work of Mons. Hebrard & Grandon, Paris, and are special importations.

THE INTRICATE MECHANISM AND PANTOMIME TRICKS by Jean Leo, Master Carpenter, and Mr. Drew.

THE MUSIC composed and arranged for the piece by the Conductor of the Orchestra, Professor CHARLES FUERSTEIN.

THE GAS EFFECTS by Mr. Ernest Davinson and assistants.

THE BEAUTIFUL AUDITORIUM OF THE THEATRE, AND ALSO THE VESTIBULES, painted by Richard Thomas, 141 East 26th Street.

OPERA GLASSES ON HIRE IN THE VESTIBULE.

PROGRAMME CONTINUED ON SECOND PAGE.

The elegant Parlors and Bars were at this Theatre were principally furnished by the well-known establishment of J. Bleecker & Bro., 388 and 390 Bowery.

This Programme is Published and printed at A. S. Sera's Show Printing Establishment, 26 Union Square, where all orders for advertising are received.

WEBER
MANUFACTURER OF
Grand, Square and Upright
PIANO-FORTES.
The Best Piano Manufactured
USED BY EVERY GREAT ARTIST.
Prices Reasonable. Terms Easy.
WAREROOMS,
FIFTH AV., cor. 16th St.
NEW YORK.

LOUIS LEFEBRE,
Lagerbier and Lunch Room,
564 BROADWAY
Cor. Prince Street, NEW YORK.

L. Shaw's Hair and Beautifying Bazar,
54 West 14th St., New York.
The largest and choicest assortment of Human Hair Goods ever offered at such low prices. Our Natural Shades Switch Forms, curlers for front and back; 18 in. of all long hair from $6 upwards.
THE COQUET.—Front pieces for young and old; does not rip or tear; is beautiful and becoming—from $3 each upwards. Invisible Human Hair Nets, largest and best made for the price, 15 cents each, and $1.50 per doz. Gray Hair a specialty. Combings made up, receive our best attention and cheaper than any other house. Ladies' Hair Dressing Parlors.
The largest stock of REAL TORTOISE SHELL GOODS imported, hand-carved, and our own manufacture. Combs, Jewelry, Hair Ornaments, &c., at fabulously low prices. Repairing neatly done. A large stock of Jet and Mourning goods. Real Silver and Gold Back Combs and Dressers. A full assortment of Rowland's Cosmetics, F. Gouraud's Exquisite Secrets of Beauty a specialty. Prof. Coudray's Invisible Bangs for Ladies, 50 cents, $1 and $1.50 per bottle. L. Shaw's Persian Kerolene, or Jaeger Hair Beautifier, classes it exactly any color of hair, $1 and $1.50 per box.

WHAT SHE WOULD DO.—"What would you do if your mamma should die?" she pathetically asked of her three year old daughter. "I don't know," remarked the infant, with downcast eyes and melancholy voice. "I 'spose I thon'd have to thpank myself."

SMOKE THE
Fragrant Vanity Fair
CIGARETTES
AND TOBACCO
STRAIGHT"—Pure old Virginia. Mild.
"HALVES"—Pure old Perique
New Combination of Bess Fragrant

Niblo's Garden,

B. G. GILMORE, Lessee and Manager.

OFFICIAL PROGRAMME

of the Week ending Saturday, Sept. 27.

PUBLICATION OFFICE

AT

S. Seer's Printing House,

26 Union Square,

where all applications for Advertising must be made.

NOTES:

MATINEES will be given every week WEDNESDAY and on SATURDAY, at 2 o'clock.

The Box Office will be open daily from 9 o'clock in the morning until 5 in the evening, and on the evenings of performances until 10 o'clock, where seats may also be secured in advance at any of the District Telegraph Offices.

The same popular tariff of prices will prevail at Matinees as for the night performances.

** All business communications must be addressed to the Management, and not individuals.

NIBLO'S REDIVIVUS.

There is a no more beautiful and comfortable theatre than Niblo's. Grand its current stage attractions are, it is something peculiarly invigorating in its roomy chairs, broad aisles, spacious lobbies, and grand hallways adorned with heroic vases of statues. The adjoining garden with its veiled walks, marble fountain, and atmosphere perfumed by the breath of natural flowers, justifies the familiar title. It seems a pity so magnificent a place of recreation should have suffered by erratic management, and it is a cause for rejoicing especially among old New Yorkers that it has fallen into the hands of a manager who will take a pride in reviving its ancient glories.

POPULAR PRICES.

"Highest class attractions and lowest rate of prices" the policy of Niblo's Garden.

THE SEASON.

Mr. Lester Wallack, Mr. Dion Boucicault, and all the managers who have been recently interviewed by the *New York Herald*, have the impression that the season now so auspiciously opening will be a singularly successful one. In other business lines there is an apparent feeling of confidence in the near future, and even among the industrial classes this hopeful condition obtains. Recent "first nights" have been indications of an extraordinary eagerness on the part of the public for theatrical entertainments. It may well be expected that this will increase so soon as the exodus from the watering-places is begun. Precedence, however, upon what has unfortunately prove transient prosperity, would be impolitic upon the part of any management. In this connection allow to please will be the motto of the season through as if the promise of easy success were not held out by the signs of the times. The common attraction has had no abatement of attention to its minutest details, and up to the latest moment before a public representation, although a triumph seemed assured, solicitude regarding the popular verdict existed. This policy will characterize the conduct of NIBLO'S GARDEN throughout the lesseeship of Mr. Gilmore. The pieces that are to follow the Kiralfy Brothers' grand operatic spectacle, although their production at a very early day is not probable in view of the success of "Enchantment," will have immediate concern. The *interim* will be devoted to their perfection. The public may well have confidence in the official announcements of a theatre that has kept faith so well in regard to the first offering of the season. With this in view the management ask the patrons of Niblo's Garden to keep in mind the promises now made, that the plays to follow "Enchantment" will be worthy ones, and presented in magnificence. Due advertisement of their titles, character and dates will be made.

THE KIRALFY BROTHERS.

The varied attractions of "Enchantment" are the aggregated results of the experienced professional skill of these famous Hungarians. They have been before the public many years, both as performers and directors, and wherever lot located them—and they've been in nearly all climes—they culled whatever was beautiful, tasty, or novel to their eye, and now have placed the choicest of these gleanings in their latest and best offering. The costumes of "Enchantment" have never been equalled on the American stage for richness of material, artistic blending of colors, and novelty and varied character of style. The subjects of the superb scenic pictures are also of their selection, and even the terpsichorean, operatic and dramatic artists were engaged by them. The piece is their joint authorship. Taken in its entirety, "Enchantment" must be accepted as the Kiralfy Brothers' idea of a perfect spectacular play.

THE OTHER THEATRES.

This is the last week of "Wolfert's Roost" at Wallack's. Whatever is to follow, it is not yet announced. Sothern is playing at Abbey's Park Theatre, giving his impersonation of "The Crushed Tragedian." "Diverce" is to be revived next Saturday night at Daly's. Two new pieces are now being given. "Rescued" is on the boards at Booth's. The Criterion Company is at Haverly's in a piece called "Our Daughters." At the Fifth Avenue Theatre Maurice Grau's new French opera-bouffe company is singing in "La Fille de Madame Angot," etc. The new play, "My Partner," is a success at Union Square Theatre. Tony Pastor's troupe is at the Grand Opera House; the Florences will appear there next week. Bandmann are at the Standard, playing in "Narcisse." The Theatre Comique is yet offering "Mulligan Guard Chowder" the houses are always crowded.

ENCHANTMENT

CAST OF CHARACTERS:

ANDRE, a young fisherman, in love with Angeline ..... Mr. C. J. CAMPBELL
THE KING, the jolly King, who follows Andre in his travels ..... Mr. S. H. HEMPLE
DUKE DON LODAS, betrothed to the Princess Angeline ..... Mr. GEORGE DODSON
TETEL, the Jester ..... Mr. MATTHEW HOLMES
CASSACON, the Notary, who gets roasted ..... Mr. CHARLES A. GARDNER
MAGLOW, the Beggar of the Mountain ..... Mr. SAMUEL BROWN
SOMBRA, companion to Zebra ..... Mr. THOMAS FRANCIS MEAGHER
COUNT BOLONE, Minister of War ..... Mr. J. F. JONES
PAUL ..... Mr. W. T. SHARON
SHOWMAN ..... YOUNG AMERICA
THE APE ..... Mr. HOMER MATTHEWS
EPHEMERAL, Captain of the Ephemeral Guard ..... Mr. S. J. ADAMS
PATERMAS who raises a family in twelve hours ..... Ephemerals Mr. B. SAMUELS
THE YOUNG MAN ..... Mr. M. F. THOMAS
THE SON ..... Mr. JOHN WILLIAMS
WAITER ..... Miss ROSE LEE
PRINCESS ANGELINE, the King's only daughter, in love with Andre ..... Miss ADA LEE
MARILON, in attendance on the Princess ..... Miss EVA GLENN
SERPENTINE, wife to Paul ..... Miss JENNIE CLARK
THERESE, the Cloth Merchant ..... Miss EUGENIA NICHOLSON
PAGE to the King ..... Miss MAGGIE S. TENANT
AND
ARDRA, the Sorcerer ..... Mr. J. B. STUDLEY

IMMORTALS.

FAIRY BRILLIANTINE ..... Miss JESSIE GREVILLE
FAIRY OF MALICE ..... Miss SADIE RIGELOW
ARGITTA ..... Miss ANNIE BEFORT
DORIME ..... Miss PEARL EVERLEE
MYRRA ..... Miss EDITH EVERLEE
ZABILLA ..... Fairies of the Magic Rush Miss JENNIE CLARK
EUREKA ..... Miss BEMY MOORE
SEMIRA ..... Miss CARLOTTE ESTER

Ladies, Soldiers, Demons, Villagers, Ghosts, Ephemerals, Egyptians, Shepherds, Chorus.

SYNOPSIS OF SCENERY AND INCIDENTS.

ACT I—TABLEAU I—A City in the South of France. Market Chorus—Arrival of the Princess Chorus—"Since you are so fond of roses, you shall have this one." Departure of the Princess and Duke Don Lodas on Fête—Chorus—The King on a Minstrel's Errand—Meeting—Rescued by Andre—"Ask anything you want for, and I will grant it"—"I will hold you to your word" —Andre's Audience. TABLEAU II—Andre's Home—Love—"I am a Minstrel"—Love Song. Andre—Ardra, the Sorcerer—Andre overhears Ardra's Secrets—"I love, will go to the Mountain." TABLEAU III—THE DEVIL'S GULF—Maglow, the Beggar of the Mountain—"Your days are numbered, it will cost you your life"—"My first vow shall be for thee"—"During Angeline's Lifetime"—"Then I'll Die"—"Then I'll Live." TABLEAU IV—Boudoir of Princess—Andre and the Princess—Scandal of the Courtiers—"I Love You"—Royal Wedding—The Tournament shall decide. TABLEAU V—GARDEN OF THE KING—The Tournament—Maglow's Revenge—Andre's Disgrace—"Don Don, Dom"—Angeline Enchanted—"She is dead"—Bringing Her Back—"Then she will live"—"The Elixir which lies hidden in the Mysterious Isle alone can save her"—Grand Tableau—End of Act I.

ACT II—TABLEAU VI—The Mountain Inn—The Challenge—"I will be there."—Magic Change I—"Darkness, Ill—THE OLD GRAVEYARD—Midnight—Ardra, keeps his word—The Wizard's Bargain—Rescued by Andre—"Ask anything you want for, and I will grant it"—"I will hold you to your word" —Ardra's Audience. TABLEAU II—Andre's Home—Love—"I am a Minstrel"—Love Song. Andre—Ardra, the Sorcerer—Andre overhears Ardra's Secrets—"I love, will go to the Mountain." TABLEAU III—THE DEVIL'S GULF—Maglow, the Beggar of the Mountain—"Your days are numbered, it will cost you your life"—"My first vow shall be for thee"—"During Angeline's Lifetime"—"Then I'll Die"—"Then I'll Live." TABLEAU IV—Boudoir of Princess—Andre and the Princess—Scandal of the Courtiers—"I Love You"—Royal Wedding—The Tournament shall decide. TABLEAU V—GARDEN OF THE KING—The Tournament—Maglow's Revenge—Andre's Disgrace—"Don Don, Dom"—Angeline Enchanted—"She is dead"—Bringing Her Back—"Then she will live"—"The Elixir which lies hidden in the Mysterious Isle alone can save her"—Grand Tableau—End of Act I.

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ACT III—TABLEAU XI—"The Isle of a Day—Chorus—The Fairy's Warning. TABLEAU XII—The Magic Rush—Song Spellbinding—Peter's Discovery—Sequence and Chorus. TABLEAU XIII—Fairy of Malice—Ardra's New Conquest—EGYPTIAN PALACE—Ardra and Bayenne upon the Throne.

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First.—"Dance les Favorites et Nobeses" ..... by ..... SECONDES AND CORPS DE BALLET
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Fifth.—"Jeune Fille" ..... by ..... Mlle. **EUGENIE CAPELINI**
Sixth.—"GRANDE VARIATION" ..... by ..... **Mlle. CATARINA CASATI**
Seventh.—"Les Sylphs Jr." ..... by ..... SECONDES AND CORPS DE BALLET
Eighth.—"GRAND ENTRE DANSANTE" ..... by ..... **Mlle. CATARINA CASATI**
Ninth.—"Grand Adagio" ..... by ..... PREMIERES, SECONDES, CORYPHEES and CORPS DE BALLET

ACT IV—TABLEAU XIV—ANGELINE'S CHAMBER—Chorus—Return of the King and Army. Angeline Free—Ardra—Angeline and her Betrothed—Ardra's Last Struggle—No, I'm Not Defeated. TABLEAU XV—THE FAIRY HAVEN—Fairy Chorus—Ardra's Malicious Intention—Challenge—The Last Lover of Angeline—Ardra's Defeat—Virgin in Danger—Rescued by Andre—Grand Chorus. FINALE—SCENE AT SEA—**APOTHEOSIS**—Britannia's Mission Fulfilled.

GRAND TABLEAU.

*** The Peerless Scene in a Third Act, Augment of Soudan and Arabian Palaces in the Fourth Act, were painted by Messrs. O'Connor.

Buttonless Gloves.

A NEW glove, the "Foster" patent, recently introduced, furnishes very neat and ornamental substitutes for the buttons that are always coming off, and that mar the effect of a kid glove by the gaps which they leave, their extreme unreliability, and common appearance. The fastening in the new glove is effected by minute gilt hooks, with round tops rivited in, and placed at short intervals on both sides of the wrist. A fine silk cord, with gilt cap attached to the end, winds in and out of these hooks, holding them close, yet without the strain or waste which is necessary in buttoning the ordinary glove over. It is impossible for the fastenings to stir, and they are very pretty and ornamental, moulding the arm as perfectly as if it were introduced into another skin. The quality of the glove, so far as we have been able to judge, is almost perfect. The kid is fine, soft, flexible, and wears admirably. The price begins at $1.50 for six "buttons" or hooks, three upon each side, which makes a glove no longer than the ordinary two-buttoned glove, and increases at the rate of twenty-five cents for each two buttons (one upon each side) added. For evening and dressy wear they are a boon.—*Demorest's Monthly Magazine.*

The "FOSTER" Glove, For Sale at 18 East 14th Street.

WHY are darned garments like dead men? Because they are *mended*.

AN IMPORTANT AGE.—The line of conduct chosen by a boy during the five years from fifteen to twenty will, in almost every instance, determine his character for life. As he is then careful or careless, prudent or imprudent, industrious or indolent, truthful or disemulating, intelligent or ignorant, temperate or dissolute, so will he be in after years, and it needs no prophet to cast his horoscope or calculate his chances

CURRAN CONFOUNDED.—Rogers says, I once dined with Curran in the public-room of the chief inn in Greenwich, when he talked a great deal, and, as usual, with considerable exaggeration. Speaking of something which he would not do for any inducement, he exclaimed, vehemently, 'I had rather be hung on twenty gibbets!' 'Don't you think, sir, one would be enough for you?' said a girl, a stranger, who was sitting at the table next us. I wish you could have seen Curran's face. He was absolutely confounded."

PARENTAL PARTIALITY.—There is a fatal danger in family government, from which we would warn every parent, and that is partiality. It is too often the case that fathers and mothers have their favorite child. From this two evils result. In the first place, the pet usually becomes a spoiled child; and the "flower of the family" seldom yields any other than bitter fruit. In the second place, the neglected part of the household feel envy towards the parent that makes the odious distinction.

LITTLE THINGS.—Springs are little things, but they are the sources of large streams; a helm is a little thing, but it governs the course of a ship; a bridlebit is a little thing, but we know its use and power; nails and pegs are little things, but they hold the parts of a large building together; a word, a look, a smile, a frown, are all little things, but powerful for good or evil. Think of this, and mind the little things.

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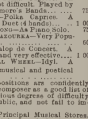

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A CUSTOM prevails at funerals among the Dutch settlers in Natal for some one of the deceased's friends to make a short oration at his open grave, recording his virtues and the good deeds, if any, performed by him during his earthly sojourn. It happened, however, that an individual died who was not considered to have been possessed of any virtues whatever, and had never performed any good deeds. Consequently, in his case, the melancholy obsequies were nearly being completed in silence, when one of his countrymen, raising his voice, said, in solemn tones, "If'm was a berry good smoker."

JUST THE DIFFERENCE.—When a man leaves our side and goes to the other side, he is a traitor, and we always felt that there was a subtile something wrong about him. But when a man leaves the other side, and comes over to us, then he is a man of great moral courage, and we always felt that there was some good stuff in him.

WINNING HIS SPURS.—A reporter has just won his spurs by an article headed "Departure Bloodshed—the Murdered Man Not Expected to Live"

HIS FATE.—During the session of a temperance meeting in a neighboring town, one of the persons who occupied the stage was an enthusiastic deacon, who frequently interrupted the speakers by yelling—

"Thank heaven for that!"

One gentleman was called upon, who arose and said—

"Ladies and gentlemen, I am heart and soul in this cause, and feel that it will be a great benefit to the people of this place——"

"Thank heaven for that," yelled the deacon.

"But, ladies and gentlemen," he continued, "I am going to say that it will be impossible for me to address you this evening——"

"Thank heaven for that!" said the absent-minded deacon.

And then the chairman took him out of doors, and had two men to sit on him.

DUKE OR DRAKE.—During the progress of a duke's funeral through a small town in Scotland, the following colloquy, between two women, was overheard. One, absorbed in contemplation of the signs of woe, exclaimed, "Poor woman! She will be sair lamented." "Woman," said the other, "blaw awa' wi' yo, it's a duke." "Ane aws' wi' ye yoursel'!" rejoined the other, with an expression of the utmost contempt "Wha dinna ken that a duke's the sloe' o' drake!"

BE IN TIME.—Tom Howard kept a gunshop. Tom was a first-class workman, but distressingly dilatory in the dispatch of business. He would meet his patrons with a positive promise, which he would renew month after month, until at length his shop became a mimory of unfinished rifles and fowling-pieces. One day his neighbor, Smith, who had suffered repeatedly by Tom's habit of procrastination, entered his shop. "Tom," said he, "I want you to make a gun for my little boy; a small, well-finished piece, and as light in the barrel as will be consistent with safety.' "Oh, yes," said Tom, "I will make it immediately—you shall have it at once. But, by the way, how old is the boy?" "Well, as to that," replied Smith, "the boy is not born yet, but I thought I had better get the gun under way."

INFERIORITY OF CONDUCT, and a practical vehemence of artfulness and disguise, will alone secure respect and success in our undertakings, both in public and private life.

HOPE.—"If it was not for hope, the heart would break," as the old lady said when she buried her seventh husband.

The favorite Irish comedians, Scanlan and Cronin, began their season at the New National Theatre in a new drama, "O'Neil," by C. R. Clifford, a New York journalist. The play has been well spoken of, being characterized by a blending of comedy with the most realistic emotionality. The gentlemen are satisfied that they have secured a good thing.

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Domestic Fashions Co.'s Grand Opening of Fall Styles will be continued all this week. Extensive alterations have been made to the Domestic Building during the past two months, making the Fashion Parlor more attractive than ever.

RIGHT OR LEFT.—Two Quaker girls were going to iron on the same table. One asked the other which side she would take, the right or left. She answered, promptly, "It will be right for me to take the left, then it will be left for thee to take the right."

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Mistress of the Ballet, - - - Mme. KATTI LANNIER.

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Of the Grand Opera House, Paris, and Covent Garden, London.

Mlle. EUGENIE LUPO, Mlle. ADRIENNE.

The Lyric ensemble will be supported by a LARGE AND HIGHLY TRAINED CHORUS, and the selected Ballet, from Vienna, Paris, and London, will consist of upwards of

One Hundred and Fifty Coryphees!

The whole forming a representation which has never been equaled in America!

For Cast, Synopsis, etc., see third page.

NIBLO'S GARDEN.

Lessees and Managers - JARRETT & PALMER

DECEMBER, 1872.

Courtesy to the actors and that portion of the audience desirous of witnessing the entire performance, dictates that the patrons of this theatre shall be in their seats at the rising of the curtain.

NIBLO'S REBUILT.—The re-opening of the great Spectacular Theatre of the country is an event of no little import in theatrical annals. Its re-opening with so complicated, costly, and superb a spectacle as that now on its new stage evinces the extreme degree of skill and enterprise attained by American management. This theatre was burned down on the sixth day of last May. It re-opens to-night, more beautiful and commodious than it ever was before, and with a piece on its stage that would seem to have required, in itself, a longer time than it has taken to prepare it and rebuild the theatre. There are very few alterations in the auditorium, the chief ones being an increase of capacity. Niblo's now will accommodate three thousand spectators comfortably. The dome is built on the most approved principles, and the softly painted ground gives an exquisite finish to the general ceiling. The grand chandelier increases the capacity of lighting, and throws out the decorations of the house with a beautifully bright yet softened glow. The accoustic arrangements have been most skillfully made, and no theatre in the world can boast so truly that from no seat in it can the spectator fail to have a full view of the stage or to hear every word uttered on it.

The repeated successes of the spectacles produced at this house determined the directors, in rebuilding this theatre, to build it, from the fall of the curtain to its back wall, on the most approved principles that the experince of the great London and Paris theatres had tested. Mr. Benson Sherwood, the regular machinist of Niblo's Garden, went to Paris, examined the construction of the great stage of the Chatelet, that of the Porte St. Martin, and of Les Italiens. He then returned to London, and devoted equal study to the stages of Covent Garden and Drury Lane, the Princess's and Her Majesty's. With complete models of each he returned here, and built what scientists would call an eclectic stage—one combining in itself all the facilities, all the safeguards, and all the effectiveness of each of the great European theatres.

From the able machinist at the Philadelphia Academy of Music, Mr. Highby, he adopted his fan grooves, and now has completed a stage that is possessed of every advantage that French ingenuity, English caution, and American invention could jointly suggest.

The stage is as the web of a geometric spider. It is all independent lines and squares, that fit together and separate as might the works of the great clock at Strasburg. It can all be thrown open at once, or an opening varying anywhere in size from eight inches long and three wide, to three and a half feet square, can be instantaneously made in any part of the stage. The height of the arch over the stage is forty feet, and the curtain that screens it can be raised perpendicularly without fold or rolling. The depth of the stage is sixty-two feet, its width seventy-six. The complete height over the stage beyond the arch is eighty feet, and the depth below the stage is twenty feet. The surface of the stage occupies just four thousand seven hundred and twelve square feet. This space is devoted entirely to the eyes of the public, because the scene-room, carpenter shop, and wardrobe-room each occupy a floor of a three-story building on the right of the stage. The division between this building consists simply of a fire-proof wall with fire-proof doors. The scene-room, carpenter shop and wardrobe-room are each sixty feet long by forty wide.

The dressing-rooms for the ladies are on the left, those for the gentlemen on the right, of the stage. They are all well warmed by steam pipes and comfortably upholstered, with hot and cold water in each room. They run under the lobby leading to the boxes. The Green-Room is situated precisely where it was, and is, perhaps, the most convenient in the country.

It is but just that the various mechanics and manufacturers who have had the rebuilding and furnishing of NIBLO'S GARDEN should have their names recorded, and we take great pleasure in placing them here:

The Decorating and Painting, by Messrs. Hill & Trehaene, Nineteenth street, near Broadway.

The Plumbing Work and Complicated Gas Piping, by Messrs. J. P. Quin & Co., of Fourteenth street and Fourth avenue.

The Heating Apparatus, by Messrs. Gillis & Geoghegan, 116 Wooster street.

The Immense Reflectors, by The United States Reflector Co., Broadway and Houston street.

The Electric Batteries and Apparatus, by Messrs. C. T. & J. N. Chester, 104 Centre street.

The Chandeliers and Gas Fixtures, by Mitchell, Vance & Co., 597 Broadway; and James Donaldson, Ninth street, near Broadway.

The Carpenter Work, by Messrs. J. C. Hoe & Co., 29 Gansevoort street.

The Mason Work, by Mr. James Bogert, West Thirty-second street.

The Iron Work, by Messrs. J. B. & J. M. Cornell, 135 to 143 Centre street.

The entire old site has been put up under the immediate superintendence of the Architect for Mr. A. T. Stewart, Mr. F. Schmidt.

◆•◆

Composed in a fit of inspiration on witnessing the first rehearsal of the Naiad Queen, or the Call Boy.

Lo! on the ruins of old Niblo's site,
Ere yet four moons have hurried time away,
Or all its pristine glories faded out of sight,
A new and grander Niblo's rises, to display,
Not the grand spectacles we witnessed in times past,
Dazzling in splendor, turning night to day.
Leo and Loros now, whose scenery, music, cast,
On such stupendous scale is set, in all detail,
That mortal eye ne'er yet such glories did behold,
Or ears such soul enrapcing music did inhale,
Since Father Adam and Eve Paradise was bowed.

◆•◆

REMINISCENCES OF NIBLO'S.—Sitting in this new structure—so like the old at first sight, so vastly superior in detail—memory will bring back the happy past, and all the tones and faces of the great actors, singers, and danseuses, so many of whom have passed away into the sere and yellow leaf, while others have gone for ever.

Few of those now here can recollect further back than the triumphal days of the Ravel Pantomimes and Ballets, whose effectiveness culminated when Yrca Matthias, the great Russian danseuse, was added to their ballet, and Gabriel returned to the scene of his early triumphs.

Niblo's has often been under the management of its present lessees, in conjunction with other entrepreneurs. The finest dramatic performance ever given on its boards was under the management of Henry C. Jarrett, the present senior lessee of the theatre. It consisted of a performance of the *School for Scandal*, which in its cast comprised Henry and Thomas Placide, John Gilbert, E. L. Davenport, Jas. W. Wallack, Rufus Blake, Charles Walcot, Miss Charlotte Cushman, Miss Lizzie Weston Davenport (now Mrs. Charles Matthews), and Miss Mary Wells. This was in 1854. In the same year *London Assurance* was cast as follows:

Sir Harcourt Courtly	H. Placide
Max Harkaway	J. Gilbert
Dazzle	[illegible] Brougham
Mark Meddle	Rufus Blake
Dolly	J. E. Owens
Charles Courtly	E. L. Davenport
Lady Gay Spanker	Charlotte Cushman
Grace Harkaway	Miss Lizzie W. Davenport

In 1860, under the joint management of Wm. Wheatley, H. C. Jarrett, and E. L. Davenport, *Julius Cæsar* was produced, with E. L. Davenport as Brutus, Jas. W. Wallack as Cassius, and Wm. Wheatley as Marc Antony; the Portia was Mrs. J. W. Wallack, and the Calphurnia Miss Julia Bennett Barrow.

Ten years later, the great Roman tragedy was again played at this theatre, but this time under the present management, *i. e.*, that of Messrs. H. C. Jarrett and Henry D. Palmer. The cast included the lamented Walter Montgomery as Marc Antony, Mr. Davenport again as Brutus, and the leading young actor of the American stage, Lawrence Barrett, appeared in his excellent rendition of Cassius.

PLAYS PRODUCED.—In this theatre the following successful modern plays were first produced in this country:

Boucicault's *Arrah-na-Pogue*, *After Dark*, *Formosa*, and *Kerppeare*.

Brougham's *Bel Demonio*, with Vestvali in the title role, and the *Duke's Motto*, with the greatest romantic actor of his generation, Mr. Wm. Wheatley, as the heroic Lagardère.

Mosenthal's *Leah* or *Deborah*, with the popular Kate Bateman in the title role.

Falconer's *Heart's Ease*, with the merry little Lotta; and the same author's *Inmisfallen*, with Mr. and Mrs. Barney Williams. Those artists also appeared in this theatre for the first time in the spectacular Irish play called the *Connie Soogah*. Tom Taylor's *Fool's Revenge*, with Mr. Booth as Bertucio, was also played in this house on its first production in America.

LYRIC TRIUMPHS IN NIBLO'S.—To this theatre the enterprising Mr. Max Maretzek brought the finest operatic company that as yet has ever sung in the United States. They came here from the Tacon at Havannah, and comprised in their numbers Bosio, Steffanone, Marini, Salvi, and Bellini, with Arditi as conductor.

In 1860, Caroline Richings played the *Enchantress*. Rosa de Vries, Anna Thillon, and Hudson have sung on its stage, as have Sontag, Parodi, Louisa Pyne, and Harrison, all with complete organizations, few if any of which have been excelled.

DANCERS AND BALLET.—The roll of great danseuses who have appeared in this house include, with very few exceptions, all that ever came to America that deserved the name; the chief exception being Fanny Elsler. On the boards where now figure Pitteri and Lannier have danced Yrca Mathias, Biangi, Espinoza, and the Franks; Soto, the voluptuous; Cubas, the fiery; Bonfanti, Sohlke, Sangalli, Rosa, Wesmael. But the freshest memory of the past cannot equal, even in this house, the ballet on its stage at present.

SPECTACLES.—*Undine*, the *Black Crook*, and the *White Fawn*, up to the production of *Lee and Lotos*, were the finest spectacles produced at this house. Two of them, the *Black Crook* and the *White Fawn*, were never approached in beauty of scenery, costuming properties, and ballet, in any other theatre in America.

STARS.—The list of dramatic stars that have appeared at this house may be said to include all that are recognized as such by the people of the United States: Edwin Forrest, Charlotte Cushman, W. E. Burton, James W. Wallack, E. L. Davenport, Matilda Heron, Edwin Booth, Edwin Adams, Lawrence Barrett, F. S. Chanfrau, Vestvali, Barney Williams, Lotta, Kate Bateman, Charles Fechter, Julia Dean, Jean Davenport, Mrs. Scott Siddons, Ed. A. Sothern.

Niblo's Garden

Lessees and Managers, JARRETT & PALMER

EVERY EVENING

UNTIL FURTHER NOTICE

The Grand Spectacular and Dramatic Romance, in Four Acts and Sixteen Tableaux, written and arranged expressly for this Theatre,

ENTITLED

LEO AND LOTOS

THE CAST.

Prince Leo of Gaul, ... **Mlle. Diani**
Prima Donna from La Scala, Milan, and the Italian Opera, Paris.

Kohlnoor, Monarch of the Jewel Kingdom, . **H. Collard**
The Pocket Sims Reeves, from Drury Lane Theatre, London.

Plutus, God of Mammon, ... **Mr. Roberts**
Electra, Spirit of Mischief, . . **Miss Lizzie Kelsey**
The Poet Laureate, . . **Mr. M. W. Leffingwell**
The Astronomer-Royal, . . **Mr. Philip Stoner**
The Grand Hereditary Muddle, . **Mr. B. Maginley**
Huberlu, the Sorcerer, ... **Mr. Jackson**
Emperor Eagle, ... **Mr. Gwinnette**
Fidelio, Page to Leo, . . . **Miss Bessie Sudlow**
Gobo, Groom to Leo, ... **Mr. M. W. Fiske**
Princess Lotos-Leaf, ... **Mlle. Marie Rosetti**
Prima Donna from the Italian Opera House, Paris, and the English Opera Company, London.
Babette, ... **Miss Laura Joyce**
From the leading London Theatres
Snowflake, the Guardian Spirit, . . **Miss Olivia Rand**
Her first appearance at this Theatre.
Satanella, the Beautiful Fiend, . . **Miss Lulu Prior**
Queen Jewel, a very large precious Stone, . **Mrs. Wright**
Venus, ... **Miss Milly Cooke**

***

ACT 1.

SCENE 1.—THE GLITTERING HALLS OF MAMMON, ... VOEGTLIN.

Plutus in Council—All the World Worships the Calf of Gold, But One.—The Power of Love.—Electra's Message.—Satanella to the Front.—The Crusade Against True Love.—

SCENE 2.—THE COOL GROTTO OF THE FAIRY SNOWFLAKE, ... GETZ

The Good Fairy and Her Aurorre beau of the Peril of Leo.—Their Resolution.

SCENE 3.—THE COTTAGE OF HUBERLU IN THE WOODS OF BRITTANY, . . VOEGTLIN

Leo, Prince of Gaul, Goes Hunting.—The Prophecy of the Snowe Princess is Realized.—A Retired Necromancer and His Six Daughters.—The Love of Gobo and Babette.—How the Three Ministers Fulfil their Pledge to Plutus.—The Creation of a Magic King and Court.—The Departure to

SCENE 4.

The Palace of the Jewel King,

Executed in Chromatic Foil by CHARLES S GETZ, of Baltimore.

The King of Jeweldom, and his Better Half, hospitably entertain Prince Leo and his Bride.—The mysterious King of the Source of the Nile, and his retinue of pages, join the revels.

Characters in the Jewel Court:

Amethyst,	Mlle. Adele
Ruby,	Mlle. Josephine
Sapphire,	Mlle. Blondette
Turquoise,	Mlle. Fannie
Carbuncle,	Mlle. Lucette
Emerald,	Mlle. Theresa
Pearl,	Mlle. Rose
Garnet,	Mlle. Annetti
Topaz,	Mlle. Augusta
Jasper,	Mlle. Helene
Onyx,	Mlle. Sarah
Beryl,	Mlle. Julie

Liqueurs, Agate, Serdius, and many others.

Grand Ballet of Jewels,

Mlle. JEAN PITTERI.

Mlle. ADRIENNE.

Coryphees and Full Corps de Ballet

The Abduction of Lotos-Leaf by Satanella.—The Counsel of Snowflake, and the Queen of the Bird.

The Triumph of Satanella.

***

ACT 2.

SCENE 1.—THE CLIFFS OF THE ENCHANTED VALLEY, ... VOEGTLIN

The quest of the Three Ministers, and the spoken doom of Leo by the Gem.—How the Prince and his faithful attendants, Fidelio and Gobo, are led by the old Shepherd towards the Bird Kingdom.—The Genii's vengeance!—The Falling Cliffs!—The interposition of the Good Fairy.

SCENE 2.—MARKET PLACE IN THE CITY OF DAIMIOS, ... VOEGTLIN

The Sorcerer Huberlu becomes Tycoon—Gobo still puzzles over Babette.—The Ministers arrive with advance intelligence, and their reception of Satanella.—Failure of the Black Art, and Departure for the Kingdom of the Birds!

SCENE 3.—A SUBURB OF TWITTERVILLE! . . . . . VOEGTLIN

Emperor Eagle falls in love with a certain white turtle dove.—His Majesty moults in consequence. What Lotos-Leaf thinks of Bird life.—Arrival of Leo and the Jewel King.—How the Prince cures the melancholy dove.

The Wedding of the Canary and the Linnet.

The conspiracy of the Felon ministers.—The evil counsel of Satanella, and the death of the dove.—How Leo feigns ignorance by Snowflake's advice, and the Eagle King makes merry for his guests.

SCENE 4.

The Bird Cage Palace,

WILLIAM VOEGTLIN, Scenic Artist of Niblo's Garden.

Characters in the Bird Court:

The Rooster,	Mr. J. Colley
The Hawk,	Mr. G. Foster
The Popinjay,	Mr. F. Fogarty
The Stork,	Mr. A. Krause
The Crow,	Mr. J. Conklin
The Owl,	Mr. E. Wadsworth
The Wren,	Miss Gilbert
The Linnet,	Mlle. Geraldine
The Goldfinch,	Miss Black
The Canary,	Miss Merlon
The Nightingale,	Miss Kitty
The Lark,	Miss May

And many others.

The Grand Bird Ballet,

Mme KATTI LANNIER.

Mlle. ADRIENNE,

Coryphees and Full Corps de Ballet.

The Translation of Lotos.

***

ACT 3.

SCENE 1.—TERRACE OF THE OBSERVATORY BY MOONLIGHT. . . . HICKS

How the Ministers erected a telescope to observe the transit of Venus, and what came of it.—Arrival of Leo.—The magic lens and the power of the Fairy Snowflake.

Characters in the Star Court:

(THE SIGNS OF THE ZODIAC.)

Aries,	Mlle. Fontine
Taurus,	Mlle. Blanche
Gemini,	Mlle. Gertrude
Cancer,	Mlle. Meronde
Leo,	Mlle. Valentine
Virgo,	Mlle. Susanne
Libra,	Mlle. Rechel
Scorpio,	Mlle. Lisette
Sagittarius,	Mlle. Celeste
Capricornus,	Mlle. Hortense
Aquarius,	Mlle. Margeret
Pisces,	Mlle. Prudence

Stars, Neophytes, etc.

How the Princess Lotos-Leaf finds star life rather lonely, and how the High Priest chides her.—Arrival of the earthly visitants, and reunion of the lovers under the patronage of Venus.

SCENE 5.

The Boudoir of Venus,

By JULIAN HICKS, of London.

How Huberlu is utterly disgraced, and Satanella penitent, offers a wedding tour to Leo and Lotos-Leaf.—Vision of

Paris in Smiles! A Fete Day at St. Cloud!

MR. MATT MORGAN.

MR. HENRY COLLARD,
In his wonderful imitation of Rose Rees'on, the Great English Ballad-ist

HERR WIEFFENBACH,
Drummer Soloist.

MR. E. D. DAVIES,
The Premier Ventriloquist of the World

YOUNG AMERICA,
The Precocious Violinist.

MISS JOSEPHINE WALBY,
In her Skipping Rope Dance.

Grand Military Ballet and Divertissement.

Mlle. JEAN PITTERI,

Mlle. LUPO, Mlle. ADRIENNE,

Coryphees and Entire Corps de Ballet.

SCENE 4.—THE BOUDOIR OF VENUS, . . . HICKS

SCENE 5.—THE WARNING OF SNOWFLAKE. SHE SHOWS THE REVERSE OF THE PICTURE IN

SCENE 6.

PARIS IN TEARS!

Panorama of the City under the Commune, with Six Tableaux:

1.—"CRY HAVOC! AND LET SLIP THE DOGS OF WAR."
2.—TWIXT LIFE AND DEATH.
3.—THE LAST SORTIE; OR, THE FORLORN HOPE.
4.—DESTRUCTION OF THE COLUMN VENDOME.
5.—SHOOTING OF THE PETROLEUSE.
6.—DEATH, THE REAL VICTOR.

Ending with the

Attack on and Burning of the Hotel de Ville, Paris.

The Palace, Panorama, and Denouement being from the pencil of Mr. MATT MORGAN.

The Victory of Snowflake.

***

ACT 4.

SCENE 1.—A CLOUD CORRIDOR IN THE HALLS OF VENUS, ... RADEKY

Love prevails over Mammon, and all ends happily.

The Grand Transformation Scene,

THE NATIVITY OF VENUS!

By the BROTHERS BREW, of London.

Stage Manager,	Mr. L. J. VINCENT
Musical Conductor,	Mr. MICHAEL CONNELLY
Scenic Artist,	Mr. WILLIAM VOEGTLIN
The Act Drop Curtain by	Mr. RICHARD MARSTON
Machinist in Chief,	Mr. BENSON SHERWOOD
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Leader of Orchestra..... Mr. HARVEY B. DODWORTH

Doors open at half-past Seven. Commences at Eight

Third NIGHT OF THE ENGAGEMENT OF THE

CELEBRATED IRISH COMEDIAN

MR. COLLINS

Wednesday Evening, June 3d, 1863,

Will be performed a New Romantic Drama, in 3 Acts and a Prologue, entitled the

DUKE'S MOTTO

BY JOHN BROUGHAM.

GARRICK FEGUS, an Irish Soldier of Fortune..... Mr. COLLINS
With the Songs of "Andy Rafferty" "Cupid's Sighs" and "Where there's Hope."

Words by John Brougham and Mr. Harry B. Dodworth

CAPTAIN HENRI DE LAGARDERE..... MR. W. WHEATLEY
(His third Appearance in this Month.)

Prince de Gonzagues..... Mr. H. Shewell
Hector Pyrrolles..... Mr. R. Lamb
The Regent Orleans..... Mr. S. Holland
The Duke de Nevers..... Mr. F. Mordaunt
Lemuel, Patriarch of the Zingaras..... Mr. J. G. Burnett
Esop, a Hunchback..... Mr. C. Kingsbury
Navailles..... Mr. J. W. Blanchard
Chaverny..... Mr. Andrews
Malicorne..... Mr. Simpson
Bonnetmann..... Mr. Lovejoy
Tom..... Mr. Cordeaux
Hautz..... Mr. Williams
Carlo..... Mr. Smith
Diego..... Mr. Pitt
Notary..... Mr. Hall
De Brient..... Miss Spencer
Trumpator..... Mad Poorte
The Duchess de Nevers, afterwards married to the Prince de Gonzagues..... Mad Poorte
Blanch de Nevers..... Mrs. H. H. Allen
Zillah, a Zingara..... Miss. George Du Val
Lords, ladies, Gypsies, Guards, Attendants, &c. by...Numerous Auxiliaries.

PROLOGUE.

SCENE 1.—Interior of an Inn on the Spanish Frontier.—Hillard. Scene 2—Exterior of the Inn.—Hillard. Scene 3. The Fete at the Chateau de Castles.—Hillard
Twenty years elapse between the Prologue and the FIRST ACT.
SCENE 1.—A Mountain Gorge.—Spain and Barge. Dance of Zingari. Composed by Signor Romano. Scene 2.—Interior of Pergola Del Torre.—Hawthorne, Scene 3.—The Oratory of the Duchess de Gonzagues.—Hayes and Selwin.
The Faculty Council.
ACT SECOND.—Scene 1—Apartment in the House of Lagardere.—Thorne. Scene 2—Palace of the Regent. Thorne. Scene 3—Gardens in the Regent's Palace.—Hillard. The Regent's Ball. House Quadrille. Composed by Signor Romano.
ACT THIRD.—Scene 1—Interior of a Cottage.—Thorne. Scene 2—Apartment in the Palace of the Prince de Gonzagues.—Thorne. Scene 3—Attic Chamber and Observatory in the Bastile.—Hayes and Selwyn.

HARVEY B. DODWORTH

Will during the evening perform a variety of Selections

Opening of the Beautiful Garden Bedecked with the perfume of rare and beautiful flowers, Brilliant with the effulgence of hundreds of gaslights, and rendered delightfully cool by the waters of the Sparkling Fountains.

This is conceded to be the COOLEST THEATRE in America.

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Box Office open daily from 9 A. M. till 5 P. M.
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TREASURER..... MR. WHITTON

ker Kate Pha and Nolnes of Philadelphia, Deery of Washington, Sweitzer of Detroit, and Kavanaugh and Chilvaart of New-York. Each player will play a game of 500 points, carom, American four ball, with every other player, the winner of the greatest number of games to be the victor in the tournament, who will receive the prize, one of Phelan & Collender's tables worth $1,000, and a superb champion cue, with a massive gold chased and carved gold mountings, to be held as the emblem of the championship, which he retains in his property if he maintains his position as champion against all comers for three years. The tournament will probably continue for ten days, on Monday evening Kavanagh, Foley and Deery must were the victors. On Tuesday, Fox and Daniels by 110 points, and Kavanagh beat Sweitzer by 150 points.

PETERSON'S PHILADELPHIA COUNTERFEIT DETECTOR.—The monthly number for June 1st is out, being issued ten days later than any other Detector published. It announces thirty new counterfeits issued in the month of May, nineteen of which have appeared within the last fortnight. No counterfeiter or store should be without this indispensable assistant. The price of it is only One Dollar a year for the Monthly issue, or Two Dollars a year for the Semi-Monthly. Remit a year's subscription to T. B. Peterson & Brothers, Philadelphia, and get it by all means.

LADIES wishing to make the Stage their profession, or amuse and ENLIGHTEN themselves, should apply to the DRAMATIC ROMANCES, at her residence, 74 [illegible] street.

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FOURTH WEEK

Of the transparently Brilliant and unprecedented

MISS BATEMAN,

The Great Tragic Artiste.

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Mr. J. W. WALLACK, Jr.

AND

MR. EDWIN ADAMS

SPECIAL NOTICE.—In accordance with an agreement previously made, Miss Bateman has kindly yielded the night to the evening of Wednesday, February 11th, in favor of the Artist Society, which on that night will give a grand Fancy Ball.

Monday Evening, Feb. 9th, 1863,

AND EVERY NIGHT TILL FURTHER NOTICE.

Will be performed the original and romantic Drama, in five acts, (from the German of Mosenthal, entitled

L E A H

THE FORSAKEN.

TIME.—Early part of the 19th century. The 1st and 2d acts occupy two days and a night. A supposed lapse of one week between the 2d and 3d acts. A supposed lapse of five years between the 4th and 5th acts.

Rudolf, a young Hungarian officer	MR. EDWIN ADAMS
Lorenz, a civil Magistrate	Mr. J. G. Burnett
Father Herman, Village Priest	Mr. J. W. Lanergan
Ludwig, a Butler and Doctor	Mr. E. Lamb
Grophen, a Duelist	Mr. Dennison
Johan, a Tailor	Mr. Rendle
Jacob, a Country Peasant	Mr. C. H. Wilson
Ernest	Mr. Bream'tic
Wilhelm	Mr. Thompson
Carl	Mr. Hurley
Casper	Mr. Smith
Max	Mr. Wilson
Franz	Mr. Post
Fritz	Mr. Blaisdell
Natz	Mr. Perry
Madeline, Novice of Nine Rocks	Mrs. F. S. Chanfrau
Dame Gertrude, a widow	Mrs. Moore
Theresa	Miss Isidora
Lisa	Miss Donnelly
Ernestine	Miss Brown
Madame Grochan	Mrs. Skerritt
Rosel	Miss Wood
Rudolf's Child	Miss Swindlehurst

Peasants, Lawyers, Soldiers &c.

JEWS.

LEAH, a Jewess	MISS BATEMAN
Nathan, the Apostle Saxon, a rich Jew Merchant	Mr. J. W. WALLACK, JR.
Sarah, an aged Woman	Mrs. H. P. Grattan
Abraham, a young Jew	Mr. George Andrews

With the exception of the Press, NO FREE LIST.

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Admission	Fifty Cents
Second Parquette Stalls	Seventy-five Cents
Dress Circle (entrance on Crosby Street)	Twenty-five Cents

Box Office open daily from 9 A. M. till 2 P. M.

...y 2. The Second Grand Invitation Ball of the season will take place on Thursday Evening, Feb. 9th. Dancing to commence at 9 o'clock.

THE SCIENCE OF LIFE PERFECTED—For over thirty years Dr. Hunter Hall may be has supplied all the means which PILLS & OINTMENT, the remedies universally acknowledged the only Medicines able to cure that wonderful malady of depravity, Scurvy. Form. Whereas and Ulcerous. Every sufferer should obtain them. Sold by druggists everywhere or Pot.

BEWARE OF IMPOSITIONS—The public is cautioned against the use of counterfeits in the extensive counterfeiting Cancer Cancer, Nov 6d and, 62 Last Four Years, Cancer, Cancer, Cancer

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James M. Nixon.....Sole Lessee and Manager
Acting Manager.....Mr. T. Barton
Stage Manager.....N. B. Clarke
Scenic Artists.....H. Hilliard and G. Maeder
Musical Director.....John Cooke

FIFTH NIGHT OF

ENGLISH OPERA

SECOND APPEARANCE OF

MADAME ANNA BISHOP

The greatest living ENGLISH SOPRANO, as

ARLINE.

Thursday Evening, Feb. 21st, 1861

Will be presented, the delightful Opera of the

BOHEMIAN GIRL

MUSIC BY M. W. BALFE. WORDS BY ALFRED BUNN.

Count Arnheim, Governor of Presburg.....Mr. Gonzales
Thaddeus, a Proscribed Pole.....Mr. Miranda
Florestein, Nephew to the Count.....Mr. Brookhouse Bowler
In order to produce the opera in the most effective manner possible, MR. BOWLER has consented to appear as Florestein, for this occasion only.
DEVILSHOOF, Chief of the Gipsey Tribe.....MR. AYNSLEY COOK
Capt. of the Guard.....Mr. Gouldson
Officer.....Mr. Andrews
1st Gipsey.....Mr. Hurley
2d Gipsey.....Mr. Gledhill
Gipsies, Nobles, Soldiers, &c.

Arline, Act 1, a Child.....Miss Le Brun
ARLINE, Act 2 and 3, the Count's daughter.....MME. ANNA BISHOP
Buda, nurse to Arline.....Miss Gimber
Queen of the Gipsies.....Miss Payne

12 Years are supposed to elapse between the First and Second Acts.

SCENERY:

ACT 1—THE CHATEAU AND GROUNDS OF THE COUNT ARNHEIM, WITH MOUNTAINS. A CATARACT IN THE DISTANCE.
ACT 2—SCENE 1, A STREET IN PRESBURG. SCENE 2, THE PUBLIC PLATZ. SCENE 3, A GOTHIC APARTMENT IN THE HALL OF JUSTICE.
ACT 3—A SALOON IN THE CHATEAU OF THE COUNT ARNHEIM.

In the course of the evening,

MME. ANNA BISHOP

WILL SING

"THE FLAG OF OUR UNION,"

Written by Gen. Geo. P. Morris, and received every evening with the most enthusiastic cheers.

"A song for our banner"—The watchword recall
Which gave the Republic her station:
"United we stand—divided we fall!"
It made and preserves us a nation!
The Union of lakes—the union of lands—
The union of States none can sever—
The union of hearts—the union of hands—
And the Flag of the Union for ever
And ever!
The Flag of Our Union for ever!

What God in his mercy and wisdom designed
And armed with his weapons of thunder,
Not all the earth's despots and factions combined
Have the power to conquer or sunder!
The union of lakes—the union of lands—
The union of States none can sever—
The union of hearts—the union of hands—
And the Flag of the Union for ever
And ever!
The Flag of Our Union for ever!

Doors open at half-past Six. Curtain rises at half-past Seven o'clock.

ON FRIDAY EVENING, February 22d,

MR. EDWIN FORREST

Will appear, for the third time, in his great character of

JACK CADE

DRESS CIRCLE AND PARQUET.....50 CENTS
A LIMITED NUMBER OF ORCHESTRA CHAIRS SECURED FOR.....$1 EACH

...se of secession and State rights and republican slavery....
...letter from Japan, says: "Poor Tommy is supposed to ...ve met an untimely end. The Japanese say he died of de... from tremens (a new American introduction), but we all ...ve his head has been cut off."

ART GOSSIP.

The Heart of the Andes has been on exhibition at Chicago.

A Mr. Frew, a British picture dealer, has offered 8,000 ...neas to Frith, the artist, for a picture representing "Life ...a Railway Station," and in addition, to pay 750 guineas for ... copyright of the picture, which gives the right of engra... ...g and publishing, making in all £9,187 10s., or $45,750.... ...r. Brown's picture, the "Bay of New York" will be sent to ...gland this week; it was purchased by a company of gen... ...men in this city as a present to the Prince of Wales. The ...ture is to be exhibited in London before it is delivered to ...royal owner.... Mr. Burford, the artist, and proprietor of ...celebrated Panoramas, Leicester Square, London, died on ...last ult. He originally opened the Panorama, about ... for the authorities.

BARNUM'S AMERICAN MUSEUM.—The great Menagerie; the Aztec children; What Is It? and the other innumerable curiosities are to be seen at all hours, day and evening. In the Saloon, a drama called "The Woman in White," will be performed every afternoon and evening, and the double-voiced vocalist Dora Dawton appears at each performance.

CANTERBURY HALL, 663 BROADWAY is an exceedingly pleasant place to pass an hour or two; there is no cessation in the performance, and the company is quite numerous (some forty or more performers), and exceedingly talented. Among the most prominent are, J. H. Ogden, Butler, Weinhold, the Montanari's, Miss Jenny, Mlle. Marietta, Annette Romer, &c., &c. Messrs. Fox & Curtis have, by excellent management, secured the patronage of the best classes of our citizens.

THE INSTITUTE OF FINE ARTS, 625 Broadway, is a very delightful lounging place, and is visited by large numbers of residents and strangers. The Dusseldorf Gallery of paintings

NIBLO'S GARDEN

JAMES M. NIXON.....LESSEE AND MANAGER
MUSICAL DIRECTOR.....MR. JOHN COOKE
MAITRE DU CIRQUE.....MR. H. RUGGLES
COURT JESTER.....JOE PENILAND

Second Week

OF

NIXON'S ROYAL

Equestrian Troupe

PROGRAMME.

PART FIRST.

The performances will commence with

CINDERELLA

With a Lilliputian Equipage, New Scenery, Changes, Metamorphoses, &c.

CHARACTERS AND INCIDENTS REPRESENTED:

Prince.....Miss Adelaide
Baron.....Mast. Andrew
Pedro.....Mast. Henry
Footmen.....Masters V. La Fonitte and Julius Arenson
Coachman.....Mast. Julius Arenson
Ushers..Masters Richard Gillott, Wm. H. McCormick, Charles Smith and John F. McCormick
Herald.....Mast. Croizes
Old Maid.....Miss Emma Le Brun
Old Bachelor.....Mast. Willie Woodruff
Lord Dundreary.....Mast. Eugene
Cinderella.....Miss Frank
Clorinda, Thisbe, } the proud sisters, ...Miss Clara Henry
.....Miss Jenny Williams

FAIRIES:

Fairy Queen and Godmother.....Mrs. Nixon
PAPIKLO, her Sprite.....MLLE LINA WINDEL
Arianna.....Mlle. La Costa
1st Fairy.....Mlle. Sebastian

Fairies seen sporting in the Crystal Stream. Papiklo, the favorite Sprite, seen floating on a shell. She bathes and summons the Sprites. They appear through Bowers of Roses. ARRIVAL OF THE FAIRY QUEEN IN A CAR DRAWN BY SWANS. She instructs them to put a spell upon the Prince. He arrives. CINDERELLA APPEARS IN A TRANSPARENT FOUNTAIN. The Prince, overcome by the fatigues of the day, sleeps on a bank of roses. Clouds obscure the scene, when they dissolve. The scene is changed to an APARTMENT IN THE CASTLE OF THE BARON. THE ENCHANTED KITCHEN. PUMPKIN CHANGED BY A FAIRY INTO A COACH, MICE CHANGED TO PONIES, RAT CHANGED INTO A COACHMAN, LIZARDS TRANSFORMED INTO FOOTMEN. Cinderella's Dress changed into a splendid Ball Costume. The Fairy gives her a pair of Glass Slippers. Pedro metamorphosed into a lovely. The Good Fairy's injunctions. "You must come home before the clock strikes twelve." CINDERELLA'S GRAND PROCESSION. COACH DRAWN BY PONIES. Footmen and Coachmen in full livery. SCENE 3—ILLUMINATED PALACE. Arrival of the Procession. SCENE 4—PRINCE'S PALACE. THE GRAND BALL SCENE. SCENE 5—HALL IN BARON'S CASTLE. The Prince's proclamation—"Will marry the lady who can put on the Glass Slipper." A ROMANTIC FAIRY GROTTO, discovering flying Cupids and Sylphs displayed in beautiful groupings, concluding with a GRAND FAIRY TABLEAU. The Fairy Queen joins the hands of the Prince and Cinderella.

1. Cloud Swing.....Mr. Jos. Ward
2. Somersetting Clothes on Horseback.....Mons. De Bach
3. GOOD EVENING.....Alfred Hanlon
5. Bare-back Riding.....Joe Robinson

PART SECOND.

INTERMISSION OF FORTY MINUTES FOR LEMONADE AND REFRESHMENTS during which, VIADA'S BRASS BAND will give some of her popular English Songs in the Concert Room.

Concert and Promenade Music.....by.....Cooke's Concert Band
Ballad.....(English).....Madame Von Berkel
Overture.....Band

PART THIRD.

1. Comic Silt Dance.....Herr Charlton
2. Double Equestrian Classical Act.....Mons. De Bach and Signor Quaglieni
3. The Man of a Hundred Forms.....Mons. Duvernie
4. LES PIROUETTES A CHEVAL.....Mlle. Zoyara
5. GYMNASTIC FEATS OF EQUILIBRIUM.....By the Juvenile Hanlons
6. The entertainments will conclude with the laughable Equestrian Comedy of

THE KING OF THE BANDITTI

The King.....Mons. Sebastian
Rankin.....Mons. De Bach
Dan O'arne.....Mr. Ward

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BY AMATEURS OF THIS CITY,

Under the immediate guidance of the Hanlon Brothers, is in active preparation.

GRAND EQUESTRIAN MATINEES every WEDNESDAY and SATURDAY, commencing at TWO o'clock.

mitted paternal master, disclosed to her the theft by the wife of a Weymouth fisherman, of Mrs. Brereton's child. That child, the flighty Sara Ann Brereton's child. That child, the flighty Sara Ann Brereton's child. That child, the flighty Sara Ann

J. M. HILL, Manager.

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To Josef Pschorr, U. S. Brauch of Pschorr-Bräu München.
Have filled order for 3,000 bottles Pschorr-Beer for Emperor William Yacht "Hohenzollern" for Kiel festivities. Pschorr-Bräu.

LIFE.

Ah! life is a maze of partings and meetings,
An hour of delight and a day of despair.
We pause for a second to gather the greetings;
We pass and re-pass like the phantoms of air.

We think for a moment—ah! now we are happy;
The brightness of heaven can have no eclipse—
But while we are thinking the sunlight is sinking,
And so with dead kisses we moisten our lips.

We smile by forgetting the past with its sorrows;
We live by imagining moments more fair.
We conquer to-day by the dream of tomorrow,
We read by the rushlight of fancies that were.

Thus toiling and resting, and doubting and resting,
We carry our burden mid gladness and strife;
But while we are thinking, the sunlight is sinking,
And this the thing that we worship as—Life.

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Rieger's
Beer
NEW YORK BRANCH 632 & 634 W. 34th St.

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Within half a dozen years one of New Hampshire's best-known judges has granted two hundred and twenty-seven divorces. None of the couples thus legally separated live in Concord.

A—"That's a newly married couple."
B—"How do you know?"
A—"He is always stepping on her train."
B—"What does that prove?"
A—"After he has been married some time and found out what a dress costs he will be more careful."

"De singin' ob birds is sweet," remarked Uncle Eben, "but de cackle ob er chickin on yer own henroos" has a heap mo' expression in it."

A PRIVATE soldier walking arm in arm with his sweetheart, met his sergeant when about to enter a cheap restaurant. He respectfully introduced her to him: "Sergeant, my sister!" "Yes—yes," was the reply, "I know; she was mine once."

THE old maid likes her toast and tea,
The old man likes his toddy,
And Roosevelt begins to see
He can't please everybody.

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Geoffrey Wilder	Charles Bassett
Harry Sherwood	David Torrence
Squire Bantam	Basil Tetson
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Lurcher	Edward M. Favor

Grand Chorus, Orchestra and Ballet of 100.

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STAGE MANAGER..... MR. FRED EDWARDS

Programme Continued on Next Page.

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HIRAM—"So they do, Susan, but they don't hide ther figgers."

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I once lived next door but one to a retired wagon-builder, who frequently remarked that he much preferred the shafts of wit to the tongue of venom.

"The key to every man is his thought," and his thoughts often whisk off to whiskey.

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ACT III.—The Round Coppice Wood.

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113 East 14th St.,

who will sell you this space if you desire to occupy it.

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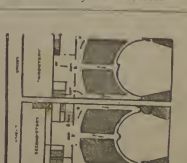
The music sweet falls soft and low,
Hark! how its cadence seems to dwell!
Echoed back and to and fro,

So clear in each melodious swell.
Oh, solace of the Even hour,
How soft thy mellow notes can fall!
Moved by the sweet spell of thy power,
Each heart is touched at thy clear call.
Rejoice! Rejoice! Oh, saddened hearts,

Pain swept till music's soothing psalm
In hours of sadness thus imparts
A lasting, peaceful, holy calm,
No tears save those of joy shall start
Or sorrow stay, while falls thy balm!

A gentleman going up Sixth Avenue, New York, met a laborer, to whom he said, "Will you tell me if I am half way to Central Park?"

"Faith, an I will," was the reply "if you tell me where you started from."



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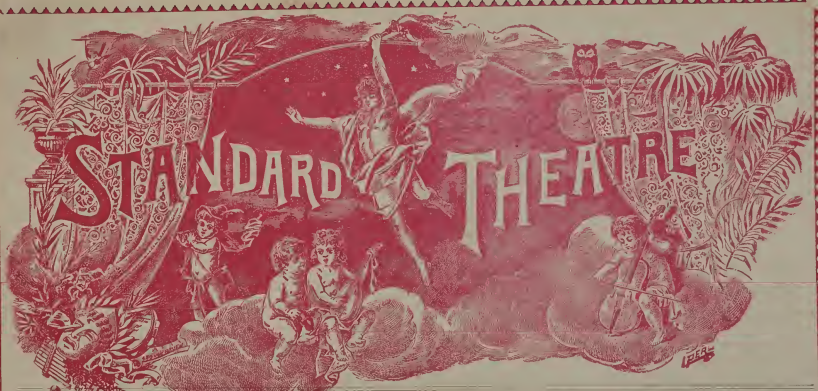

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are offering this week, as a special inducement, the finest line of Reversible Silk Four-in-Hands at 23 cents; actual value, 50 cts.

The heart keeps its place as an ornament.

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Was an unyielding fetter;
But every modern couple says
A slip-knot answers better.

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First Sportsman—Is your gun loaded?
Second Sportsman—No.
First Sportsman—Then, for Heaven's sake, load it! Do you want it to go off accidentally and kill somebody?

A young man visited a German beer garden with the object of his affections. Being carried away by his emotions, and as they were sitting in a secluded part of the garden, the fond lover held up two fingers as if taking an oath, and in low voice which trembled with pathos, said:

"Dearest, I swear by all that is holy to love thee with an undying—"

"I'll bring yon them two schooners in a minute," said the waiter, who supposed the two lifted fingers were for him.

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Made so natural as to defy detection. Perfect fit and satisfaction guaranteed. Gray and faded hair restored to its natural shade by a new and harmless preparation.
Ladies' HAIRDRESSING by experienced attendants.
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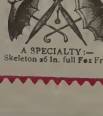
Spring brings with it a desire to dress becomingly, your *Hat* is the *Feature* Absolutely correct style in Gentlemen's Hats



No Flies on Him! sounds pretty vulgar, yet quite appropriate when referring to
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The leading manufacturer of UMBRELLAS
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Opp. Astor House Near 3d Ave. L Station.
N B.—Umbrellas covered with Imported silk for $1.25
A SPECIALTY:—Skeleton 26 in. full Par Frame Umbrella, the smallest, and Best, $5.00

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Bet. 38th and 39th Streets, N. Y
BRIC—A—BRAC
Suitable for Wedding Presents.

Cossé
No 10 West 39th. Street
GOWNS AND WRAPS.

"Och, Patsy darlint, are yez frowned?" asked Mrs. Patsy as her husband came home dripping.

"No, indade, but I wint down twice before I iver came up," said Patsy.

R & G
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A. A. Vantine & Co., 877-879 Broadway

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FINEST DOWN FILLED, made of Rich Antique Embroideries, and with Silk Puffing, and 22 inch and 24 inch, from 10.00 to 30.00, less 25 per cent., *7.50* to *22.50*

ANATOLIAS, 26 inches, at 5.00, less 25 per cent., *3.75*

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BROUSSAS. Hand Embroidered on Satin, 22 inches, at 3.00, less 25 per cent.. . . . . *2.25*

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SADDLE BAG PILLOWS, 18.00 each, or 35.00 pair, less 25 per cent., *13 50* each, *26.25* pair.

Special Sale of
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formerly $1.48 down to 87 cents each to be $5.00.
For Sale At
BERT BACH.
Hatter and Men's Outfitter
303 Canal Street,
Near Broadway, New York.

IN connection with our Bicycle Renting and storing department we have locker and toilet rooms for both sexes Owners of bicycles who have no good place for them at home are specially solicitedto patronize us.
Gormully & Jeffery M'fg. Co.
1769 and 1771 BROADWAY,
Corner 57th Street.

D. Schwartz,
PRACTICAL
FURRIER
Established 1874.
Fur Repairing
In all its branches,
A SPECIALTY
30 Clinton Place,
Eighth Street,
Cor. Greene St., New York

He—And now tell me why Miss Stylish's dress resembles the legal profession.

She—Can't do it. Why?

He—Because there's plenty of room at the top.

Wiggs—It is the glare of the footlights, the wild applause, that intoxicates the true actor.

Wings—Very true (reaches for the can); still, beer helps out amazingly.

M. B. CURTIS

WILL PRESENT THE NEW

SAM'L OF POSEN

OR THE

Drummer Up-to-Date.

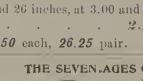
This will be the first appearance in New York of Mr. Curtis in three years, and the first time that he has been seen in "Sam'l of Posen" for almost a decade.

Mr. Curtis, it is very well known, introduced to wide popular favor the style of play of which "Sam'l of Posen" is the best type known. Like all other successful originators Mr. Curtis has had an army of imitators, but none of them, have at any time approached him in artistic work and original effort. At all times he has admittedly been in the foremost rank of that branch of the profession to which he gave his attention.

His return to the stage will undoubtedly be welcomed in a hearty manner, for his personal popularity is well and widely established, and "Sam'l of Posen" is a generally admired play. By a skillful process of revision the play has been brought up to date, the witticisms and local allusions being strictly of the present.

The company engaged to support Mr. Curtis includes Orrin Johnson, late of Chas. Frohman's stock company, William Courtleigh, recently leading man in "Old Kentucky," George C. Boniface, than whom there is no better delineator of old men on the stage; Chas. V. Seaman, who is remembered for his hit in "The City Directory;" E.L. Walton, who was "My Brudder Bolosay" in "Caught in a Corner." Miss Eleanor Barry, whose artistic work while with Rosina Vokes commanded general attention, will be the leading lady; Clever Merri Osborne will be the Rebecca; Ada Marie Vallean, a pretty debutante from Detroit, will be the Ellen, and the cast will also enlist the services of Clara Knott, Laura Christian, Robt. M. Eberle and John Finn.

THE SEVEN AGES OF MAN



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Illustrated Catalogue sent Free.
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Columbia .·. Bicycles.
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Represent the Latest Devices in self perfect mechanism, and greatest value for the price asked. We carry them all in stock at
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Purchasers taught free in our school.
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Fin de siecle heads of women in terra cotta, life size, are colored pink and blue in solid tints. It is a queer taste, but it appeals to some women.

Vienna clocks are dainty panels of enamel set in temples of brass. Watteau scenes are chosen.

Little foot stools in Delft have been made.

—*The Jewelers' Chronicle.*

The silver page is a new paper cutter. A silver page surmounts the handle. The *double entendre* will suggest itself.

Said the fly to the flea, "Get on to the dog."

The most beautiful rings and ornaments of the season are in opal and diamonds.

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Sam'l of Posen

The Drummer Up to Date.

—CAST—

SAM'L PLASTRICK	Mr. M. B. CURTIS
Mr. Winslow	Mr. George C. Boniface
Frank Bronson	Mr. Orrin Johnson
Jack Cheviot	Mr. William Courtleigh
Fitzurse	Mr. Charles V. Seamon
Conn Quinn	Mr. Edward L. Walton
Reginald, (President of 6th Av. 7-11 Club),	Mr. Gerald Chandos
Uncle Goldstein	Mr. Bertram Budd
Greene	Mr. Robert M. Eberle
Jere Welch	Wm. F. Mack
Mlle. Celeste	Miss Eleanor Barry
Rebecca	Miss Merri Osborne
Ellen	Miss Ada Marie Valleau
Fleurette (The Idol of the "Sons of New York" Club.)	Miss Clara Knott
Gladys, (A Stenographer)	Miss Laura Christian

Roshach Spring Table Water, from famous Homburg Spa, preferred to all others by the best people. Absolutely pure, effervescent, healthful. Dealers, Hotels, etc. Wholesale Depot, 347 Fifth Avenue.

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NEXT SUNDAY *Next Sunday*
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Warranted 5 Years.
100,000 In use. Buy of the manufacturers and save agents profits. Call or send for Catalogue and Testimonials. Demorest Sewing Machine Co.
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Fresh! Pure!! Delicious!!!
BONBONS and CHOCOLATES
Novelties in Fancy Baskets & Bonbonnieres
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USE OUR COCOA AND CHOCOLATES FOR EATING AND DRINKING.
SOLD BY ALL GROCERS.

"I would go with you into the country, Gazzam," said the Judge to his friend, "but really I am very short of time."

"I thought you must be from the way you have been disposing of it," replied Gazzam.

"How's that?"

"Well, I heard you give one man six months and two others a year each this morning."

Property Man—The skins are used at rehearsals by those French dancers when they practice the split.

"While the constitution may guarantee a free press, it has nothing to say in favor of a free press.'—From the last words of St. Anthony.

"Knowing my lord to be a hard master, I buried it in a napkin."

"That's it. You might have put it into Harlem lots, so that at my coming I should have had a million, but now I shall have to pay at the rate of $1.50 a dozen to get the napkin washed.

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Shoes delivered to all parts of the city.

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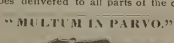

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Perfect Face
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Residence, 24 E. 54th St., near 5th Ave.

Programme continued from fourth page.

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THE "ARENA." OPEN AFTER THEATRE

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ACT I.—Jewelry Store of Winslow & Co.
ACT II.—Winslow & Co.'s Wholesale Department.
ACT III.—Mlle. Celeste's 5th Avenue Mansion.
ACT IV.—Uncle Goldstein's Home.

MUSICAL PROGRAMME.

MR. THOMAS H. JOYCE, Musical Director.

1 OVERTURE—"Mardi-Gras."..... Gruenwald
2 Potpourri—"Ten Minutes with the Minstrels."
3 Song for Cornet—"Sweet Marie."
(MR. CHARLES PETIT.)
4 Intermezzo Sinfinico—"Cavalleria Rusticana." Mascagni
5 Solo for Xylocalme—Mr. B. BIMBERG.

The Mason & Hamlin, "Liszt" Organ and Piano used.

NOTICE—Music of St. John's Waltz for sale at Jas. Stillman's, 417 Sixth avenue.

Testimonial to Percy Matthews of Standard Theatre, May 6th

The Sheldon M'f'g Co.
Furnishes the Gas Appliances for this Theatre.
Sohmer Piano Used Here.

Empire Theatre
Broadway and Fortieth Street
CHARLES FROHMAN, - - MANAGER
4th MONTH
STILL CROWDING THE THEATRE
SOWING THE WIND
BY SYDNEY GRUNDY
"Nothing works such havoc as a fool."
WEDNESDAY—MATINEE'S—SATURDAY
Evenings 8-15. Matinees at 2.

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Need add nothing to the cost. Here is our specialty, and has been for years. Our entire store is filled with the best things for Infants, Boys, Girls, Misses and Youths, including everything from Hats to Shoes.
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The Citadel of Health
is open to the attacks of a host of enemies. Among them one of the most potent for evil is overwork and business worry.
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Your hat will tell it if you are a careful man. You can polish your silk hat with the
ROTARY HAT IRON
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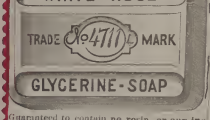

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AT POPULAR PRICES
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AUTOMATIC FOUNTAIN PENS—It is no longer necessary to buy an expensive fountain pen and holder. When the every-day steel pen can be made to flow equally as well by a simple elastic arrangement, which can be instantly attached, and will make a common pen write four sheets with a dip of ink. We find that continuous writing a luxury, without one of these little rubber contrivances. See advertisement in this programme of Thos. S. Meyer, 140 Nassau St., New York.

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The celebrated Jules Mumm Extra Dry Champagne is now represented in the United States by the well known firm of Joseph Beck & Co., who control the popular brand of Kinnore Whiskey. The Jules Mumm Extra Dry Champagne is endorsed by Miss Lillian Russell and Thos. G. Seabrooke, of the Seabrooke Opera Co.

We call the attention of the public to the extensive establishment of Marks Arnheim at Broadway and 9th street, and Spring street and the Bowery. The display of new styles of Spring Goods in the first is the talk, and every gentleman ought to visit one of the stores, which range among the sights of New York.

Important Notice to Every Lady.—Since R. H. Macy & Co., 14th Street and 6th Avenue, have enlarged their building, they have also enlarged their departments. In their Trimmed Millinery Department they are showing some rare gems, and at such low prices that any lady can get **TWO** hats for about the price they would pay elsewhere for one.

Teacher—How do you spell Piano my young friend?
Pupil—Spells none with an easy one—fish spell—O-H-M-E-R; Schmer
Teacher—Correct: got the head of the class.
This little incident teaches us that if we would go the head of the class—no matter which one—we would be way up in spelling. If you want to buy a Piano and if you want the best, be sure that the name on it spells S-O-H-M-E-R; in no other instrument are united all the virtues that make a Piano worth having. Remember that "The Best Piano" and "The Sohmer" are synonymous terms.—*The Duke's Library.*

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May 6th, 1894,
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PERCY MATTHEWS

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Warerooms: Fifth Avenue, corner W. 16th St.

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SPANISH QUEEN OLIVES (SELECTED NEW OLIVES ONLY) 10 OUNCE BOTTLE	.12
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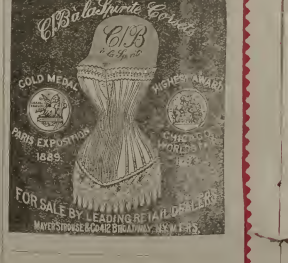

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The Imperial Hungarian Band, Howarth Nisska, leader, having concluded its engagement at the World's Fair, where they received the first and only prize awarded by the Fair Officials, as being the best band on the grounds, has been secured by the "Columbia" on Union Square. Concerts will be given on the second floor every afternoon and evening. The celebrated Vienna Cont Band Concerts at the same time on the first floor as usual. These two bands are with out exception, the best ever heard in America. The public is cordially invited to listen, without expense, to their wonderful rendering of the choicest music. Parties desiring the services of either band at a reasonable price for receptions, musicales, balls, etc., can apply at the office of the "Columbia."

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Wm. Fels W. S. Spiegelberg

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A FACT.

1.

O sing a song of sixpence,
A pocketful of chaff,
The folks that try to copy me
At them I always laugh;
With flaming advertisements
They gull the public mind
And intimate to one and all,
That they are wondrous kind.

2.

They'll give for Fifty Dollars
What for a hundred can't be bought,
And yet they think with fibs like these
The public sure are caught,
They swear their goods are foreign,
Fresh from old Europe's shores,
While nothing else but poorest goods
Are found within their stores.

3.

And e'en their very salesmen
They keep upon the rack,
For if he dont swear black is white
He'll surely get the sack.
I'll stick to honest dealings
As I've always done before,
And sell my goods, — upon the square
Number One in Avenue Four.

4.

And I, John Moriarty,
Am proud that I can say:
"You'll find as represented
My goods, — in every way
And then my Special Credit,
It fills a want much felt
And helps you furnish up your home
If you are short of "Geld".

5.

So, now, then come and see me
And my stock both fine and new,
'Tis the motto of my business
To render all their due.

JOHN MORIARTY has no connection with any other store in the city.

L. SHAW,

54 WEST 14th ST.,

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The Foremost and Best Equipped Human Hair and Toilet Bazaar in the World.

Skeleton Bangs, Ideal Wigs & Waves

Natural curled, feather-light, life-like, beautiful.

Wavy Hair Switches and Coiffures, made of all long Convent Hair. Improved Auburine for coloring any shade of bleached grey or faded hair to a beautiful brown or red. Odorless, lasting and harmless. All Monte Cristo Beautifying Preparations. The most elegantly equipped Ladies' Hair Dressing and Toilet Parlors in the World.

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Bedsteads and Cribs in Brass, Silver and Iron Brass Furniture, etc., Curtain Poles, Rings, etc. Brass Bedsteads and Bedding a Specialty

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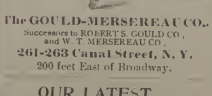

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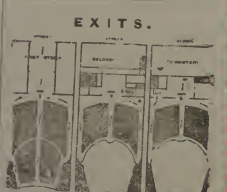

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Since Merit now doth rule the World,
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For merit takes the foremost rank,
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His Merit makes the Merchant strive
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To merit custom for his goods,
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There's is one man I know well
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Why just a vist to his store
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You there will see of furniture
The best in every line,
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Which you can buy on Time!!
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Happier, day by day—
John Moriarty is the man,
Whose merit is so rare
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Do you to others as you'd have
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This is his watchword every time,
A Watchword firm and true,
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Official. W. H. MATHER, Supt., of Exhibits.

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The official ribbons will be forwarded to you in a few days.

Yours truly,
W. B. CONKEY CO.

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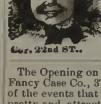

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J. M. HILL, MANAGER

100 Performance. Tuesday, Dec. 26th, Souvenirs
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Every Evening at 8:30. Matinees at 2:15
First Production in America of
A THREE-ACT FARCIAL COMEDY,
ENTITLED
Charley's Aunt
BY
BRANDON THOMAS,
UNDER DIRECTION OF CHARLES FROHMAN

CAST OF CHARACTERS:

Stephen Spettigue, (Solicitor, Oxford)		W. J. Ferguson
Col. Sir Francis Chesney, (Late Indian Service)		Frank Burbeck
Jack Chesney	Undergraduates	Percy Lyndal
First Appearance in America		
Charley Wykeham	St. Olde	Henry Woodruff
Lord Fancourt Babberley	College	
First Appearance in America	Oxford	Etienne Girardot
Brassett, College Scout		Henry Lilford
The New Footman		Charles Henderson.
Donna Lucia D'Alvadorez, from Brazil		Ellie Wilton.
Kitty Verdum, his ward		Nannette Comstock
Amy Septtigue, Spettigue's niece		Hattie Harvey
Ela Delahay, an orphan		Jessie Busley

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It certainly does, if by protection you mean one of our nobby Winter Overcoats, of Kersey Melton, Vicuna, Chinchilla or Montagnac—all cut and Tailored according to the latest fashion plate.
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DIANA.

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The latest designs in Tortoise shell Ornaments.

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Programme continued from fourth page.

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SYNOPSIS:

Time—The Present. Commemoration week. Oxford

ACT 1ST.—Jack Chesney's Rooms in College.

"When pious fraunds—are dispensations."—HUDEBRAS.

ACT 2ND.—Garden outside Jack's rooms.

"While there's tea there's hope."—PINERO

ACT 3RD.—Drawing room at Spetigigue's house.

"Dinner lubricates business."—BOSWELL.

Produced under the Stage Direction of JOSEPH HUMPHREYS.

MUSICAL PROGRAMME.

1 OVERTURE—Jubilee..... Bach

2 SELECTION—Woollen Stocking..... Braham

3 WALTZ—Andalucia..... Le Thiere

MR. LOUIS J. CORNU, Musical Director.

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Furnishes the Gas Appliances for this Theatre.

Sohmer Piano Used Here.

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R. H. MACY & CO'S advertisement in this programme may prove interesting to you.

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Best Table d'Hote Dinner in N. Y.
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109 W. 21st St.
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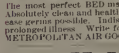

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Mrs. Ben Dixon, a bright and buoyant creature of circumstances.....Odette Tyler
Primrose Dean, a girl of 18 who loves Ted.....Agnes Miller
Mrs. Wheedles, a lady of tender susceptibilities, who understands the meaning of deception.....May Robson

SYNOPSIS.

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ACT III.—Cherry's Apartments in John St., London

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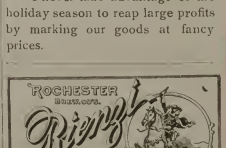

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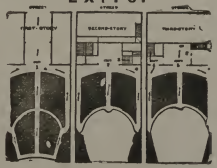

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The play is almost a pure Comedy, the second and third acts being slightly tinged with farce — at the commencement of the play quite a novel effect is produced before the rise of the curtain — a loud noise of the breaking of dishes is heard followed by the sound of a slap and a scream when the curtain is taken up a young married couple Mr. and Mrs. Hemsley are seen glaring at each other. She has a paper in her hand which she has snatched from him, the table is overturned and the breakfast things scattered in confusion on the floor, the young husband says "well this is the last straw," the wife answers "and it has broken the camels back," they immediately leave the stage in opposite directions, slaming the doors after them, the servants enter upon the scene and while rearranging the breakfast things are interrupted by the master who says "James, if anybody calls for me, say I have gone to my lawyers." Shortly after his exit the wife enters and says "Annette, if anybody calls for me say I have gone to my lawyers." The audience realizes that their has been a quarrel and are keenly alive to the complications and fun which must naturally follow.

The Comedy is in three Acts and the entire action transpires in 24 hours. The cast includes Miss Minnie Seligman, Miss Adelaide Stanhope, Miss Laura Woodhall, Messrs. Nelson Wheatcroft, William Parnham, W. H. Thompson, Charles Collins, Gustave Frankel, Frederic Perry and Alfred Palmer.

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Programme Continued on Next Page.

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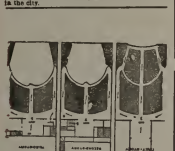

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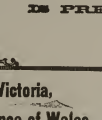

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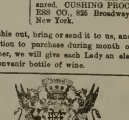

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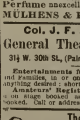

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While nothing else but poorest goods
Are found within their stores.

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And when their very salesmen
I hey keep upon the rack,
For if he don't swear black is white
He'll surely get the sack.
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As I've always done before,
And sell my goods, — upon the square
Number One in Avenue Four.

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And I, John Moriarty,
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It fills a want much felt
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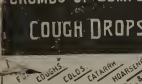

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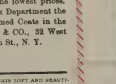

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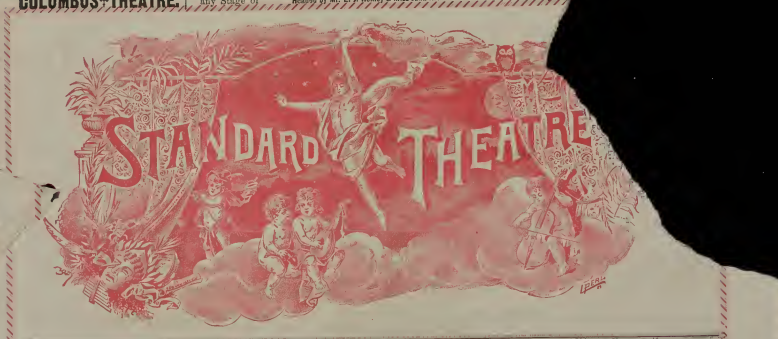

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THE BOSTONIANS.

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Bill Nye's Comedy,

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When Marriage is not a Failure.

I.

There's not a relation, in all of creation,
Should bind us so closely, as husband and wife,
In mirth or in gladness, in sorrow or sadness,
Let nothing he separate—not even life.
And when they do marry, good people should carry
A plan in their heads, the safest and best,
That now they are mated, like birds so related,
They both go together, to fit up their nest.

II.

The Carpets shall be, what both shall agree,
Are right in the pattern, and right in the price,
From Sofas and Tables, to Footsticks and Ladies
Let everything be what both shall call nice.
A nice room to dine in, good chairs to recline in
A well furnished room, for receiving your friends,
With Carpets that fit on, and Chairs you may sit on
And everything else meeting, Housekeeping ends.

III.

This whole combination, from roof to foundation
May all be selected, with never a hitch
By seeing **One Man** who, both will do and can do
The right thing by all, the poor and the rich
That's JOHN MORIARTY, and right from the start, he
Will prove he's a Friend, to the Wage earning man
Not trying to beat him, but fairly to treat him
By giving him Time to pay as he can.

IV.

Tis'n John Moriarty joins no other party,
His Business is single, and on his own score,
He's **Opposite Sixth Street,** you'll easily fix it,
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THE BOSTONIANS.

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CAST OF CHARACTERS.

Robin Hood	Tom Karl
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Little John	W. H. Mac Donald
Will Scarlet	Eugene Cowles
Friar Tuck	George Frothingham
Allen a Dale	Flora Finlayson
Guy of Gisborne	Peter Lang
Maid Marian	Caroline Hamilton
Dame Durden	Josephine Bartlett
Anabel	Lea Van Dyke

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"I'm having a 'gallus time,'" said the old bachelor, as he mended one of his suspenders.

"Here, you young rascal, give an account of yourself. Where have you been?" — "After the girls, Father." — "Did you ever know me to do so when I was a boy?" — "No, sir, but mother did."

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No musical organization in this country today enjoys so high a standard as that held by the Bostonians which will be heard at the Standard Theatre on September 28 in their grand success the Comic Opera of Robin Hood. Every member of the company is an artist and great pains have been taken to make the first production of the Opera here a brilliant event. The music is beautiful and the engagement of the company will be the opening of the musical season in this city

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ACT III.—Courtyard of the Sheriff's House.

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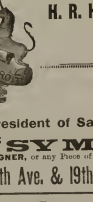

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I.

There's not a relation, in all of creation,
Should bind us so closely, as husband and wife,
In mirth or in gladness, in sorrow or sadness,
Let nothing be separate—not even life.
And when they do marry, good people should carry
A plan in their heads, the safest and best,
That now they are mated, like birds so related,
They both go together, to fit up their nest.

II.

The Carpets shall be, what both shall agree,
Are right in the pattern, and right in the price,
From Sofas and Tables, to Footstools and Ladies
Let everything be what both shall call nice,
A nice room to dine in, good Chairs to recline in
A well furnished room, for receiving your friends,
With Carpets that fit on, and Chairs you may sit on
And everything else meeting, Housekeeping ends.

III.

This whole combination, from roof to foundation
May all be selected, with never a hitch
By seeing **One Man** who, both will do and can do
The right thing by all, the poor and the rich
That's JOHN MORIARTY, and right from the start, he
Will prove he's a Friend, to the Wage earning man
Not trying to beat him, but fairly to treat him
By giving him Time to pay as he can.

IV.

This John Moriarty joins no other party,
His Business is single, and on his own score,
He's **Opposite Sixth Street,** you'll easily fix it,
His number is **One** on **Avenue Four,**
His front is White Painted, and when you're acquainted,
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A man went into a crowded store to buy some stockings for his wife. "I want striped ones," he said to the clerk. "We have very few stripes, sir," the clerk replied; "they are not so much worn now." "Are you sure?" "Oh, yes! quite sure? I will demonstrate the fact to you." Then he leaned over the counter and shouted: "Rats!" "See?" he added. "Yes," said the customer, "give me plain colors."

Examiner — Now Mr. Murphy, while on the subject of physical science, what are the properties of heat? Murphy (a Tipperary Candidate for license) — "Expanshun, surr." Correct. Give me an illustration. In Summer, surr, the sun, being hotter, causes the days to lengthen.

Literary Man (to his new secretum) — What became of the letter that was on my desk? Pat — Shure I mailed it, sor. Literary Man — Mailed it? You idiot. Why, there was no address on it. Pat — Shure I know that, sor, but I thought you didn't want me to know who you was writing to.

Tourist (out West) — I presume this neighborhood is full of exciting history. Guide — You bet. D'ye see that point o'rocks? When the sheriff's posse got after Buffalo Jim, they chased him to the top of that there peak, three hundred feet high and the only way he could escape was by jumping. Tourist — Goodness me! The fall killed him of course. Guide — No; he didn't jump.

He sat at his door at noonday
Lonely, glum and sad.
The flies were buzzing about him.
Led by a blue-winged gad.
Not a customer darkened his portal,
Not a sign of business was there;
But the flies kept on buzzing
About the old man's hair.
At last in misery he shouted:
"Great Scott! I'm covered with flies!"
And the zephyr that toyed with his whiskers said:
"Why don't you Advertise?"

They had an awful time last night at Smithers, Arabella screamed so that the whole neighborhood awoke. What was the matter?
Her scarabeus pin fell down the back of her neck.

Swayback (to beggar)—Leave the house, sir.
Beggar—Certainly. I would not think of attempting to carrying it off with the heavy mortgage it has.

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From the French

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Music by

Miss Emma R. Steiner.

Under the Management of - - - - F. M. McCLOY.

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The Duchess	Miss Marie Louise Day
Victorine	Miss Bebé Vining
Madam Pumpernickel	Miss Marie Sanger
Fanchette	Miss Rose Newham
Dinorah	Miss Rose Beaudet
M'lle Duval	Miss Adelaide Banks
Lady Cyrille	Miss Vesta Dora Hastings
M'lle Blanch	Miss Dorothy Bessinger
Collordeau, Inn keeper	Mr. Edward M. Favor
Marcel, a count disguised as a student	Mr. Edward Webb
The Baron, engaged to the Duchess	Mr. Fred Bornemann
Cesar, corporal of Home Guards	Mr. Thomas Guise
Lucien, Edouard, } Students, friends of Marcel	Herr Borodkin
	Mr. Gustavus Rival
A Dude	Mr. Harry Sherwood
A Tough	Mr. A. L. Lyons
An Alsacian	Mr. A. Hartberg

Flower Girls, Citizens, Soldiers, Swells, etc., etc.

FLOWER GIRLS.

Miss Williams, Miss Linnette, Miss Maher, Miss Edwards (Pauline), Miss Hastings (Florence), Miss Gervaise, Miss Hawthorne, Miss Burns, Miss Kelly, Miss Du Bois, Miss Fairhurst, Miss Morris.

STUDENTS.

Mr. Kilduff, Mr. Bassi, Mr. Lyon, Mr. Rodeau, Mr. Von Buren, Mr. Van Houten, Mr. Reel, Mr. Williams, Mr. Blake, Mr. Riopelle, Mr. Loutrell, Mr. Brady.

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Mason & Hamlin Liszt Organ used here.

Costumes worn by the ladies in this performance made by Mme. Dazian.

Ladies Toilet Room on Orchestra Floor.

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Razzle—"How much did you pay for that dress suit you had the other evening?" Dazzle—"Fifty cents an hour."

The farmer who sent his son to the city to become a clerk, now writes and asks the merchant if there is anything in the boy. "Yes," replied the merchant, "just after he has been to a Saloon."

DECKER BROTHERS' MATCHLESS PIANOS 33 UNION SQUARE—NEW YORK.

Here's a remarkable case of the other day a wagon-maker who had been dumb for years, picked up a hub and spoke.

"Mabel," said a school teacher, you may spell kitten.
"K-double-i-t-e-n," said Mabel.
"Kitten has two t's then, has it?"
"Yes, ma'am, our kitten has."

Blithers, (At Concert Garden)—I wonder why that Director always sits when he conducts the band?
Smithers, He can't stand the music I suppose.

"Well, my little man," said his grandfather, why didn't you go out with the sailing party yesterday?
"Because," answered the little fellow, my mamma went along, and I heard papa say to her that there was a spankin' breeze in the bay.

Chawley—I fell from my wheel this morning, took a regular header.
Miss Jones—Is that so? I always heard that you never tumbled.

First Chappie—I say, Chauncey, how do you manage to put your creditors off so?
Second Chappie—Me dear boy, perfectly simple, don't cher know; look at them through the wrong end of an opera glass.

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Even with the present average production of the firm, which is the high figure of forty pianos per week, it is yet insufficient to supply the extensive demand, the firm being to-day largely in arrears of its orders.

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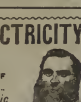

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Miss Rose Newham in her original eccentric dance.

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"I'D LIKE TO BE SOMEBODY'S BABY," words by MATT. C. WOODWARD.

The dances arranged by Miss ROSE NEWHAM.

The entire Production under the Personal Direction of **Miss Emma R. Steiner.**

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Orchestra under the Direction of Mr. LOUIS J. CORNU will perform the following choice selections:

LOUIS J. CORNU, Director.

CONRAD! CONRAD! CONRAD!

A CARD TO THE PUBLIC.

While it is true I have been chosen the President of the Louisiana State Lottery Company, vice M. A. DAUPHIN, deceased, I still retain the Presidency of the Gulf Coast Ice and Manufacturing Company so all proposals for supplies, machinery etc. etc. as well as all other business communications shou l be addressed as heretofore.

PAUL CONRAD,
New Orleans, La.

Lock Box 1358.

Tourist (out West)—I presume this neighborhood is full of exciting history, Guide—You bet. D'ye see that point of rocks? When the sheriff's posse got after Buffalo Jim, they chased him to the top of that there peak, three hundred feet high and the only way he could escape was by jumping. Tourist—Goodness me! Did he killed him of course Guide—No he didn't jump.

He sat at his door at noonday
Lonely, glum and sad.
The flies were buzzing about him.
Led by a blue-winged gad.
Not a customer darkened his portal,
Not a sign of business was there;
But the flies kept on buzzing
About the old man's hair.
At last in misery he shouted:
"Great Scott! I'm covered with flies!"
And the zephyr that toyed with his whiskers said:
"WHY DON'T YOU ADVERTISE?"

Farmer's Boy—Say, pop, there's a man out side wants a job to help clean out the stables, and feed the pigs, and do other chores.

Farmer—A tramp I suppose?

Dunno, he's purty well dressed.

Farmer(who has read Thompson's "Old Homestead")—Oh! I guess he's some New York actor practicin fer a new play.

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A Tank Drama.
(Dramatis Personæ.)
A little boat.
Reecie aboat.
Upon the moonlit water;
A airy young man.
Of modern plan;
An old gent's pretty daughter.

(The Action of the Play.)
Awhile he rows
Midst lambent glows,
Along the lanching water;
He hugs the shore
Awhile and—more
He hugs the old gent's daughter.
—Outing.

An Inquiring Mind.

"Mamma, who is Tunkantel?"

"I'm sure I don't know, child. I never heard of such a person."

"Does he love papa?"

"I don't know."

"Does teacher love him?"

"Love who?"

"Tunkantel."

"Whatever are you talking about, child?"

"Well, I don't care. Any way, I saw papa hungin teacher on the calling-card party, so teacher say she love papa better than Tunkantel."—Atlanta Constitution.

Like Many an Older One.

"Boy, are you catching any fish over there?"

"Nope."

"Getting any bites?"

"Nope."

"Isn't it a hot place?"

"Yep."

"Can't you find a better place farther down?"

"Yep."

"Then what are you wasting your time there for?"

"See that sign, 'No trespassin allowed? Goin to fish yere all day, by gum, if I don't get a nibble!"—Chicago Tribune.

Not an All-Round Man.

He could mix a sherry cobbler, carve a tough
Thanksgiving gobbler,
Dig Greek roots for learned professors or
talk baseball with a crank;
He could drive a skittish tandem, fish for
trout and likewise land 'em,
Sail a boat, dictate a letter or outwhist a
Broadway tank.
He could turn a verse right neatly, captivate a
maid completely,
Drive a trade with any Yankee, and could
Cochltree outlie.
But he lost his nerve and faltered, like a man
by fortune altered,
When his youthful hostess asked him just to
test her homemade pie.
—New York Herald.

Habit.

He had been a photographer while in the east. He was the chairman of the vigilance committee, and the man they had been after was standing on the wagon under a tree. The ex-photographer took the noose in his hand, looked the doomed man in the face and said in the gentlest tones:

"Now hold up your chin, please, and look pleasant."—Washington Star.

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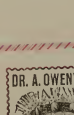

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Standard Theatre.

Beginning Monday, September 7th, 1891.

ONLY MATINEE SATURDAY.

FREDERICK PAULDING
IN A NEW AMERICAN COMEDY DRAMA,
"The Struggle of Life."

The regular season at this Theatre will be inaugurated on September 7th, next, with an elaborate production by Mr. Frederick Paulding of a new American comedy drama, entitled "THE STRUGGLE OF LIFE."

The occasion is of double interest in that it introduces an Actor long and favorably known to the Metropolis, for his earnest conscientious and virile acting — and also an American play by an American Author, the late William Irving Paulding, a man of splendid education, brilliant mind and literary taste. The play tells a strange and interesting story, in terse, forcible language. It is essentially a drama of action, of situation. Its characters are all Americ'an types, and the scenes are all local. The production will in many respects be a remarkable one. Every thing that artistic skill and a lavish expenditure of money can accomplish has been done. The scenery has been painted by the best artists in the country, including Homer F. Emens, of the 11th St. Theatre, Richard Marston of Palmer's, Arthur Voegtlin of the Standard and Lafayette Seavey. Those gentlemen have been engaged upon the work since last November, and many of the sets will be revelations—notably — a reproduction of St. Patricks Cathedral during a Christmas service, and a beautiful boudoir, the decorations, curtains, furniture and carpets all of which have been prepared by the Brush Decorative Studio, from whence came the wonderful decorations of the Vanderbilt Palace on Fifth Avenue. Another scene will be New York Bay and Battery Park by Moonlight. Music will be a strong factor in the play and Jesse Williams, the well-known Director, has composed an Overture, three original songs and much incidental music. In order to heighten the effect of the Cathedral scene, the management have engaged Madame Marie Salvetti, the soprano of St. Leo Church, who will sing Gounod's "Jerusalem" and Adam's "Cantique de Noel." She will have the assistance of a quartette and chorus of 20 voices. Carl Schiller of the Church of the Annunciation will be the organist. The play will be produced under the direction of Mr. Fred Williams, the able stage manager of Daniel Frohman's Lyceum Theatre.

Besides Mr. FREDERICK PAULDING the cast will include the following well-known ladies and gentlemen:

EDWIN VARREY, GEORGE W. DENHAM, GUY LINDSLEY,
MURRY WOODS, JOHN K. GOODWIN, NORMAN CAMPBELL
ELLIS RYSE, MASTER CHARLEY THROPP

Misses—ADELAIDE FITZ-ALLEN, MAUDE E. PETERS, MAGGIE DEAN

Mesdames: CLARA BAKER RUST, and CHARLES PETERS

Mr. George L. Smith is Mr. Paulding's Manager, and Mr. Harry E. Sanford is Representative in Advance.

Indisputable Evidence.

De Lolo—Where do you intend to spend your vacation?

De Pole—I am going to our milkman's dairy farm. There is the finest kind of fishing in that neighborhood.

"Huh! You don't take his word for it, do you?"

"No, indeed. We've found young trout in the milk."—Good News.

A Superstition Confirmed.

"A dog howled under my window at night.
We heard him and held our breath.
And faces and lips at once grew white,
And they said, There will be a death."

"And was there a death?" asked the listener pale—
"Say whether there was or not."
"There was," said the man who told the tale.
"The dog died on the spot."
—New York Press.

Prescribed by the Authorities.

Sympathetic, but Near Sighted Lady (to tramp filling masonry engagement at stone pile)—Poor man, that work seems hard and you look dreadfully tired. Don't you ever take a vacation?

Tramp (pounding away drearily)—I'm on my vacation now, mum.—Chicago Tribune.

Juvenile Precaution.

Anxious Mother—What in the world did you do during that terrible thunder storm? Little Dick—I got under a tree.

"Horrors! Don't you know a tree is most dangerous place in a thunder storm?"

"Oh, I jumped out every time it thundered."—Good News.

Too White.

She had read of paint machine that whitened the complexion,
So she took a dose of one of them before she went to bed.
In the morning, sure enough, her skin was whitened to perfection,
And it might be added incidentally in this connection
That she never looked so well before, as now that she was dead.
—Detroit Free Press.

All Needed.

Foreigner—Did tell me you haf nearly dree hundred tousand words in your language, How dare dat can you use so many?

American (attorney at law)—Huh! We use all of 'em, my friend, every time we draw up an indictment.—Chicago Tribune.

Hard on Roofs.

Mrs. De Noise—The roof of that house I rented of you leaks like everything.

Agent—That was all right when you moved in, mum. I guess them twins o' yours has been rubin it a little.—Good News.

Similarity.

The waves that break upon the shore
And through the sea sands soak,
Bring sympathy in their sad roar,
For I, like them, am broke!
—Dramatic Mirror.

For Cause.

Employee—Thompson, you are discharged.

Employee—But what have I done, sir?

Employer—Nothing. Absolutely nothing. That's what I complain about.—Harper's Bazar.

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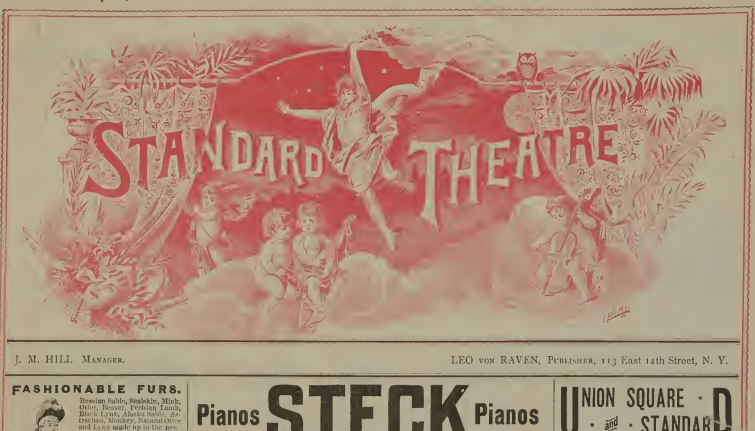
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Miss Lottie Gibson,	Mr. Frank Bush,
Miss Louise Sherwin,	Mr. John W. Rawson,
Miss Lina Macoun,	Rose & Fenton,
Miss Lillian Dick,	Master Sendel,
Mme. Delorman & Mons. Delaini,	
Tenor,	Mr. Harry Woodson,
Miss Annie Louise Jaynes,	Miss Rose May,

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Adam Clubber, a policeman, whose idea of keeping the peace is to keep at a distance from all disturbances...Mr. Harry Kelly

Percy Van Astor, American by birth, but British by adaption.....Mr. Charles F. Walton

Another Johnny.....Mr. Seymour G. Hess

M'lle Vermicelli, a comic opera deity worshipped by the "Johnnies".....Miss Gertrude Zella

Babette, M'lle Vermicelli's maid, called Babette because it is tonier than Bridget. (American Debut).....Miss Florrie West

Mrs. Ungerblotz, the Professor's wife, whose temporary absence from home is the cause of all the trouble, Miss Rose Leighton

Maud S. (Comic Opera).....Miss Anna Caldwell

Della B. (Comic Opera).....Miss Josie Fairbank

Carrie G. (Sylphs. Erratic as).....Miss Florence Carlisle

Gracie M. (persons in their).....Miss Ida Fairbank

Jennie R. (sphere of usefulness).....Miss Zelma Rawlston

Alice K. (usually are.).....Miss Agnes Sherwood

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Why turns she so sudden,
Coquettish and coy,
With a look on her features
That plainly speaks joy?
Does she list for her lover
To come o'er the snow?
No, she waits for the grocer-man
To bring her **H-O.**

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Orchestra under the Direction of Mr. Louis J. Cornu will perform the following choice selections:

1. Overture, - - - *Wanderer Ziel*, - - - - - - Suppe
2. Selection from Lucrizia Borgia, - - - - - - - - Donizetti
3. On the Beautiful Rhine, - - *Waltz*, - - - - - - Bela
4. Wandering Bards, - - - - *March*, - - - - - - - Williams

LOUIS J. CORNU, Director.

THOU SHALT NOT.

Production of Max Freeman's Adaption of "Albert Ross' Novel of the Same Name Drama.

His announcement of the production of the play of "Thou Shalt Not," dramatized by Max Freeman from the novel of the same name by Mr. Albert Ross, has been unwarranted. The first performance will be given on the evening of March 30th, and the cast and accessories will be of the very best character. Many theatre readers are familiar with the story, which has been graphically followed in the drama. Hector Gresham, who lives in elegant bachelor quarters in Madison Avenue, makes his home the scene of a gay crowd of friends, to whom his means and his purse are always open. He money which he inherits so freely is obtained by his connection with a City Hall ring, through the services of Jacob Meshlil, a politician and "fixer." Gresham is a man of the keenest principals as regards feminine virtue, and has learned that he is invincible with the fair sex. Among his chosen is a young and beautiful actress named Walter Campbell, who has won a princely stake to make her fortune in the city, but who has not profited by the conquest to build up for herself a home. Miss Campbell is a lovely and innocent girl, who has come to the city with the highest ambitions almost his only true sentiment in selection. Gresham meets this girl who fully appeals to the best and manly nature in him, and he resolves to win her with great honor, and fulfil to some extent under the circumstances his engagement to her friend Clara Carlton. But the bachelor code of a large wager that no woman can be named by them whose he cannot betray. He succeeds in his purpose, deceived in regard to Miss Campbell's true character, and when the ordeal is to the referee's hand, he find that the name they have selected is Clara Campbell. Thus ogilly enraged at the trick of the would be swindlers he targets his resentment and plans to win the wager, which he does by deceiving the girl into a bogus marriage. As soon as he has the money, however, he pursues Clara, and with her Mama literally. The mother, Walter, learning of the affair, determines on revenge, and abducts a young daughter of Greytmrns, who is rescued by his father in the hall at, and after many tears, Clara, whom Gresham loves, finds him a changed man. A number of other characters, necessary to its smoothness of execution, and many stirring incidents, involve a vein of comedy which will relieve the heavy and thrilling plays recent years at this house in some of its scenes, and a long run is confidently predicted.

Miss Clara Lisle will be seen as Hector Gresham, E. J. Henley as Walter Campbell and Maude Leyton as Clara Campbell. The rest of the cast will include Wm. Haworth, John Glendenning, Al. Ayres and Frank Burch, Marie Rowe, Rose or Barry, Mary Hampton Camille Cornelia E. Ida Parker and Mia Freeman.

The "Country Fair" is in its last weeks at the Union Square Theatre. The piece will wind up the third and one year of its notable career on April 9th. Martin J. W. A. Brown will introduce a dramatization by Max Freeman of Albert Ross' novel, entitled "Thou Shalt Not," with a company of which Lisle, E. J. Henley, Clara Lisle, Walter Kelly, Al. Ayres, Glendenning, Wm. Markham, Frank Burch, Mai la Craigen, Marie Rowe, Rose Barry, Mary Hampton, Camille Cornelia, Ida Parker and Mia Freeman. The scenic and mechanical effects will be entirely new and the management promises a production of unusual strength and that Mr. Freeman has used the immense amount of material contained in the book to great advantage.

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Rum's Horn: The charity that begins at home and stays at home is weak in the legs.

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One teaspoonful bottle of Pure Vaseline..... 10 cts.
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I thought of every earthly plan
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But nothing seemed the proper thing,
Except to take a wife

But how ask my woman fair
To share this dingy spot.
I told Bess I had not the heart
To bring her to my lot;
But she, wise little woman, said,
Joe, leave this while you can,
Give me the right to manage, dear,
I have a scheme and plan.

Hundreds of men as poor as you
Have blessed the day they went
To Moriarty, who gives worth
For every dollar spent.
He asks but honesty and truth
In everything when you buy;
He's shown the nasses how to live,
Then why not you and I?

His furniture is not excelled
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As ever were put down;
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And waste your money dear;
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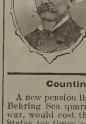

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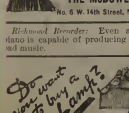

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O'DONOVAN INNES, of Haverstraw, N. Y., who visits the Metropolis to see life, and sees enough to last him forever.....Mr. JOHN T. KELLY

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Percy Van Astor, American by birth, but British by adaption.....Mr. Charles F. Walton

Another Johnny.....Mr. Seymour G. Hess

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Babette, M'lle Vermeilly's maid, called Babette because it is tonier than Bridget, (American Debut).....Miss Florrie West

Mrs. Ungerblotz, the Professor's wife, whose temporary absence from home is the cause of all the trouble, Miss Rose Leighton

Maud S..... (Comic Opera Sylphs. Erratic as persons in their sphere of usefulness usually are.) .....Miss Anna Caldwell

Bella B.....Miss Josie Fairbank

Carrie G.....Miss Florence Carlisle

Gracie M.....Miss Ida Fairbank

Jennie R.....Miss Zeima Rawiston

Alice K.....Miss Agnes Sherwood

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EXPLAINED

Why turns she so sudden,
Coquettish and coy.
With a look on her features
That plainly speaks joy?
Does she list for her lover
To come o'er the snow?
No, she waits for the grocer-man
To bring her **H-O.**

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ACT II.—Dining-room in Prof. Ungerblotz's Apartments, one flat higher.

ACT III.—The Garden Party of the Roof.

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Walter Keyte.....Master of Properties

MUSIC PROGRAMME.

Orchestra under the Direction of Mr. Louis J. Cornu will perform the following choice selections:

1. Overture, - - - - *Wanderer's Zeit.* - - - - - - Sappe
2. Selection from Lucrizia Borgia, - - - - - - - - Donizetti
3. On the Beautiful Rhine, - - - *Waltz.* - - - - - - - Bela
4. Wandering Bards, - - - - *March.* - - - - - - - Williams

LOUIS J. CORNU, Director.

THOU SHALT NOT.

Translation of Max Freeman's Adaption of Albert Rand Kenyt at the Union Square Theatre.

The announcement of the production of the play of "Thou Shalt Not," dramatized by Max Freeman from the novel of the same name by Mr. Albert Ross, has excited an unusual interest. The first performance will be given on next Monday evening, and the cast of characters will be of the very best character. Most novel readers are familiar with the story which has been so closely followed in the drama. Hector Feyrolles, who lives in elegant bachelor quarters in Madison Avenue, makes his home the centre of a gay crowd of friends, to whom his means and his purse are always open. The money which he is thus lavishly dissipating is not his own, but with a City Hall ring, through the means of Jacob Mendall, a politician and shaper. Greyburn is a man of the strictest principles as regards dishonesty, and has refused to take a dishonorable way for success. Among his clients is a young fellow named Walter Campbell, who came from the village of Spring-dale to make his fortune in the city, but who has not been successful. He finds in his friend's house. This girl has at principal—a lovely and innocent sister, named Clara, toward whom he instantly assumed his only true manly attitude. Hector Feyrolles, who is the villain of the piece, is the friend who has been the cause of leading Walter Campbell into evil courses, and has succeeded in alienating the affections of the latter's sister. Clara, who is the heroine, is the one who has been the victim of a love-winner that no woman could withstand, and he cannot forget. By appeals to his pride they succeed in getting him to bet a large sum in this way, and when the money is in the receiver's hand, it and the stakes they have selected is Louis Campbell. Thoroughly enraged at the trick of which he has been the victim, he forgets his resolutions and plans to win the money which he has lost, and, in a fit of passion, begs Greyburn to lend him the money, however, he marries Clara, and will not hear to her brother. The brother, Walter, warning of the affair, determines on revenge, and, finding that everything was in readiness for her father in the hotel at, and the wedding party, Clara begins all to make plans. There are a number of other characters in the play, and a number of amusing and laughable incidents, besides a vein of comedy which underlies the drama. It is one of the most thrilling plays ever seen at the Union Square Theatre, and should be a success.

Constance Lewis will be seen as Mrs. Greyburn, E. J. Hosier as Walter Campbell and Maddie Lonsdale as Clara Campbell, and will include Wm. Haworth, Frank Hatch, Samuel Abrams, Madison, Frank Hatch, Marie Rene, Eleanor Barry, Mary Hampton, Camille Cleveland, Ella Beatty and Miss Freeman.

The "County Fair" is in its last weeks at the Union Square Theatre. Burgess will wind up the third and last year of its engagement on Mar. h 28. On March 21 W. A. Brady will produce a dramatization by Max Freeman of Albert Ross's novel, "Thou Shalt Not." The company will be headed by Hosier, Gus Lewis, Wm. Haworth, John Glendenning, Alexis Markham, Frank Hatch, Maria Gregan, Marie Rene, Eleanor Barry, Mary Hampton, Camille Cleveland, Ella Beatty and Max Freeman. Those who have heard the play read say it is tremendously strong and that Mr. Freeman has used the immense amount of material combined in the book to great advantage.

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Rum's Harm: The charity that begins at home and stays at home is weak in the legs.

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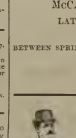

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I sat within my lonely room
So cheerless and so drear;
With shabby furniture around,
Grown worse from year to year.
I thought of every earthly plan
By which to change my life,
But nothing seemed the proper thing,
Except to take a wife

But how ask any woman fair
To share this dingy spot,
I told Bess I had not the heart
To bring her to my lot;
But she, wise little woman, said,
Joe, leave this while you can,
Give me the right to manage, dear,
I have a scheme and plan.

Hundreds of men as poor as you
Have blessed the day they went
To Moriarty, who gives worth
For every dollar spent.
He asks but honesty and truth
In every dealing when you buy;
He's shewn the misses how to live,
Then why not you and I?

His furniture is not excelled
By any in the town;
His carpets are as fine and good
As ever were put down;
He drapes the windows o'er with lace,
Hangs pictures on the wall.
Adds tables, sofas, easy chairs,
Until he's furnished all.

"So, Joe, dear, let us not delay,
This outfit's just the thing,
Will fix us cosily at home
Before the buds of spring.
Think how you dwell in stuffy rooms,
And waste your money dear;
When home is always to be had
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"I am not a bird doctor, madam," the physician interposed loftily.

"Don't you know anything about the diseases of canaries?"

"Most emphatically I do not."

"You will excuse me then, doctor," she said, "If I call a more experie ced physician I should be afraid to let you prescribe for the poor little dear."

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THOU SHALT NOT.

Production of Max Freeman's Adaption of Albert Ross's Novel

The announcement of the production out of the play of "Thou Shalt Not," dramatized by Max Freeman from the novel of the same name by Mr Albert Ross, has excited an unusual interest. The first performance will be given on the evening of March 16th, and the cast and re-censors will be of the very best character. Miss Rose Coghlan who appears with the theatre, who has been very closely connected in the drama. Hector Grey Simon, who plays an important part before production in Madison Avenue, makes his home the scene of a gay crowd of friends, to whom her charms and her purse are always open. The money which he lavishes so freely is obtained in his connection with the Civic Hall ring, through the machinations of Jacob Mendall, a polite and well shaped. Grey has married in one of the basest possible ways as regards feminine virtue, and has found out that he is no match for the fair sex. Among his chums is a young fellow named Walter Chapin, who is somewhat of a village dude, and who is unable to distinguish the ugly but attractive girl from the beautiful one. Walter is a bachelor, and has fallen desperately in love with Clara Howard, a very fine young woman, who only retains a sentiment of despising Gresham meets this girl, who for the sake of the love she has for her brother he has done so much for, treats him with great courtesy, and tells him she understands the spell of his fascination. But so good and sweet does he find Clara that the most glorious change takes place in his moral being, and gets Gresham to believe that his life has been evil. In order to further this end he decides that he can best help her the right path. Clara will not agree to this at first, however, but finally consents, and she returns to New York determined to do so. Mendall, a friend of Grey's, lies quite unexpectedly at which one of the criminals finds that he has been shot by a bullet which was meant for another man. Mendall is found by them when he cannot betray. Ruth Chapin finds that she is engaged to getting him to bet a large sum in the race, and when the money is not forthcoming, hands her back the ring they have selected to Clara Campbell. Through the struggle of the trick of the scoundrels he succeeds in forging the resolutions, and plans to win the money for himself. So he does, and goes off into a bogus marriage. As soon as he has the money, however, he marries Clara, and with her leaves the city. The other Walter, bringing of the affair, deserts, and in a very sad plight the young daughter of Governors who is pursued by the father in the final act, and ends up with good Clara, brings about a reconciliation. There are a number of other characters necessary to the smoothness of execution, and many stirring incidents, besides a host of scenes which highest dramatic. It is one of the most thrilling plays ever seen at this house in point of its scenes, and a long run is confidently predicted.

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Only a Farmer's Daughter

As re-written by Miss MARIE MADISON.

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Pearl Riverside—one of the 700	Vesta Dora Hastings
Mother Stark, of Poverty Hollow	Clara Rainford
Molly, Little Nelly's Attendant	Beebe Vining
Harold Lenox, the wealthy Author	Edson Dixon
Jack Hartly, The "dventuress"	Byron Douglass
Philip Bartram, Accomplice,	
Sammy Green, a Farmer Lad	Geo. Morrison
Higgins, the Butler and Keeper	Mortimer McKim
Nelly, Mamma's Treasure	Little Lillian Rainford
AND	
Lizzie Stark, The New York Girl,	Blanche Curtisse
Mme Laurent, afterwards the Adventuress,	

MUSIC PROGRAMME.

Orchestra under the Direction of Mr. LOUIS J. CORNU will perform the following choice selections:

1. Overture, - - - - - - - - - - - - - - - Lorizing
2. Thoughts of Home, - - - *Mercier,* - - - - - - - Fred Lax
3. Journey through Africa, - - - - - - - - - - - - Suppe
4. Duett from Maritana - - *On Mercure,* - - - - - - Wallace

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A Coy Correction.

"What Hamlet was it the play?" she said
And smiled from her bewitching eyes.
The young man's going home his head
"I think, you're on the wrong side
But left me at the play's close
"Thank you" is learned and wise
You've taught me more than I
Perhaps I may some other time
Purchase the world's latest book
Of Hamlet's mistakes and Rhine
If I'm not an intelligent person
And I'd better remember names
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Sharp, a private detective..... H. M. Johnson
Perreth, a railroad laborer..... Fred Richter
Mrs. Van Buren, Lenox's sister..... Rose Watson
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His Grace the Duke of Richmond and Gordon.

Musical Courier.

MESS. LEWIS SCHIELE & CO. GENTLEMEN:—I have used your "S. C." corsets and find them to be the best fitting corsets I have ever worn, partic ularly for stage purposes.

Yours very truly,
PAULA LOEWY, (Amberg's Theatre.

We call attention of our lady readers to the advertisement of M. E. Speight, the well known Ladies' Tailor, at No. 166 West 23d Street. Ladies can make no mistake in giving this establishment their orders. Parisian Designs at astonishing reasonable prices. This house has a long standing reputation for exquisite fitting and correct styles.

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An eminent surgeon declares that with four cuts and a few stitches he can alter a man's face so that his mother would not know him. A West Side gelpman can perform the same operation with a single twist of his iron wrist.

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23rd STREET, near 6th Ave.

Every Evening:
GRAND
Vaudeville
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Burlesque
ENTERTAINMENT
Change of Programme Every Week.

Monday,
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Matinee at 1.
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The Catalan Dancing Beauty.

Correct Fashions for Spring Wear now exhibited.

25 years experience and the necessary equipment ought to be a sufficient guarantee that your WANTS receive best attention here.

Suits to order from $20.00
Trousers do 5.00

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CLOTHE BOYS, CIRCLS and BABIES

IN THE BEST MANNER AT THE LEAST COST.

Everything needed for a complete outfit from Hats to Shoes and for all ages up to 18 years.

60 & 62 West 23d St., N. Y.

NOTICE.

On Special Credit you can purchase the best of Furniture, Carpets, Bedding, Oil Cloths, etc., etc., at JOHN MORIARTY'S, No. 1 Fourth Ave , opp. 6th St., at prices that defy competition.

MORIARTY'S

No. 1 FOURTH AVENUE,
Opposite 6th Street.

The only John Moriarty.
Has just the only store.
Even where complete variety

Of things you may explore,
Now in your house what 'er you lack,
Let it be Furniture
You'll suit yourself just in a crack,

John has the right thing sure,
Of prices, his are always low,
His families have said it!
Nor fails he giving him that's slow

Most ample Special Credit;
One is his number, Avenue Four,
Right opposite to Sixth Street.
Its painted White just all the Store,
As easier to fix it
Right there for all Society
There's Value and Variety
Yours truly, John Moriarty.

There is but one JOHN MORIARTY, No. 1, 4th Avenue, opp. 6th Street. Third and Fourth Ave's cars pass the door.

No connection with any other house.

Counting the Cost.

A new pension list as a legacy from the Behring Sea quarrel, should it result in war, would cost the people of the United States ten times as much as the value of all the seal skins that ever lapped the dainty limbs of the drillings of wealth and luxury.

At Standard Theatre, on Sunday Evening, May 17th, a Testimonial Benefit will be tendered to Ed. J. Rice, Treasurer. A great list of Volunteers will appear.

Item's Harm: The cruelty that begins at home and stays at home is weak in the legs.

I have treated twelve very severe cases of Dyspepsia with Keith's Dyspepsia Elixir, all of which have been cured by its use. The cases is only of recent standing in which special notice was obliged to take to her bed on September, 4th. Even a teaspoonful of water, milk, or beef tea would cause excruciating pain for hours. I, at last hour, was called to see her Christmas evening, administered Keith's Dyspepsia Elixir in hot water every four hours, or just after attempting to eat, and in less than two days she could take half a teacupful of beef tea without any inconvenience. In nervous dyspepsia I find it especially valuable.

Lowell Citizen: How's the weather? It's slushious.

Washington Star: Five dollars an hour for a sleigh is snow joke.

THE "NORTH AMERICAN REVIEW"

SAYS OF THE CELEBRATED

SOHMER

PIANOS:

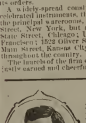
"No one can fail to notice in them every good quality which one is entitled to expect from a good instrument, viz., durability and almost clearness of tone, and an extent of power which never fails, added to which perfect evenness of touch renders them as near perfection as has been thus far attained. Their touch responds with absolute precision a delicacy and pliability, and a most happy and responsive quality not found in the instruments of any other make."

While the present firm of Sohmer & Co. was founded in 1872, its existence really extends further back than 1860. Its author and head, Mr. Hugo Sohmer, is a native of the Black Forest, in Germany, coming of a good family in comfortable circumstances, and was given a most finished scientific and literary education, at the same time acquiring a thorough knowledge of music and the piano-forte. At sixteen years of age he arrived in New York, and, true superiority of piano-making being then, as now, of rare occurrence, he was pleased by entering his uncle's trade with the intention to return to Europe in 1864, and travelled in the various capitals, studying pianomaking scientifically. It is certainly very creditable to him that he returned to New York, still studiously and unbiassed, enlisted upon practical form, and in 1872 established his business. Of the ideas which he then brought with him, and which Mr. Joseph Kahler, who still remains with them, helped to place under his charge, the one and trade thoroughly in the Vienna Shops, and added considerable experience gained in the shops of prominent makers. At present the firm consists, in addition to Messrs. Sohmer and Kahler, of Mr. Charles Pohe and George Beckmann, each member of the firm being in charge of a special department, to which he devotes his entire energies. The concern now has, in addition to its extensive warehouses on Fourteenth Street and Third Avenue, a new factory at Astoria, which is the most magnificent and complete establishment in the country, and the advent of which has done much to lead the way in inducing other manufacturers to establish themselves there.

Even with the present average production of the firm, which is about 1,000 of forty pianos per week, it is yet insufficient to supply the demands of dimensions, being to-day largely in arrears of its orders.

A newly-opened constituency demanding these celebrated instruments, they may be had not only at the principal warerooms, 149 to 155 East Fourteenth Street, New York, but at Montreal, Canada; 226 State Street, Chicago; Union Club Building, San Francisco; 1323 Olive Street, St. Louis, Mo.; 1126 Main Street, Kansas City; as also of local dealers throughout the country.

The interests of the firm of Sohmer & Co. have been quite earned well deserved to bestowed."



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Repairs Chinn, Glass, Meerschaum, Vases, Toys, &c., 15 and 25cts Major's Rubber Cement 15 cts Major's Leather Cement 15 cts., and Major's Best Liquid Glue, 10 cts. Sold by Druggists.

GILBERT'S Dress Linings

HAVE NO EQUAL.

LADIES, MODISTES AND DRESSMAKERS KNOW IT.

NAME ON SELVAGE.

Garfield Tea CURES CONSTIPATION, RESTORES the COMPLEXION, CURES SICK HEADACHE.

Save Doctors' Bills. Sold by Druggists.

The Pasteur Germ Proof Filter. Pure, Clear, Healthful Water. The only Perfect and only Germ Proof Water Filter in the World. Invented by the celebrated French scientist Louis Pasteur. Made by the **Pasteur Chamberland Filter Co.**, Dayton, O. New York Office and Salesroom, 1255 Broadway. **R. C. Anderson,** Manager.

J. M. HILL, Manager. LEO von RAVEN, Publisher, 113 East 14th Street, N. Y.

FASHIONABLE FURS.

Russian Sable, Sealskin, Mink, Otter, Beaver, Persian Lamb, Black Lynx, Alaska Sable, Astrachan, Monkey, Natural Otter and Lynx made up in the newest styles: Shoulder Capes, Muffles, Capes, Boas, Muffs, Scarfs, Jacket Coats, Jackets, Collarettes, Gauntlet Gloves and Gloves, manufactured by C. C. SHAYNE, wholesale and retail. Uptown, 104 West 6th Street, near Sixth Avenue. Elevated. Downtown, 103 Prince Street, west of Broadway, New York.

All goods have the firm name in, thereby carrying the guarantee of reliability. Lowest possible prices for reliable Furs. **C. C. SHAYNE.**

GOLD MEDAL, PARIS, 1878.

W. BAKER & CO.'S
Breakfast Cocoa
from which the excess of oil has been removed,
is absolutely pure and it is soluble.
No Chemicals
are used in its preparation. It has *more than three times the strength* of Cocoa mixed with Starch, Arrowroot or Sugar, and is therefore far more economical, *costing less than one cent a cup.* It is delicious, nourishing, strengthening, EASILY DIGESTED, and admirably adapted for invalids as well as for persons in health.
Sold by Grocers everywhere.
W. BAKER & CO., Dorchester, Mass.

DR. T. FELIX GOURAUD'S ORIENTAL CREAM, or MAGICAL BEAUTIFIER.

PURIFIES
Beautifies the Skin
Removes Tan, Pimples, Freckles, Moth, Rash, and Skin Diseases, and gives clearness, beauty, and brilliancy to the complexion. It has stood the test of 40 years, and is so harmless we taste it to be sure the preparation is made. Accept no counterfeit of similar name. Dr. L. A. Sayre said to a lady of the haut-ton of a similar preparation: "As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations." For sale by all Druggists and Fancy Goods Dealers in the United States, Canada and Europe.
FERD. T. HOPKINS, Proprietor, 37 Great Jones Street, New York.

Pianos STECK Pianos
Most reliable for Fine Tone, Finish, and Absolute Durability.
Warerooms: STECK HALL, 11 E. 14th STREET, NEW YORK.

Week Commencing, March 2d 1891,

HARRY HAMLIN'S

Magnificent Company in the Side Splitting Farce Comedy

"THE FAKIR."

CONRAD! CONRAD! CONRAD!

A CARD TO THE PUBLIC.

While it is true I have been chosen the President of the Louisiana State Lottery Company, vice M. A. DAUPHIN, deceased, I still retain the Presidency of the Gulf Coast Ice and Manufacturing Company, so all proposals for supplies, machinery, etc., as well as all other business communications should be addressed to me here as heretofore.

PAUL CONRAD,
New Orleans, La.

Lock Box 1358.

UNION SQUARE and STANDARD THEATRES.

J. M. HILL, - Lessee and Manager.
Ervin Hopkins, Jr., - Bus Manager.

MESS. LEWIS SCHIELE & CO., GENTLEMEN:—I have used your "S. C." corsets and find them to be the best fitting cor-sets I have ever worn, parti cularly for stage purposes.
Yours very truly,
PAULA LOEWE, (Amberg's Theatre.

Park Place, New York, runs out of Broadway opposite the Post Office. Among its features is the largest lamp store in the world, that of the Rochester Lamp Company. Ladies often like to go there among the large wholesale houses, and buy of first hands. They will find at 49 Park Place the largest and most artistic display of lamps ever shown—over 1,000 varieties. This house is single lamps.

Next Monday evening, March 2d the Standard Theatre will again have a fine farce comedy as its attraction, and an unusually good one, in "The Fakir." It is from the West and has visited New York but once this year, and then only for a week, in Harlem. There is no horse play or slapsticks in this piece, nothing but lively dialogue, bristling action, good singing, clever dancing, and a company who play well together. Paul Potter has written a new third act which goes with a roar, and the Metropolitan papers praised it highly. In fact, it contains all the elements tending to make plays of its character successful, and as for pretty girls, well, there are over twice as many as are usually found in a single company. Among them is the clever soubrette, Lizzie Derious Daly, Rose Pruner, Jeannette St. Henry, Helen Reimer, Gertie Lohman and Madge Abbett. Verily a cluster of Jewels. Among the conclusions are Mark Sullivan of "Natural Gas" fame, Alf Hampton, Max Arnold and young Gilroy, whose "buck" dancing is an entire new novelty here. One glance at these names is a guarantee of the delightful quality of the entertainment provided in "The Fakir." In fact no less than five of the company have starred successfully. "The Fakir's" visit to Broadway will be a flying one, as its other engagements will only permit its remaining at the Standard one week, but that week should be a most successful one. The music by Berger is all new and exceedingly lively and tuneful.

Dr. PALMER, Dentist. 128 W. 34th St. Makes splendid looking and durable artificial teeth. Gold, Platina and other fillings carefully executed. Particular attention given to the care of children's teeth. Fresh Gas always on hand. Reasonable prices. Open Sundays from 11 to 2.

You Can Save It!

$9,000,000 in interest is paid by the Savings Banks depositors of New York every year. Interest allowed from 1 to 4 per Cent. interest. **The New York Building Loan Banking Co., 12 East 15th St.,** Building Investment Association pays 6 per Cent. and upward on payments on **Full-paid** shares. Money invested in withdrawable shares pays 4 per cent interest or principal. Securities always Gilt-edged. Safer and more profitable than City, State or Railroad bonds. No safer security in the universe.

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GRAND and UPRIGHT **PIANOS.**

ARE PLAYED BY

XAVER SCHARWENKA, "Always enjoy my engagement in Boston because I am well known as fully up to the pianos by the exquisite art instruments manufactured by Behr Bros."

DR. HANS VON BULOW, "Your Upright Pianos is perfection. My appreciation of the merits of Behr Bros. is without reserve. Success."

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To Rent—Behr Bros.' Hall

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EMERSON PIANOS

SUPERIOR QUALITY, MODERATE PRICES SOLD

BOSTON THE FACTORY NEW YORK 32 FIFTH AVE

PIANO-FILE FULLY WARRANTED CATALOGUES FREE

Latest Invention for the Hair.

ISABEAU'S HAIR WAVER,

Principal Depot: 23 UNION SQUARE.

MUSCHENHEIM'S

Late of the New York Athletic Club.

Ladies' and Gentlemen's Restaurant.

41 WEST 31st STREET.

OPEN AFTER THEATRE

MASON & HAMLIN IMPROVED PIANOS

Combine the "MASON & HAMLIN PIANO" Patents, introduced 1875, possessed only by pianos made by this Company, and other improvements. Pianos in Half Concerto.

MASON & HAMLIN ORGANS.

In Reed Organs a Century of Excellence

MASON & HAMLIN ORGAN AND PIANO CO., 153 FIFTH AVENUE, NEW YORK.

STANDARD THEATRE,

Under the Management of J. M. HILL.

Week Commencing, February 23rd, 1891:

Matinee at 2 P. M.

ENGAGEMENT OF

Mr. SOL. SMITH RUSSELL,

In an original Comedy Drama, by Edw. E. Kidder, entitled:

A POOR RELATION

CAST OF CHARACTERS.

MR. RUSSELL, as ..... NOAH VALE
(A Seedy Genius.)

Roderick Faye, who rules a thousand, and is ruled by one ..... Alfred Hudson

Jasper Sterret, his Junior Partner ..... E. D. Tannehill

"Sociable Smith," a Sensitive Plant ..... Frank Lawton

Marmaduke O'Haley, a Janitor ..... R. F. Sullivan

Eunice Faye, the Head of the House ..... Mrs. Mary E. Barker

Dolly Faye, her Step-daughter, fresh from School. Miss Clara Irving

Alice Warriner, the Forsaken ..... Miss Louise MacIntosh

"Scollops," the Terror of the Top Floor ..... Miss Merri Osborne

Rip,) the Heritage of the Poor .....) Master Hudson

Patch,)) Little Hazel Chapple

MUSIC PROGRAMME.

Orchestra under the Direction of Mr. Louis J. Cornu will perform the following choice selections:

1. Overture.
2. Grand Selection from Mignon ..... Thomas
3. Valse de concert ..... Bailey
4. March of the Home Brigade (new) ..... M. Otis

LOUIS J. CORNU, Director.

MASON & HAMLIN Tasel Organ used here.

Ladies Toilet Room on Orchestra Floor.

THE SOHMER PIANO IS USED HERE.

THE CELEBRATED

SOHMER PIANOS

Are at present the most popular and preferred by the leading Artists.

NOS. 149 TO 155 EAST 14TH STREET, NEW YORK.

THE HARDMAN PIANO

IS THE MARVEL OF MUSICAL SUCCESS.

WAREROOMS:

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DECKER BROTHERS

MATCHLESS

PIANOS

33 UNION SQUARE.

CHEW

VIRGIN LEAF TOBACCO

Straight.

160 West 23rd St., N. Y.

Ladies own material made up at short notice from the latest Parisian Designs, at prices that will astonish our Patrons. We have a long-standing reputation for exquisite fitting and correct styles.

HAVE YOU SEEN THE

SLAVE MART?

The Queen of all Pictures.

At the new quarters of the

Metropolitan Art Gallery, 18 East 23rd St.,

10 A. M. to 10 P. M. Admission 25 Cts.

The *Belfast News-Letter* says:—"As a study it is the nude it is worthy of high praise. The graceful outlines of the unclothed figures are not more noteworthy than is the expression of sardonic humor on the faces of the Arab slave dealer. The coloring of the plaster-carpets is also admirable," &c., &c.

A Coy Correction.

"What think you of the play?" she said
And smiled into her lover's eyes.
The young man gaily bent his head:
"I think you're perfect," still he cries.
"But tell me of the play?" she said:
"Think you 'tis beautiful and grand?"
"You're both—and perfect, too," he said,
"Perfect? I don't quite understand,
I've heard the words before, but in the sense
Of fool's nutritious excellence:
If O the *perfect* festival cream,
Food for body, love and brain."

Young's "Bright Thoughts."

Who knows how fine it is now-a-days that you have your hair cut? Especially if you go there with Mr. Hyam. Since then my husband is positive to my own self that I look as much younger as possible. The fit is without fault. Only the guarantee I in Rutgers Square the year

Who said this?

The Prettiest Woman last Saturday Matinee at **Kendalls** said, that she was positive that Mrs. Kendall, like herself, used the Toilet Cerate, made by

MRS. THOMPSON,

221 Fifth Avenue.

A Lamp which gives a light purer and brighter than gas, and at less than one-fifth the cost, more cheerful and healthier. That lamp is

"The Rochester."

Pre-eminently the lamp of the elite of New York. The safest, the handsomest, best, most and only reliable lamp. See the display of art and know artistic varieties of table beautiful lamps.

ROCHESTER LAMP CO.,
66 Park Place, N. Y.
Largest Lamp Store in the World.

UNION SQUARE THEATRE
Under the Management of J. M. HILL.
PERMANENT ATTRACTION.

Every Evening at 8.15.

NEIL BURGESS IN THE COUNTY FAIR.

Matinee at 2 o'clock

PHILLIPS' DIGESTIBLE Cocoa

Unequalled for Delicacy of Aroma and Nutritious Properties. Easily Digested. The only Cocoa with Rich Chocolate Flavor. Different from all other Cocoas.

PHILLIPS' DIGESTIBLE Cocoa

The "JUDIC" CORSET

THE most Perfect-Fitting Corset in the world, and superior to all others for style, comfort and durability. In lengths to fit all figures. Sole owners, and sold exclusively by

SIMPSON, CRAWFORD & SIMPSON,

Importers and Retailers of Staple and Fancy Dry Goods,

6th Ave. and 19th St., New York.

Huyler's

BONBONS, CHOCOLATES

Fancy Baskets and Bonbonnieres.

863 Broadway near 17th Street, 150 Broadway, cor. Liberty St.

USE OUR VANILLA CHOCOLATE

(Pink Wrapper)

FOR EATING AND DRINKING.

PURE HEALTHFUL

Sold by All Grocers.

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PARIS, 37 Boulevard de Strasbourg.

ED. PINAUD'S CELEBRATED PERFUMES

ED. PINAUD'S QUININE WATER, the most renowned Hair Tonic.

ED. PINAUD'S Elixir Dentifrice, the best Preparation for the Teeth.

ED. PINAUD'S IXORA SOAP, The Best Soap Known.

FOR SALE EVERYWHERE.

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Manufacturers of

GRAND, UPRIGHT AND SQUARE

PIANOS,

Warerooms, 235-239 East 23d St., 16 West 125th St., N. Y.

An absolutely first-class Piano at a moderate price. Pianos sold on Installments. Pianos to Rent.

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Standard Piano of the World.

The Highest Award ever given any Piano Manufacturers was given to

CHICKERING & SONS,

AND TO THEM ONLY FOR THE

Most Perfect Piano Made.

For Cash, Easy Installments and to Rent.

130 Fifth Ave. cor. 18th St.

A Word of Warning.

There are many Dress Shields, each representing to be "just as good as the Lily." THEY ARE NOT, but like all counterfeits, lack the peculiar and remarkable qualities of the genuine. In buying Shields ask for the Lily Dress Shields and insist on getting them. While awake dealers generally keep them. The sleepy ones soon will.

WEBER

UPRIGHT & GRAND PIANOS, CASH and INSTALMENTS.

WAREROOMS,

Fifth Avenue, cor. of West 16th Street, New York City.

SYNOPSIS.

ACT I.—Noah's Invention. A Dream Dispelled. (A lapse of five months.)

ACT II.—Hard up. The Turning of the Tide. (Two months elapse.)

ACT III.—Noah's Ark in the Vale of Harmony.

Fred. G. Berger, - - - Manager
Geo. S. Stevens. - - - Stage Director

——: For Mr. Russell :——

At the Standard Theatre, Manager J. M. Hill will soon inaugurate a prolonged comedy season, and to this end has consummated arrangements whereby Mr. George W. Lederer's Comic Players, illustrating the laughing festival, "U. A. I." will begin an extended run commencing about the 16th of March. A magnificent company will interpret this wonderful successful musical satire headed by the famous twin stars and fun makers, Gus Williams and John T. Kelly, who need no introduction to New York audiences, for their long and prosperous career on the stage has endeared them to all lovers of laughing comedies.

At the head of the ladies of the company there is Miss Florry West, who has been named by a number of prominent critics the "Dazzling Sunbeam." This petite little body is an importation of Mr. Lederer, and to state that she has created a veritable furor is but putting it mildly, in fact, it is positively asserted by those who ought to know, that she fully equals the talents of our own Lotta in the latters palmiest days. The prima donna of the organization, Miss Gertrude Zella, is a beautiful young girl, seventeen years old, who is a recent first prize graduate of the New York Conservatory of Music. There is, besides, a bevy of pretty and attractive girls, and a number of picked comedians.

"U.A.I." while called by the author, Mr. Elgar Smith, a musical satire, is really more, it is in a farce comedy in the true sense of the word, with much more thread than most farce comedies can boast of, with enough ludicrous situations that usually go towards making up a half a dozen of the so-called skirts now before the public. As for the two masters of contrasted dialect parts, Mr. Gus Williams appears as Professor Ungerpatz, a German music teacher who is a victim of circumstance and mixed drinks, and as of yore, his humor is easy, natural and pleasing. John T. Kelly as O'Donovan Innes is excruciatingly funny. The dialogue of the piece is sparkling and witty throughout, and the whole is a genuine satire on the New York Flat House system. While the last act "The Roof Garden Fete" is a genuine reproduction of the New York Casino roof garden.

Of course there is the usual specimen of the flat, the janitor, a goodly representation of the necessary evil, "The Servant Girl," who with the other servants in the flat, bind themselves together for the purpose of establishing a servant girls Protective Union, the famous grocery butcher, conventional typical square and in fact, dozens of incidents that go to make up a most laughable and consistent evenings entertainment.

BOVININE

BUILDS THE BODY

BOVININE

THE ACUTELY SICK, as well as all others in delicate health or not feeling well, can find joy and the vigorous health they desire in the supplementing of their failing powers by the use of these Pillars, combining a particle of iron, determining constitutional vigor, for the support of the vital processes, but not active to overstrain, and so exhaust.

Bovinine is a liquid food, in solution or concentrated, containing all the nutritive properties of the meat itself. Consult your doctor about it.

The J. B. Beef Manufacturing Co.
Corner Liberty and Fulton streets, New York. Fifth Ward Branch, 30 Greene street, between Canal and Grand, and at 1 to 3 Washington Market, corner Thirty-third street and Ninth avenue, for the convenience of purchasers in the neighborhood. Any lady will receive samples and other information by sending her name and address to Lock Box 3483.

KING'S ROYAL GERMETUER

New York, Dec. 8th, 1890.

I had been a sufferer of neuralgia since boyhood and tried several remedies, but still it would return. I was induced to try Germetuer and can say it helped me from the first dose. If it don't cure me I can tell you it is worth many times the cost for the relief it affords.

WALTER M. GRAY,
Of 1020, 322 West street.

Send for Treatise on Blood and Skin Diseases.

KING'S ROYAL GERMETUER CO.

230 Broadway, Room 4.

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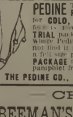
The Remarkable Success of Mme. A. Ruppert. Complexion Specialist.

Mme. A. Ruppert, New York's only thorough complexion specialist, does not claim for her specialties that they were purchased at fabulous prices from any of the nobility of Europe, but states candidly that her knowledge of the skin comes from years of experience and hard study. "My method," says Mme. Ruppert, "is due to the fact that I do what it claims to do, and make no promise that I cannot fulfill. My process of bleaching the skin cleans the pores of poisonous Sillings, and is my own discovery. There is only one genuine Face Bleach. My article is entirely original, and I guarantee by its use the removal of Pimples, Blackheads, Moth Patches, Freckles, Sunburn, Roughness or Discoloration of the Skin. Redness of the Nose, Sallowness, etc.

The bleach is labeled with fac-simile of photograph and signature of Mme. A. Ruppert, and sold for $3 per bottle, three bottles usually sufficient to cure, for it is not a cosmetic, does not require constant use, as bleaching the skin once in right years will be sufficient to keep the complexion faultless. It is sure in every case, and harmless for the most delicate skin. Send 4 cents in stamps for sealed particulars to Madame A. RUPPERT, 6 East 14th Street, New York.



PEDINE REDUCING THE SIZE, COLD, TENDER OR PERSPIRING feet, in your own shoes, every night. A TRIAL package will be promptly and FREE when Pedine is on sale. If you can't get it of your dealer send 50 cents for a full size package for 30 days. A TRIAL PACKAGE sent by mail, or for postal card, postpaid. Try it.

THE PEDINE CO., WORLD BUILDING, N. Y.

CHEW

BEEMAN'S PEPSIN GUM

A DELICIOUS

Remedy for Indigestion.

Hasbrouck Heights

By way of 23d and Chambers Sts. Ferries, 20 Trains. Theatre Trains, 35 Minutes ride. Magnificent Improvements. Finest Hill and Valley View in America. My Story Book and Tickets for Week Day or Sunday Free.

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The Ideal Home.

B. DAVIS,

Maker of Fur Overcoats,
Executed after the most exquisite Russian Design

ARTIST TAILOR,
39 BOND ST., N. Y.

The Popular **S.C.** Corsets.

ARE UNEXCELLED

In point of comfort, finish, durability and correct shape.

Ladies should bear in mind that the **S. C.** Corsets are made in long, short and medium lengths in a large variety of shapes and qualities to suit all forms. BEWARE OF IMITATIONS of our trade **S. C.** mark, and accept no corsets unless stamped

Secure a shape suited to your figure, and always ask for the same style by the trade mark and style number stamped thereon.

Try them, and you'll wear no others.

For sale by all first-class dealers at popular prices.

New-York, March 4th 1887.

Prof. T. H. Allen, Dr.

Sir—Having been using your Allen's Hair Restorative for some time, I have pleasure in saying that it has done all that you claim for it. When the hair began to fall out I used your preparation and it stopped it at once, and restored a new growth.

Mrs. [illegible] Brown Powers,
Fremont House, New York.

Prof. T. H. Allen, Dr.

Sir—I have used your Allen's Hair Restorative for some time and have much pleasure in saying that it has done all that you claim for it. When the hair began to fall out I used your preparation and it stopped it at once, and restored a new growth.

Mrs. [illegible] Brown Powers,
Fremont House, New York.

VASELINE.

For a ONE DOLLAR Bill sent us by mail, we will deliver, free of all charges, to any person in the United States, one of the following articles carefully packed and free from breakage:

One 1-ounce bottle of Pure Vaseline.....10 cts.
One 1-ounce bottle of Vaseline Pomade.....15 "
One jar of Vaseline Snow Cream.....15 "
One cake of Vaseline Camphor Ice.....10 "
One cake of Vaseline Soap, unscented.....20 "
One cake of Vaseline Soap, superfinely scented.....25 "
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$1.10

Or for stamps any single article at the prices. If you have occasion to use the Vaseline in any form, be careful to accept only genuine goods, put up by us in original packages. Many worthless imitations are trying to persuade buyers to take VASELINE, which is a trade-mark duly registered. Insist on getting the article you want, and if dealers persist in substituting, we will send you the goods you expect. A remarkable testimonial from Seal Vaseline is sold by all druggists at ten cents.

Chesebrough Manufacturing Co., N. Y.

"HARDMAN" AND HIS ROYAL HIGHNESS.

SINCE our last Issue Messrs. Hardman, Peck & Co. have received notice from their European agents that H. R. H. the Prince of Wales has purchased one of the new Hardman semi-grands, of which THE MUSIC OF TO-DAY has had occasion to speak so highly.

The list of royal patronage of the Hardmans now runs as follows:

Her Majesty the Queen.
His Royal Highness, the Prince of Wales.
Her Grace the Duchess of Fife.
Her Grace the Duchess of Montrose.
His Grace the Duke of Richmond and Gordon.

Musical Courier.

BARGAINS IN FURS!

Sealskin Garments, Capes.

A GOOD ASSORTMENT OF FURS OF ALL KINDS STILL UNSOLD.

To avoid carrying this stock over I am selling at remarkable low prices, (ping prices) for Furs, and

✳ IT WILL PAY YOU TO BUY NOW. ✳

I make only first-class goods, and every article is guaranteed to be as represented.

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14 West 14th Street, and 5th Avenue & 38th Street,
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ESTABLISHED 40 YEARS.

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LATEST STYLES.
BOWERY
BETWEEN SPRING AND PRINCE STREETS.

This is How We Do It!
Prices Moderate.
Styles Correct.
Workmanship First-Class.

Suits to Order, from $20.00

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CLOTHE BOYS, GIRLS AND BABIES.

IN THE BEST MANNER AT LEAST COST

Everything needed for a complete outfit from Hats to Shoes and for all ages up to 16 years.

60 & 62 West 23d St.

Moriarty Did It.

I sat within my lonely room
So cheerless and so drear;
With shabby furniture around,
Grown worse from year to year.
I thought of every earthly plan
By which to change my life,
But nothing seemed the proper thing,
Except to take a wife.

But how ask any woman fair
To share this dingy spot,
I told Jess I had not the heart
To bring her to my lot;
But she, wise little woman, said,
Joe, leave this while you can,
Give me the light to manage, dear,
I have a science and plan.

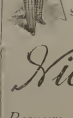
Hundreds of men as poor as you
Have blessed the day they went
To Moriarty, who gives worth
For every dollar spent.
He asks but honesty and truth
Square dealing when you buy;
He's always the masses how to live,
Then why not you and I?

His furniture is not excelled
By any in the town;
His carpets are as fine and good
As ever were put down;
He drapes the windows o'er with lace,
Hangs pictures on the wall,
Adds tables, sofas, easy chairs,
Until he's furnished all.

"So, Joe, dear, let us not delay,
This credit's just the thing,
Will fix us comfy at once
Before the buds of spring.
Think how you dwell in stuffy rooms,
And waste your money dear;
When home is always to be had
With Moriarty near.

There is but one **JOHN MORIARTY, No. 1, 4th Avenue, opp. 6th Street,** Third and Fourth Ave's cars pass the door.

No connection with any other house.



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Manufacturers and Importers of

Children's & Misses' Cloaks, Suits and Hats.

LADIES TEA GOWNS.

Fifth Avenue, cor. 22nd Street,

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Our trademark on all our garments is a guarantee for fine materials, superior workmanship and exclusive designs. Moderate prices.

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TYPE WRITING

carefully taught by a professional newspaper reporter of over 12 years experience.

Charges lower than anywhere else,

CONVENIENT PAYMENTS.

Open Day and Evenings.

Call or write for pamphlets, circulars and terms before going elsewhere.

Each pupil added to secure a remunerative position.

W. M. BATES,
No 126 W. 23d STREET.

French Dress Cutting Academy,
THE MOUSSELIN SYSTEM.

The only system of Cutting adopted by the French Government.

Everybody who wishes to become a perfect dressmaker, should call or write. I guarantee to teach this new marvellous method in a very short time, even to those not having any knowledge of dressmaking.

No Apparatus, no Measurement, no Figure for cutting a fit-up Skirt 60, with 6 yds lining $20.00

MAX KEFFEL.
44 East 12th St., Near Broadway.

Inventor of Parisian Fashion Journals. Medals received—Paris Exhibition.

Cleanfast Black Stockings.

F. P. Robinson Dye.

None Genuine without our trade mark on each pair.

Excellent Wearing Silk finish

An absolutely cleanfast BLACK guaranteed.

Darning cotton of same Dye.

Send for price list.

The Cleanfast Hosiery Co.,
927 Broadway, 783 Broadway, N. Y.

We call the attention of our readers to the advertisement of Straight's Dressmaking Establishment, 109 West 23rd Street. This establishment is famous for exquisite fitting, original style and made-to-order gowns. The dresses and manager of the establishment, Mr. Charles F. Lovejoy, is an expert in his special line and is famous for his artistic modiste model.

Be Not Deceived

It will not do to take it for granted that every man who wears a black eye and a general appearance of unkemptness dilapidation is a pugilist or a football champion. He may be only a humble millionaire board of trade man who has been passing a quiet day in the wheat pit.

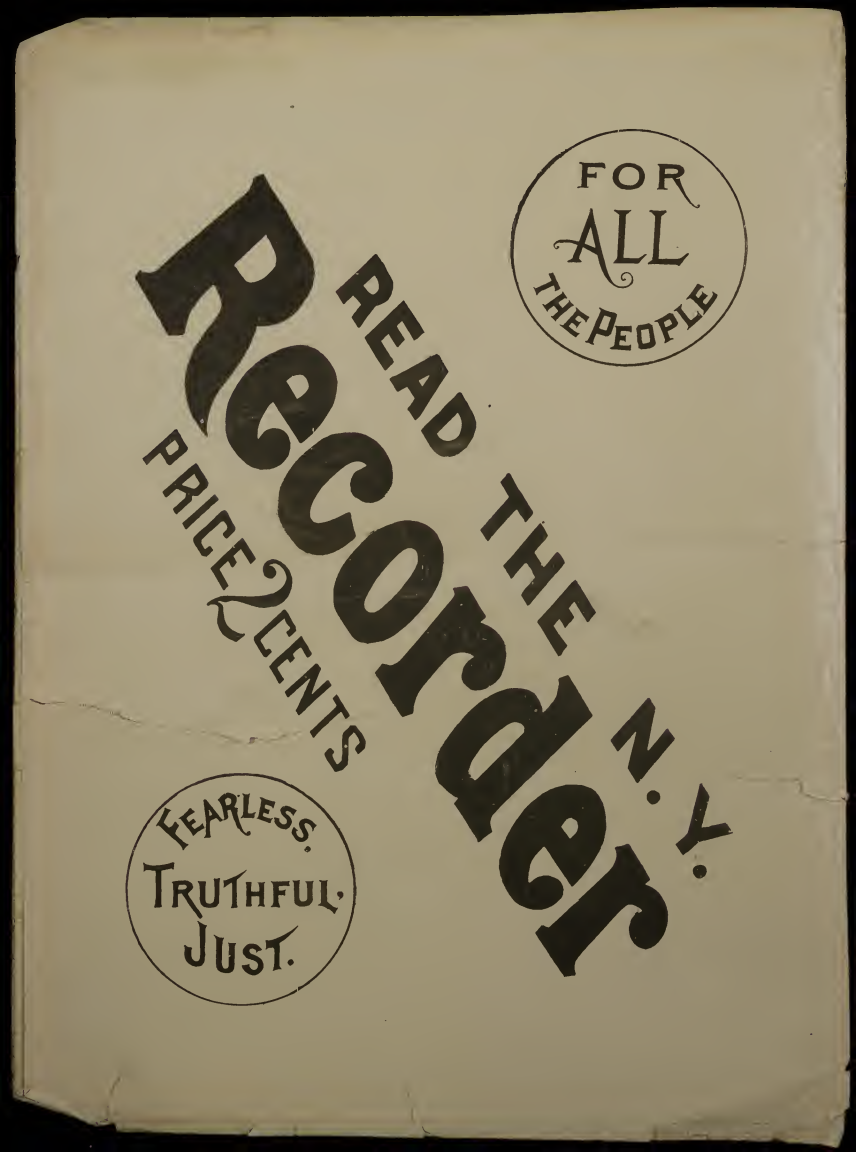
GILBERT'S
Dress Linings
BEST in THE WORLD
OUR NAME ON SELVAGE.

Counting the Cost.

A new pension list as a legacy from the Hebring Sea quarrel, should it result in war, would cost the people of the United States ten times as much as the value of all the seal skins that ever lipped the dainty limbs of the darlings of wealth and luxury.

Garfield Tea CURES CONSTIPATION, RESTORES the COMPLEXION, CURES SICK HEADACHE.

Save Doctors' Bills. Sold by Druggists.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The Pasteur Germ Proof Filter. Pure, Clear, Healthful Water. The only Perfect and only Germ Proof Water Filter in the World. Invented by the celebrated French scientist Louis Pasteur. Made by the **Pasteur Chamberland Filter Co.**, Dayton, O. New York Office and Salesroom, 1255 Broadway. **R. C. Anderson,** Manager.

J. M. HILL, MANAGER. LEO von RAVEN, PUBLISHER, 113 East 14th Street, N. Y.

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Under the Management of J. M. HILL.
PERMANENT ATTRACTION.
Every Evening at 8.15. | NEIL BURGESS | IN THE | COUNTY FAIR. | Saturday Matinee at 1.30 o'clock.

FASHIONABLE FURS.

Russian Sable, Sealskin, Mink, Otter, Beaver, Persian Lamb, Black Lynx, Alaska Sable, Astrachan, Monkey, Natural Otter and Lynx made up in the newest styles Shoulder Capes, Muffers, Muffs, Boas, Mink Seal Walking Coats, Jackets, Sacques, Newmarkets, Caps and Gloves, manufactured by C. C. SHAYNE, wholesale and retail. Uptown, 154 West 42d Street, near Sixth Ave. Downtown, 103 Prince St., corner of Broadway, New York.

All goods have the firm name in, thereby carrying the guarantee of reliability, Lowest possible prices for reliable Furs. **C. C. SHAYNE.**

GOLD MEDAL, PARIS, 1878.

W. BAKER & CO.'S

Breakfast Cocoa

from which the excess of oil has been removed,

is absolutely pure and it is soluble.

No Chemicals

are used in its preparation. It has *more than three times the strength* of Cocoa mixed with Starch, Arrowroot or Sugar, and is therefore far more economical, *costing less than one cent a cup.* It is delicious, nourishing, strengthening, EASILY DIGESTED, and admirably adapted for invalids as well as for persons in health.

Sold by Grocers everywhere.

W. BAKER & CO., Dorchester, Mass.

DR. T. FELIX GOURAUD'S ORIENTAL CREAM, or MAGICAL BEAUTIFIER.

PURIFIES as well as BEAUTIFIES the SKIN. No other Cosmetic will do so. Removes Tan, Pimples, Freckles, Moth Patches, Rash, and Skin Diseases, and every blemish on beauty, and defies detection. It has stood the test of 40 years and is so harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name. Dr. L. A. Sayer said to a lady of the haut-ton (a patron): *"As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations."* For sale by all Druggists and Fancy Goods Dealers in the United States, Canada and Europe.

FERD. T. HOPKINS, Proprietor, 37 Great Jones Street, New York.

Pianos STECK Pianos

Most reliable for Fine Tone, Finish, and Absolute Durability.

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THE NEW YORK HERALD

IT COVERS THE NEWS FROM POLE TO POLE

LOOK OUT FOR

"The Light of the World"

By SIR EDWARD ARNOLD

IN THE

SUNDAY HERALD

Of February 15th, 1891.

The Literary Sensation of the Century.

CONRAD! CONRAD! CONRAD!

A CARD TO THE PUBLIC.

While it is true I have been chosen the President of the Louisiana State Lottery Company, vice M. A. DAUPHIN, deceased, I still retain the Presidency of the Gulf Coast Ice and Manufacturing Company, so all proposals for supplies, machinery, etc., as well as all other business communications should be addressed to me here as heretofore.

PAUL CONRAD,

Lock Box 1358. New Orleans, La.

UNION SQUARE and STANDARD THEATRES.

J. M. HILL, - Lessee and Manager,
Erwin Hopkins, Jr., - Bus Manager.

MESS. LEWIS SCHIELE & CO., GENTLEMEN:—I have used your "S. C." corsets and find them to be the best fitting corsets I have ever worn, partic ularly for stage purposes.

Yours very truly,
PAULA LOEWE, (Amberg's Theatre.

Pauline. How is it that you always look so neat and trim, while you do not spend any more for your dresses than I do?

Lillie. The reason is I always buy Gilbert's Dress Lining. It does not stretch and always enables your dressmaker to give you a perfect fit. You can buy it from any representative Drygoods store.

Park Place, New York, runs out of Broadway opposite the Post Office. Among its features is the largest lamp store in the world, that of the Rochester Lamp Company. Ladies often like to go down among the large wholesale houses, and buy of first hands. They will find at 45 Park Place the largest and most artistic display of lamps ever shown—over 2,000 varieties. That house sells single lamps.

Lowell Citizen: How's the weather? It's chuchuoe.

Washington Star: Five dollars an hour for a sleigh is snow joke.

Ram's Horn: The charity that begins at home and stays at home is weak in the lege.

Detroit Free Press: How did the thief come to get in your house? He stole in, I suppose.

Richmond Recorder: Even an upright piano is capable of producing downright bad music.

Elmira Gazette: Many a youth tries to surmount the obstacles in life in jumping his board bill.

Dr. PALMER, Dentist. 128 W. 34th St. Makes splendid looking and durable artificial teeth. Gold, Platina and other fillings carefully executed. **Particular attention given to the care of children's teeth.** Fresh Gas always on hand. Reasonable prices. Open Sundays from 11 to 2.

You Can Save It!

$6,000,000 in interest is paid by the Savings Bank depositors of New York City every year. Savings Banks pay 3½ per Cent. interest. **The New York Building Loan Banking Co., 12 East 15th St.,** a Local Building Association pays 6 per Cent. and upward on payments or **Full-paid** shares. Money is subject to withdrawal without sacrifice of interest or principal. Better than a Savings Bank, safer and more profitable than City, State or Railroad bonds. No better security in the universe.

BEHR BROS.

GRAND and UPRIGHT **PIANOS.**

ARE ENDORSED BY

XAVER SCHARWENKA, "Answers every requirement in regard to tone and touch as fully as can possibly be expected of an instrument constructed in the year A. D., 1890."

DR. HANS VON BULOW, Your Instruments in general merit my approval. The firm of Behr Bros. & Co. are deserving of success."

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BEHR BROS.' HALL, 81 FIFTH AVENUE.

To Rent—Behr Bros.' Hall.

For Concerts, Musicales, Readings and first-class Entertainments. For terms and Dates apply to

BEHR BROS. & CO.,

Illustrated Catalogues mailed on application.

EMERSON PIANO

BOSTON 18 MONTHS 50,000 SOLD NEW YORK 12 MONTHS

SUPERIOR QUALITY MODERATE PRICES

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PIANOS

Latest Invention for the Hair.

ISABEAU'S HAIR WAVER,

Patent applied for

Principal Depot: 23 UNION SQUARE.

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Ladies' and Gentlemen's Restaurant,

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ALPINE PARLORS

For Shaving, Hair-Cutting and Shampooing. Hot and Cold Baths. Ladies' Hair-Cutting and Shampooing a Specialty. Ladies' Entrance through Establishment.

THE ALPINE, 57 West 33rd Street, North-east corner of Broadway.

H. J. HAYNOR, the Proprietor, and eight assistants, are Artists.

During the Winter **THE ALPINE** is open from **7 A. M. to 12 Midnight, Sundays and Holidays, from 9 A. M. till 7 P. M.** Special Apartment for Ladies and Children.

Ladies and gentlemen desiring attendance at their homes should leave orders at the **Alpine.**

Who said this?

The Prettiest Woman last Saturday Matinee at **Kendalls** said, that she was positive that Mrs. Kendall, like herself, used the **Toilet Cerate,** made by

MRS. THOMPSON,

221 Fifth Avenue.

A Lamp which gives a light purer and brighter than gas light, softer than electric light, more cheerful than either. Tool lamps.

"The Rochester."

Pre-eminently the lamp of the elite. Brightness that suffers the comparison of best Clear gas, with economy superior to the Welsbach, and not 2,000 artistic varieties of home beautiful lamps.

ROCHESTER LAMP CO.,
42 Park Place, N. Y.

Largest Lamp Store in the World.

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IMPROVED **PIANOS**

Contain the "MASON & HAMLIN PIANO STRETCHER." Patented July, 1885, possessed by experts the "greatest" improvement in Pianos in half a century.

MASON & HAMLIN ORGANS,

The Recognized Standard of Excellence

MASON & HAMLIN ORGAN AND PIANO CO., 156 FIFTH AVENUE, NEW YORK.

STANDARD THEATRE,

Under the Management of J. M. HILL.

Week Commencing, February 9th, 1891:

Matinee at 2 P. M.

American Tour of the World Renowned Actress,

Miss LYDIA THOMPSON,

And her Company of Comedians in the three act Musical Farce Comedy, by Thomas Addison,

THE DAZZLER

(ALL SMILES.)

Under the Direction of - - COSGROVE AND GRANT.

THE PLOT—"GUESS IT."

CAST OF CHARACTERS.

Ezekiel Pipes, a Modest Man ..... Joe A. Ott
Tannauser Bock, a Retired Brewer ..... Max Miller
Mulligan of Rally Mulligan, an Irish King ..... Thos. J. Grady
Viscount Haricot de Mutton no Duplicate ..... R. S. Nodine, Jr.
Smashem Jones, a Crank ..... Sherman Wade
Iceman, Chilly ..... Alfred Grant
Reub Yank, Nobody's Child ..... B. Bedell
Juhane, a Curiosity ..... Miss Jessa Hatcher
Angele, Up to Date ..... Miss Annie Carter
Kate, ... Miss Alice Brigham
Carrie, ... Miss Susie Mace
Edith, Chameleons ..... Miss Lilly Madison
Alice, ... Miss Bessie Huntington
Florre, ... Miss Margaret Sloan
Charlie Plunker, ... Miss Blanche Arkwright

AND

LYDIA THOMPSON, as ..... KITTY STARLIGHT

A Revelation, An Actress who Shuns the Public Gaze.

MUSIC PROGRAMME.

Orchestra under the Direction of Mr. LOUIS J. CORNU will perform the following choice selections:

1. Overture, - - - La Sirene, - - - Auber
2. Selection from Faust, - - - - - - - Gounod
3. Concert Valse, - - - To Thee, - - - - Waldteufel

LOUIS J. CORNU, Director.

MASON & HAMLIN Liszt Organ used here.

Ladies Toilet Room on Orchestra Floor.

THE SOHMER PIANO IS USED HERE.

THE CELEBRATED

PIANOS Are at present the most popular and **SOHMER** PIANOS preferred by the leading Artists.

NOS. 149 TO 155 EAST 14TH STREET, NEW YORK.

THE HARDMAN PIANO

IS THE MARVEL OF MUSICAL SUCCESS.

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PIANOS

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VIRGIN LEAF TOBACCO

FOR THE WINTER GO TO

BERMUDA

Frost Unknown Cable Communication.

60 Hours by Steamer. Weekly.

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HAVE YOU SEEN THE

SLAVE MART?

The Queen of all Pictures.

At the new quarters of the

Metropolitan Art Gallery, 18 East 23rd St.,

10 A. M. to 10 P. M. Admission 25 Cts.

The Belfast News-Letter says:—"As a study from the nude it is worthy of high praise. The graceful outlines of the undraped figures are not anywhere more worthy than in the expression of sardonic humor in the face of the Arab slave-dealer. The coloring of the prayer-carpets is also admirable," &c., &c.

A Coy Correction.

"What think you of the play?" she said
And smiled into her lover's eyes.
The young man gaily bent his head:
"I think you're perfect," still he cries.
"But tell me of the play?" she said:
"Think you 'tis beautiful and grand?"
"You're both and perfect, too," he said,
"Perfect? I don't quite understand,
I've heard the words before, but in the sense
Of fossil's nutritious excellence:
H O the *perfect* breakfast grain,
Food for body, bone and brain."

Young's "Bright Thoughts."

When buying furs it is most necessary that you know the greatest authority in the fur trade, one dealing with. Mr. HENRY SIRIS has an unbalanced reputation for honest business and fair dealing, a reputation which in connection with the high grade of goods handled by him, have made his two establishments, 1004 14th Street and 5th Avenue, corner 59th Street—the leading fur houses in the City. During the present week Mr. SIRIS proposes to sell at an actual reduction of 25 per Cent. from regular prices. This is without doubt the most eminent Fur Bargain Sale of the year.

PHILLIPS' DIGESTIBLE Cocoa

Unequalled for Delicacy of Aroma and Nutritious Properties. Easily Digested. The only Cocoa with Rich Chocolate Flavor. Different from all other Cocoas.

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The "JUDIC" CORSET

THE most Perfect-Fitting Corset in the world, and superior to all others for style, comfort and durability. In lengths to fit all figures. Sole owners, and sold exclusively by

SIMPSON, CRAWFORD & SIMPSON,

Importers and Retailers of Staple and Fancy Dry Goods,

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BONBONS, CHOCOLATES

Fancy Baskets and Bonbonnieres.

863 Broadway, near 17th Street.
150 Broadway, cor. Liberty St.

USE OUR VANILLA CHOCOLATE

(Trick Wrapper).

FOR EATING AND DRINKING.

PURE!! HEALTHFUL!!

Sold by All Grocers.

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PARIS, 37 Boulevard de Strasbourg

ED. PINAUD'S Celebrated Perfumes

Ed. Pinaud Private Blend Extracts. Ivory Brown Violets.

ED. PINAUD'S Quinine Water

The world renowned Hair Tonic. Prevents the Hair from falling out.

ED. PINAUD'S Ixora Soap

The Ixora Soap Brand. For Sale by Druggists.

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Manufacturers of

GRAND, UPRIGHT AND SQUARE

PIANOS,

Ware Rooms, 235-239 East 23d St., 16 West 125th St., N. Y.

An absolutely first-class Piano at a moderate price. Pianos sold on Installments. Pianos to Rent.

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Standard Piano of the World.

The Highest Award ever given any Piano Manufacturers was given to

CHICKERING & SONS,

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Most Perfect Piano Made.

For Cash, Easy Installments and to Rent.

130 Fifth Ave., cor. 18th St.

A Word of Warning.

There are many Dress Shields, each representing to be "just as good as the Lily." THEY ARE NOT, but like all counterfeits, lack the peculiar and remarkable qualities of the genuine. In buying Shields ask for the Lily Dress Shields and insist on getting them. Wide awake dealers generally keep them. The sleepy ones soon will.

WEBER

UPRIGHT & GRAND

PIANOS,

CASH and INSTALMENTS.

WAREROOMS,

Fifth Avenue, cor. of West 16th Street, New York City.

SYNOPSIS.

CURTAIN. Act 1st,—Scene—Staten Island, N. Y.
Time—The Present Summer.

CURTAIN, Act 2nd,—Scene—Restaurant.
Time—The same Evening.

CURTAIN, Act 3d,—Scene 1st—Tonsorial Appartment.
Scene 2d—Ball Room.
Time—Night Almost Twelve.

In the third Act, Mr. JOSEPH A. ORT will sing "Haul me back again." The original in this country of the above song.

During the action of the Comedy, LYDIA THOMPSON and her Company of Comedians will introduce NewMusic, Songs, Dances, Specialties, Medleys, etc., comprising over 50 numbers.

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Ernest Hutchinson ..... Manager
A. J. Faust ..... General Agent
Ed. Cosgrove ..... Assistant Agent
R. S. Nodine, Jr. ..... Stage Manager
Wm. H. Way ..... Musical Director
Alfred Grant ..... Baggage Master

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Sealskin Garments, Capes.

A GOOD ASSORTMENT OF FURS OF ALL KINDS STILL UNSOLD.

To avoid carreying this stock over I am selling at remarkable low prices, (pring prices) for Furs, and

✳ IT WILL PAY YOU TO BUY NOW. ✳

I make only first-class goods, and every article is guaranteed to be as represented.

HENRY SIEDE,

14 West 14th Street, and 5th Avenue & 38th Street, NEW YORK.

ESTABLISHED 40 YEARS.

The Bird's Narrow Escape.

"Doctor," said the lady, anxiously, "I have sent for you to see if you can't tell me what to do for my poor little canary. It mopes and—"

"I am not a bird doctor, madam," the physician interposed loftily.

"Don't you know anything about the diseases of canaries?"

"Most emphatically I do not."

"You will excuse me then, doctor," she said, "if I call a more experienced physician. I should be afraid to let you prescribe for the poor little dear."

A Pair of Reputations.

As to the dispute between Postmaster-General Wanamaker and Civil-Service Commissioner Roosevelt, it may be remarked that Mr Roosevelt has a reputation for honesty and Mr. Wanamaker one for piety.

Heating the Surgeon.

An eminent surgeon declares that with a needle and a few stitches he can alter a man's face so that his mother would not know him. A West Side grigsnun can perform the same operation with a single twist of his iron wrist.

BOVININE

THE ACUTELY SICK, as well as invalids in health, are starved daily while using beef, calfsfoot jelly and the various meat extracts made by application of heat. None of these things contain a particle of nutrition, or do more than palliate anything for the sufferer. Bovinine is obtained from the meat itself. Consult your doctor about it.

Bovinine holds in solution the albuminoids and salts of lean, raw meat, prepared by processes which preserve all of its wonderful life-sustaining and tissue-building properties of the meat itself. Consult your doctor about it.

THE J. P. BOVI MANUFACTURING CO.

Gentlemen:—I have used your Fluid Food Bovinine to great advantage in my own case, as it has a wonderful effect in restoring strength and tone to the system after exhausting professionalle work, and supplies the body with a gentle stimulation from which there is no reaction, as is the case with alcoholic beverages. MAURICE MORRISON.

KING'S ROYAL GERMETUER

New York, Dec. 8th, 1890.

I had been a sufferer of catarrh since boyhood and tried several remedies, but still it was growing. I was induced to try Germetuer and am out of bed and up from the first dose. If it don't cure me I can tell you it is worth many times the cost for the relief it affords.

WALTER SCOTT,
Office, 329 West Street.

Send for Treatise on Blood and Skin Diseases.

KING'S ROYAL GERMETUER CO.

250 Broadway, Room 4.

A · PERFECT · COMPLEXION.

The Remarkable Success of Mme. A. Ruppert, Complexion Specialist.

Mme. A. Ruppert, New York's only thorough complexion specialist, does not claim for her specialties that they were purchased at fabulous prices from any of the nobility of Europe, but states candidly that her knowledge of the skin came from years of experience and hard study. "My success," says Mme. Ruppert, "is due to the fact that I do what I claim to do, and make no promises that I cannot fulfil. My process of bleaching the skin clears the pores of all poisonous fillings, and is my own discovery. There is only one genuine Face Bleach. My article is entirely original, and I guarantee it to cure the removal of Wrinkles, Pimples, Freckles, Moth Patches, Comedones, Roughness or Discoloration of the Skin, Redness of the Nose, Sallowness, etc.

The bleach is labeled with fac-similie of photo and signature of Mme A Ruppert, and sold for $2 per bottle; three bottles (one fully sufficient to cure), $5. It is not a cosmetic, does not require constant use, as bleaching the skin once in eight years will be sufficient to keep the cuticle faultless. It is entirely safe, and harmless for the most delicate skin. Send 4 cents or call for sealed pamphlet by the Mme A. RUPPERT, 6 East 14th Street, New York

PEDINE is a great foot remedy for REDUCING THE SIZE, and for COLD, TENDER, OR PERSPIRING feet. It is not for Shoe experience. TRIAL package may be obtained FREE at Druggists. Pedine is on sale. If you do not find it near you, we will mail you a full size package for 50 cts. A TRIAL PACKAGE for a dime, or for Pamphlet Free.

THE PEDINE CO., WORLD BUILDING, N. Y.

CHEW

BEEMAN'S PEPSIN GUM

A DELICIOUS

Remedy for Indigestion.

Hasbrouck Heights

By way of 23d and Chambers Sts. Ferries, 20 Trains, Theatre Trains, 35 Minutes ride. Magnificent improvements. Finest Hill and Valley View in America. My Story Book and Tickets for Week Day or Sunday Free.

LOUIS H. SCHNEIDER, Pulitzer Building, 3rd floor.

The Ideal Home.

B. DAVIS,

Maker of Fur Overcoats,
Executed after the most exquisite Russian Designs.

ARTIST TAILOR,
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The Popular **S.C.** Corsets.

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WARRANTED DOUBLE BONES.

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Pretty Floral Toques.

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For a ONE DOLLAR BILL sent us by mail, we will deliver, free of all charges, to any person in the United States, all the following articles carefully packed in a neat box :

One two-ounce bottle of Pure Vaseline.....10 cts.
One two-ounce bottle Vaseline Pomade.....15 "
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One cake of Vaseline Soap, exquisitely scented.....25 "
One two-ounce bottle of White Vaseline.....25 "

$1.10

Or for stamps any single article at the prices. If you have a headache or any other ailment for which you cannot get genuine goods, put up by the original packages. A great many druggists are trying to persuade them to take VASELINE put up by them. Never yield to such persuasion, as the article is an inferior and different value, and will not give you the result you expect. A two-ounce bottle of Blue Seal Vaseline is sold by all druggists at ten cents.

Chesebrough Manufacturing Co., N. Y.

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SINCE our last issue Messrs. Hardman, Peck & Co. have received notice from their European agents that H. R. H. the Prince of Wales has purchased one of the new Hardman semi-grands, of which THE MUSICAL COURIER has had occasion to speak so highly.

The list of royal patrons of the Hardman now runs as follows :

Her Majesty the Queen.
His Royal Highness the Prince of Wales.
Her Grace the Duchess of Fife.
Her Grace the Duchess of Montrose.
His Grace the Duke of Richmond and Gordon.

Musical Courier.

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Ladies' & Gentlemen's
RESTAURANT
Open until 12 o'clock at night.
Delicious Hot Waffles. Griddle Cakes. Steaks, Chops and Oysters.
46 W. 28th St., also 391 6th Ave., cor. 24th St.
Ex- 24th Street Restaurant not open Nights. *Ex-*

Be Not Deceived.

It will not do to take it for granted that every man who wears a black eye and a general appearance of antemonial dilapidation is a pugilist or a football champion. He may be only a humble millionaire board of trade man who has been passing a quiet day in the wheat pit.

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FRED. T. HOLLIS, Esq.

I would like to know the price of one dozen bottles of your Oriental Cream as I use it and like it. Would like to get a supply to take on my tour as soon as possible. Answer and oblige.

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IN THE BEST MANNER AT LEAST COST
Everything needed for a complete outfit from Hats to Shoes and for all ages up to 15 years.
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HOMES FOR ALL.
See John Moriarty.

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He is the hero in the strife,
Who aids his fellow man to live,
And shares the burdens of this life,
And lastens sympathy to give.
John Moriarty feels for all
Whose lives are honored by their labors,
He thinks the weak would never fall,
If every man would help his neighbor.

II.

Prosperous himself, he pities those
Who cannot rise above unaided
And poverty's the least of woes,
If by it we are not degraded.
As well put money in your hand,
As give you of his goods and chattels
On terms, a child could understand,
And thus he helps you win your battles.

III.

His special credit is the theme
Deals on by rich and poor at present,
By this you may attain your dream
And make existence sure and pleasant.
No house has richer goods to show,
Beds, carpets, furniture and pictures
On terms you'll find extremely low,
Unmarred by hidden cost or strictures.

IV.

More no man does than he will do
To aid you in this wise endeavor,
Start now that home for loved ones true,
Your confidence and domain forever,
John Moriarty, Avenue Four,
Opposite 20th Street, One the Number,
Third and Fourth Avenue cars pass by the door.
Go see to this before you slumber.

No connection with any other house in New York. **This Special Credit** is what will do the business.

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Manufacturers and Importers of
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THE MOUSSELIN SYSTEM.
The only system of Cutting adopted by the French Government.
Everybody who wishes to become a perfect dressmaker, should call at my place. I guarantee to teach this new marvelous method in a very short time, even to those who having any knowledge of dressmaking.
No Apparatus, no Measurement, no Figurine.
Cutting a fitting $15.00, with drafting $20.00
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None Genuine without our trade mark on each pair.

Excellent Wearing Silk finish.

An absolutely cleanfast BLACK guaranteed.

Darning cotton of same Dye.

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TRICOPHEROUS
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[illegible] eradicates dandruff, promotes a luxuriant growth, prevents falling hair, and keeps the head free from humors. Thick, lustrous hair, the indispensable accompaniment of beauty, is produced by its use, and quickly imparted to faded, thin, or gray hair. All Druggists or by mail, from BARCLAY & CO., 44 Stone St., New York.

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Dress Linings
BEST in the WORLD
OUR NAME ON SELVAGE.

Counting the Cost.

A new pension list as a legacy from the Behring Sea quarrel, should it result in war, would cost the people of the United States ten times as much as the value of all the seal skins that ever lapped the dainty limbs of the darlings of wealth and luxury.

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Garfield Tea RESTORES the COMPLEXION,
CURES SICK HEADACHE.
Save Doctors' Bills. Sold by Druggists.

The Pasteur Germ Proof Filter. Pure, Clear, Healthful Water. The only Perfect and only Germ Proof Water Filter in the World. Invented by the celebrated French scientist Louis Pasteur. Made by the **Pasteur Chamberland Filter Co.**, Dayton, O. New York Office and Salesroom, 1255 Broadway. **R. C. Anderson**, Manager.

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from which the excess of oil has been removed,

is absolutely pure and it is soluble.

No Chemicals

are used in its preparation. It has *more than three times the strength* of Cocoa mixed with Starch, Arrowroot or Sugar, and is therefore far more economical, *costing less than one cent a cup.* It is delicious, nourishing, strengthening, EASILY DIGESTED, and admirably adapted for invalids as well as for persons in health.

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PURIFIES Bottle in Kit and will last six to

Removes Tan, Pimples, Freckles, Moth Patches, Rash, and Skin Diseases, and every blemish on beauty, and defies detection. It has stood the test of 40 years and is so harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name. Dr. L. A. Sayer said to a lady of the *haut ton* (a patient): *"As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations."* For sale by all Druggists and Fancy Goods Dealers in the United States, Canadas and Europe.

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By SIR EDWARD ARNOLD

IN THE

SUNDAY HERALD

Of February 15th, 1891.

The Literary Sensation of the Century.

CONRAD! CONRAD! CONRAD!

A CARD TO THE PUBLIC.

While it is true I have been chosen the President of the Louisiana State Lottery Company, vice M. A. DAUPHIN, deceased, I still retain the Presidency of the Gulf Coast Ice and Manufacturing Company, so all proposals for supplies, machinery, etc., as well as all other business communications should be addressed to me here as heretofore.

PAUL CONRAD,

Lock Box 1358. *New Orleans, La.*

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MESS. LEWIS SCHIELE & CO. GENTLEMEN:—I have used your "S. C." corsets and find them to be the best fitting corsets I have ever worn, panic ularly for stage purposes.

Yours very truly,
PAULA LOEWE, (Amberg's Theatre.

Pauline. How is it that you always look so neat and trim, while you do not spend any more for your dresses than I do?

Lilie. The reason is I always buy Gilbert's Dress Lining. It does not stretch and always enables your dressmaker to give you a perfect fit. You can buy it from any representative Drygoods store.

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Lowell Citizen: How's the weather? It's slushious.

Washington Star: Five dollars an hour for a sleigh is snow joke.

Ram's Horn: The charity that begins at home and stays at home is weak in the legs.

Detroit Free Press: How did the thief come to get in your house? He stole in, I suppose.

Richmond Recorder: Even an upright piano is capable of producing downright bad music.

Elmira Gazette: Many a youth tries to surmount the obstacles in life in jumping his board bill.

Dr. PALMER, Dentist. 128 W. 34th St. Makes splendid looking and durable artificial teeth. Gold, Platina and other fillings carefully executed. Particular attention given to the care of children's teeth. Fresh Gas always on hand. Reasonable prices. Open Sundays from 11 to 2.

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$9,000,000 in deposits of 100 to the Savings Bank depositors of New York City every year. Savings Banks pay 3½ per Cent. interest. **The New York Building Loan Banking Co., 12 East 15th St.,** a Local Building Association pays 6 per Cent. and upward on payments on **Full-paid** shares. Money is subject to withdrawal without sacrifice of interest or principal. Better than a Savings Bank, safer and more profitable than City, State or Railroad bonds. No better security in the universe.

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GRAND and UPRIGHT **PIANOS.**

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Ladies and gentlemen desiring attendance at their homes should leave orders at the **Alpine.**

Who said this?

The Prettiest Woman last Saturday Matinee at **Kendalls** said, that she was positive that Mrs. Kendall, like herself, used the **Toilet Cerate,** made by

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A Lamp which gives a light purer and brighter than gas light or the best electric light, under ordinary circumstances. Test lamp is

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Pre-eminently the lamp of the elite of New York. The softest, the brightest, the best. Over 1000 varieties. Prices, \$1.50 to \$150. Parlor and Piano Lamps a specialty. Send for beautiful lamp.

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IMPROVED **PIANOS**

Contain the "MASON & HAMLIN PIANO STRENGTHENER," Patented July, 1883, pronounced by experts the "greatest" improvement in Pianos in half a century.

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The Recognized Standard of Excellence.

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STANDARD THEATRE,

Under the Management of J. M. HILL.

Week Commencing, February 9th, 1891:

Matinee at 2 P. M.

American Tour of the World Renowned Actress,

Miss LYDIA THOMPSON,

And her Company of Comedians in the three act Musical Farce Comedy, by Thomas Addison,

THE DAZZLER

(ALL SMILES.)

Under the Direction of - - COSGROVE AND GRANT.

THE PLOT—"GUESS IT."

CAST OF CHARACTERS.

Ezekiel Pipes, a Modest Man	Joe A. Ott
Tannauser Bock, a Retired Brewer	Max Miller
Mulligan of Bally Mulligan, an Irish Kang	Thos. J. Grady
Viscount Haricot de Mutton, no Duphicate	R. S. Nodine, Jr.
Smashem Jones, a Crank	Sherman Wade
Iceman, Chilly	Alfred Grant
Reub Yank, Nobody's Child	B. Bedell
Juliane, a Curiosity	Miss Jessa Hatcher
Angele, Up to Date	Miss Annie Carter
Kate, Carrie, Edith, Alice, Florrie, Charlie Plunker, Chamelions	Miss Alice Brigham, Miss Susie Mace, Miss Lily Madison, Miss Bessie Huntington, Miss Margaret Sloan, Miss Blanche Arkwright

AND

LYDIA THOMPSON, as ..... KITTY STARLIGHT

A Revelation. An Actress who Shuns the Public Gaze.

MUSIC PROGRAMME.

Orchestra under the Direction of Mr. LOUIS J. CORNU will perform the following choice selections:

1. Overture, - - - - La Sirene, - - - - - Auber
2. Selection from Faust, - - - - - - - - Gounod
3. Concert Valse, - - - - To Thee, - - - - - Waldteufel

LOUIS J. CORNU, Director.

MASON & HAMLIN Liszt Organ used here.

Ladies Toilet Room on Orchestra Floor.

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PIANOS Are at present the most popular and PIANOS preferred by the leading Artists.

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FOR THE WINTER GO TO

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Frost Unknown. Cable Communication. 60 Hours by Steamer. Weekly.

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SLAVE MART?

The Queen of all Pictures.

At the new quarters of the

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10 A. M. to 10 P. M. Admission 25 Cts.

The *Belfast News-Letter* says:—"As a study from the nude it is worthy of high praise. The graceful outlines of the undraped figures are not more noble worthy than is the expression of sardonic humor on the face of the Arab slave dealer. The coloring of the drapery carpets is also admirable." &c., &c.

A Coy Correction.

"What think you of the play?" she said
And smiled into her lover's eyes.
The young man gaily bent his head:
"I think you're perfect," still he cries.
"But tell me of the play?" she said:
"Think you 'tis beautiful and grand?"
"You're both-and-perfect, too," he said,
"Perfect? I don't quite understand.
I've heard the words before, but in the sense
Of food's nutritious excellence:
It-O the *perfect* breakfast grain,
Food for body, bone and brain."

Young's "Bright Thoughts."

When buying Liquors it is most necessary that you have the greatest confidence in the house you are dealing with. Mr. Henry Smith has an unchallenged reputation for the best honesty and fair dealing, a reputation, which in connection with the high grade of goods handled by him, have made his two establishments, 1 West 14th Street and 4th Avenue, corner 9th Street, the favorite houses in the City. During the present week Mr. Smith proposes to sell at retail sealed case of 25 per Cent. on his regular prices. This is without doubt the pre-eminent Fur Bargain Sale of the year.

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Unequalled for Delicacy of Aroma and Nutritious Properties. Easily Digested. The only Cocoa with Rich Chocolate Flavor. Different from all other Cocoas.

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Fancy Baskets and Bonbonnieres.

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USE OUR VANILLA CHOCOLATE
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The best Soap in use. Sold by all Druggists.

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Manufacturers of
GRAND, UPRIGHT AND SQUARE
PIANOS,
Ware Rooms, 235-239 East 23d St.,
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An absolutely first-class Piano at a moderate price. Pianos sold on Instalments. Pianos to let.

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Standard Piano of the World.
The Highest Award ever given any Piano Manufacturers was given to
CHICKERING & SONS,
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Most Perfect Piano Made.
For Cash, Easy Installments and to Rent.
130 Fifth Ave., cor. 18th St.

A Word of Warning.

There are many Dress Shields, each representing to be "just as good as the Lily," THEY ARE NOT, but like all counterfeits lack the peculiar and remarkable qualities of the genuine. In buying Shields ask for the Lily Dress Shields and insist on getting them. Wide awake dealers generally keep them. The sleepy ones soon will.

WEBER
UPRIGHT & GRAND
PIANOS,
CASH and INSTALMENTS.
WAREROOMS,
Fifth Avenue, cor. of West 16th Street, New York City.

SYNOPSIS.

CURTAIN, ACT 1st,—Scene—Staten Island, N. Y.
Time—The Present Summer.
CURTAIN, ACT 2nd,—Scene—Restaurant.
Time—The same Evening.
CURTAIN, ACT 3d,—Scene 1st—Tonsorial Appartment.
Scene 2d—Ball Room.
Time—Night Almost Twelve.

In the third Act Mr. JOSEPH A. OTT will sing "Haul me back again." The original in this country of the above song.

During the action of the Comedy, LYDIA THOMPSON and her Company of Comedians will introduce New Music, Songs, Dances, Specialties, Medleys, etc., comprising over 50 numbers.

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Wm. H. Way ..... Musical Director
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Sealskin Garments, Capes.

A GOOD ASSORTMENT OF FURS OF ALL KINDS STILL UNSOLD.

To avoid carreying this stock over I am selling at remarkable low prices, (pring prices) fur Furs, and

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I make only first-class goods, and every article is guaranteed to be as represented.

HENRY SIEDE,
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ESTABLISHED 40 YEARS.

The Bird's Narrow Escape.

"Doctor," said the lady, anxiously, "I have sent for you to see if you can't tell me what to do for my poor little canary. It mopes and——"

"I am not a bird doctor, madam," the physician interposed loftily.

"Don't you know anything about the diseases of canaries?"

"Most emphatically I do not."

"You will excuse me then, doctor," she said, "if I call a more experienced physician. I should be afraid to let you prescribe for the poor little dear."

A Pair of Reputations.

As to the dispute between Postmaster-General Wanamaker and Civil-Service Commissioner Roosevelt, it may be remarked that Mr Roosevelt has a reputation for honesty and Mr. Wanamaker one for piety.

Beating the Surgeon.

An eminent surgeon declares that with four cuts and a few stitches he can alter a man's face so that his mother would not know him. A West Side gritpman can perform the same operation with a single whet of his iron wrist.

BOVININE

THE ACUTELY SICK, as well as chronic invalids, are starved daily while using beef-tea, calsfoot jelly and the various beef extracts made by application of heat. None of these things contain a particle of nutrition, nor do they contribute anything for the support of the vital processes, but act solely as stimulants, not restoratives.

Bovinine holds in solution the albumoids and salts of lean, raw meat, prepared by a cold process, containing the life-sustaining and tissue-building properties of the meat itself. Consult your doctor about it.

THE J. F. BUSH MANUFACTURING CO.

GENTLEMEN:—I have used your Fluid Food Bovinine to great advantage in my own case, as it has a wonderful effect in restoring strength and tone to the system after exhausting professionals with alcoholic beverages.

MAURICE MORRISON

KING'S ROYAL GERMETUER

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I had been a sufferer of neuralgia since I suffered but I tried several remedies, but still it would return. I was induced to try Germetuer and can say it helped me from the first dose. If it don't cure me I can tell you it is worth many times the cost for the relief it affords.

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Send for Treatise on Blood and Skin Diseases.

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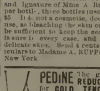
Mme. A. Ruppert, New York's only thorough complexion specialist, does not claim for her specialties that they were purchased at fabulous prices from any of the nobility of Europe, but states candidly that her knowledge of the skin comes from years of experience and hard study. "My success," says Mme. Ruppert, "is due to the fact that I do what I claim to do, and make no pretense that I cannot fulfil. My process of bleaching the skin clears the pores of all poisonous fillings, and is my own discovery. There is only one genuine Face Bleach. My article is entirely original, and I guarantee by its use the removal of Wrinkles, Pimples, Freckles, Moth Patches, Comedones, Roughness or Discoloration of the Skin, Redness of the Nose, Yellowness, etc.

The Flesh is labeled with fac-similie of photo and signature of Mme A. Ruppert, and sold for $3 per bottle; three bottles usually sufficient to cure, but if skin is excessive, does not require treatment. Bleaching the skin once in eight years will be sufficient, except in case of serious illness. It is sure in every case, and harmless for the most delicate skin. Send for circular, or call at parlors, preparatory to Madame A. RUPPERT, 6 East 14th Street, New York



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BEEMAN'S PEPSIN GUM
A DELICIOUS
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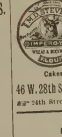

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John Moriarty feels for all
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He thinks the weak would never fall,
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Who cannot rise alone unaided
And poverty's the least of woes,
If by it we are not degraded.
As well you'll keep in your hand,
As give you of his goods and chattels
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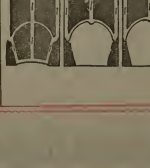

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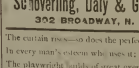

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She sought to possess—in creation her place
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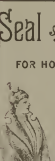

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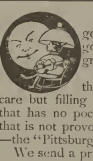

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His Royal Highness the Prince of Wales.
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A sweet brunette with flashing eye,
Or blonde with golden hair,
Will always charm the heart of man,
And make him do or dare.
The dimpled cheek, the pouting lips,
And witching glances too,
Doth make one think of love's sweet dream;
I often do, don't you?

II.

"Ah there" within a cosey home,
That's furnished plain and neat,
A charm it adds to Love's sweet spell
As kindred souls we greet,
I love to see a pretty place
Where style and taste is true,
And rest awhile from care and toil,
I love it, yes, don't you?

III.

Now, all who want to furnish well,
Don't do as heretofore,
But go at once to where I say,
Number "One" on Avenue Four,
John Moriarty there you'll meet,
Whose terms are square and new,
For Special credit he will give—
I like that plan, don't you?

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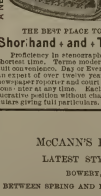

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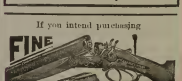

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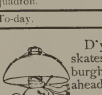

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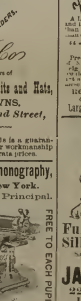

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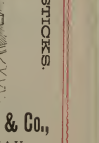

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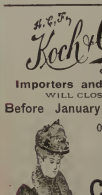

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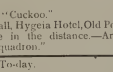

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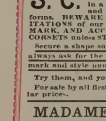

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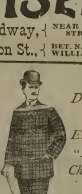

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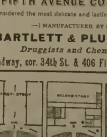

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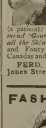

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The Only Glove with Gusset between each Finger.

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Two years ago this fall, I was taken with a severe attack of inflammatory rheumatism in my right shoulder. I used all the remedies prescribed for its cure which I found of very little avail, and suffered greatly during the winter season. In October last, I had another attack, and was induced by a friend to try King's Royal Germetuer, and to my great surprise before using one bottle, it entirely left me and I have no return since. As a rheumatic remedy, I consider it superior to all medicines given for this disease, and cheerfully recommend it to the so suffering from rheumatism or dyspepsia, from which it also gave me immediate relief.

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Send for Treatise on Blood and Skin Diseases.

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ACT I.—The Isle of Palms.
ACT II.—Quarter-deck of the "Cuckoo."
ACT. III.—Reception Hall, Hygeia Hotel, Old Point Comfort, Chesapeake Bay.—Fortress Monroe in the distance.—Arrival of the "White Squadron."

TIME.—To-day.

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Capes and Muffs of Seal, Russian Sable, Mink, Beaver, Persian, Alaska Sable, Monkey.

Gentlemen's fur lined eve coats, caps, gloves patent eartabs reversible collars & cuffs, carriage robes, rugs in great variety, at special low prices during the coming week.

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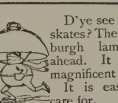

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This Establishment is one of the largest and most elegantly appointed in the city. It has a Banquet Hall, also other rooms for large or small Dinners, Receptions or Theatre Parties.

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An absolutely first-class Piano at a moderate price. Pianos sold on instalments. Pianos to Rent.

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'Tis said that fair woman, God's last gift to man—
And the best—when we think of it—early began
To adorn and improve on divinity's plan.
By arts to enhance
She sought to preserve in creation her place
By ornaments, charming attire, and grace—
But found a fair skin and a beautiful face
The best after all.

"Impure blood has disordered some important function, producing obstructions, nerve failure, dyspepsia, blotchy skin, swollen ankles, eczema, pimples, etc., the use of Cactus Blood Cure is the only blood purifier and beautifier ever recognized by science.

Vigorous circulation of healthy blood is the best cosmetic.

Cactus BLOOD Cure

All druggists sell it. Price large size $2.00, small $1.00. Send for descriptive pamphlet and certificates. ALVA'S BRAZILIAN SPECIFIC CO., No. 6 Wall Street, New York.

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Bovinine holds in solution the albuminoids and salts of lean, raw meat, prepared by a cold process, containing the life-sustaining and tissue building properties of the meat itself. Consult your doctor about it.

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GENTLEMEN—I have used your Fluid Food Bovinine to great advantage in my own case, as it has a wonderful effect in restoring strength and tone to the system after exhausting professionable labor. I also recommend it to my body with a gentle stimulation from which there is no reaction, as is the case with alcoholic beverages. MAURICE MORRISON

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An absolutely cleanfast BLACK guaranteed.

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The bleach is labeled with fac-simile of photo and signature of Mme. A. Ruppert, and sold for $3 per bottle, the bottles (usually sufficient to cure), $5. It is not a cosmetic, does not require constant use, as bleaching the skin once in eight years will be sufficient to keep the complexion faultless. It is sure in every case, and harmless for the most delicate skin. Send 4 cents or call for sealed particulars to Madame A. RUPPERT, 6 East 14th Street, New York.

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Try them, and you'll wear no other.

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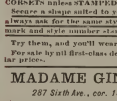

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Imported English Clerical Suits,	$30.00
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Cheviot, Tweed & Silk Mixed Trouserings,	5.00 up
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For A ONE DOLLAR BILL sent us by mail, we will deliver free of all charges, to any person in the United States, all the following articles carefully selected in a neat box:

One bottle Vaseline Jelle for Piano Vaseline.....16 cts.
One bottle Vaseline Vaseline Pomade.....15 "
One jar of Vaseline Camphor Ice.....10 "
One jar Vaseline Camphor Ice.....10 "
One cake of Vaseline Vaseline Soap, unperfumed.....25 "
One cake of Vaseline Vaseline Soap, exquisitely scented.....25 "
One two-ounce bottle of White Vaseline.....25 "

$1.10

Or for stamps any single article at the price. If you have occasion to use Vaseline in any form, be careful to accept only genuine good, put up by us in original packages. A great many druggists are trying to persuade buyers to take VASELINE in spite of this ad. Never rely on such persuasion, as the article is an imitation without value, as it will not stay after you get home, and a two-ounce bottle of Blue Seal Vaseline is sold by all druggists at ten cents.

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Miss B., when 45 years isn't thick black hair, fine feet long. She used only Parker's Hair Balsam given to the public under the name of Nirsmor Tonic and Restorer. Any recommendation equal to the Tonic being purely vegetable supply. Agent, 330 E. 30th st. Harned, Hazard & Co., Fifth Av. & 20th St., and 6th Av. & 30th St.

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Delicious Hot Waffles. Griddle Cakes. Steaks. Chops and Oysters.

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LARGEST ASSORTMENT.

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FULL LINES OF MACKINTOSHES.

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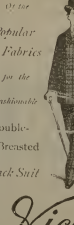

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60 & 62 West 23d St.

A Merry Christmas, All. From the one John Moriarty.

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Oh Santa Claus is a jolly old soul,
His coming brings us pleasures hearty,
But more and more as seasons roll,
He owes his cheer to **Moriarty**,
For bedroom suits and parlor sets,
Fine library fittings, chairs and tables,
Our Santa Claus with wisdom gets
For those who love his pleasant fables.

II.

No home is happy or complete
With sunlows bare or floor uncovered.
For pretty gifts our friends to treat,
The's the best stock yet discovered;
Soft pillows full of lustful dreams,
And folding beds the latest passion,
To watch the crowd it really seems
John Moriarty is the fashion.

III.

No wonder when his **terms** are known,
This paying system sure led it,
No debt need make the buyer groan,
For here he finds **Special Credit,**
Fourth Avenue opposite Sixth Street.
So many can his wide door passes,
At **Number One** your friends you'll find,
For **Moriarty** sells the masses.

IV.

His goods are made to wear and last,
One good trade will another follow,
Not like some Montebanks, who cast
Their net to catch the present dollar,
No sun shall set on **Christmas day,**
Without home comforts for a party,
No customer need go away,
Unsatisfied from **Moriarty.**

JOHN MORIARTY has no connection with any other store in the city.

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A Lamp which gives a light purer and brighter than gas light sufficient for study, light more than all other lamps.

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The prominent feature of the above lamp is the simplicity, and perfect, the strength, durability and beauty of its burner, superior to the burners of 1/4 and 1/8 inch are the varieties of now in public lamps.

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At Moderate Prices.
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For Cash, Easy Installments and to Rent.

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In Seal, Sable, Mink, Astrakhan, Persian Lamb,
CAPE SEAL,
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FOR SALE EVERYWHERE.

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Under the Management of J. M. HILL.

WEEK COMMENCING DECEMBER 15th, 1890:

MATINEE, SATURDAY ONLY, AT 2.15 P. M.,

SECOND WEEK OF

SHIP AHOY!

An American Farcical Nautical Opera.

Libretto by H. GRATTAN DONNELLY. Music by FRED. MILLER, Jr.

Presented under the Management of ARTHUR MILLER.

CAST OF CHARACTERS.

Commodore Columbus Cook..... Edward M. Favor
(commanding U. S. S. "Cuckoo")
Colonel Mapleson Mulberry,.....Tom Ricketts
(Manager of the Oriole Opera Co.)
Lieut. Lollypop,.....Walter H. Ford
(Executive Officer of the "Cuckoo")
Ensign Toddles,.....Newton Brown, Jr.
(A sweet young thing from Annapolis.)
Barnacle Duff,.....Charles W. Allison
(Seaman of the U. S. S. "Cuckoo.")
Simpson Christy,.....J. P. Paxton
(Property man of the Oriole Opera Co.)
Captain of the Marines..... .....Dora Webb
Lieut. of the Marines.....Ida Marsh
Midshipman.....May Ford
Mlle. Auburni Ernani,.....Bertha Ricci
(Prima Donna of the Oriole Opera Co.)
Mlle. Georgia Carolina,..... .....Edith Sinclair
Prima Donna Contralto from the Grand Opera House, Paris (Ky.)
Mlle. Lulu Lalla, an ambitious debutante ....Carrie Tutein
Brunetta..... Miss Jessie Giles
Ladies of the Chorus, Sailors, Marines, Cadets, &c., &c.

The Orchestra under the Direction of the Composer.

MASON & HAMLIN Liszt Organ used.

Stage production directed by I. W. NORCROSS, jr.

The Scenery and Costumes from designs of WM. H. DAY.

Ladies Toilet Room on Orchestra Floor.

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PIANOS Are at present the most popular and **SOHMER** PIANOS preferred by the leading Artists.

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Artistic in design

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MATCHLESS **PIANOS**

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OR ANY OTHER
SPORTING GOODS,

why not purchase where you will find the largest stock at most reasonable prices.

Schoverling, Daly & Gales,
302 BROADWAY, N. Y.

The curtain dropped and then the play began
"Die Swelchensterang" the title ran
But as none understood it, every man
Sang with his wife the old refrain
H. O. the perfect breakfast Grain
Food for body, bone and brain.

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BERMUDA

Frost Unknown. Cable Communication.
60 Hours by Steamer. Weekly.

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39 Broadway. | 261 Broadway.

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Manufacturers and Retailers of Fine Custom Ready-Made Clothing. Specialty, Fine Overcoats and Dress Suits.

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An absolutely first-class Piano at a moderate price. Piance sold on instalments. Plans to Rent.

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'Tis said that fair woman, God's fair gift to man—
And the lucky fellow we think of it—early begin
To adorn and improve on divinity's plan.
By arts to attract,
She sought to govern in creation her place
But found a fair skin and a beautiful face
The best after all.

Sozo'dont Liquid has disordered some important function, removing obstructions, nerve failure, dyspepsia, indigestion, sweaten eyelids, eczema, pimples, etc., the beauty blood Cure is the only blood purifier and beautifier ... recognized by science.

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Fifth Avenue, cor. of West 16th Street, New York City.

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ACT I.—The Isle of Palms.
ACT II.—Quarter-deck of the "Cuckoo."
ACT. III.—Reception Hall, Hygeia Hotel, Old Point Comfort, Chesapeake Bay.—Fortress Monroe in the distance.—Arrival of the "White Squadron."

Time: To-day.

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FOR HOLIDAY PRESENTS.

Capes and Muffs of Seal, Russian Sable, Mink, Beaver, Persian Alaska Sable, Monkey.

Gentlemens furs for lined ove coats, caps, gloves patent earths reversible collars & cuffs, carriage robes, rugs in great variety, at special low prices during the coming week.

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All Goods Warranted.

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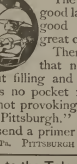

The other good lamps are good at too great cost.

There is one that needs no care but filling and wiping; that has no pocket for dirt; that is not provoking by day —the "Pittsburgh."

We send a primer on it.

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sung by those who have had teeth. Fix the teeth and sing a new song. Our painless modern methods produce lasting results at a slight change of circumstances, speech or appearance. Our specialty is **Teeth Crowned and Bridge Work or Teeth without a Plate,** but we do every operation in general dentistry in the most perfect manner. Improvements in dental science not otherwise used February 1st, 1891, our lowest price will be:

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" Gold Plates, each complete, . . . 25.00
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Bovinine holds in solution the albumoids and salts of lean, raw meat, prepared by a cold process, containing the life-sustaining and tissue-building properties of the meat itself. Consult your doctor about it.

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GENTLEMEN:—I have used your Fluid Food Bovinine to great advantage in my own case, as it has a wonderful effect in restoring strength and tone to the system after professionable work, and supplies the body with a gentle stimulation from which there is no reaction, as is the case with alcoholic beverages. MAURICE MORRISON.

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An absolutely cleanfast BLACK guaranteed.

Darning cotton of same Dye.

Send for price list.

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W. V. CARRINGTON, 19 E. Ninth St., City.

Send for Treatise on Blood and Skin Diseases.

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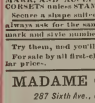

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Imported English Cheviot Suits, - - - $20.00
" " Tweed Mixed Suitings, - - 20.00
Cheviot, Tweed & Silk Mixed Trou-erings, $5.00 up
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For a ONE DOLLAR BILL sent us by mail, we will deliver free of all charges, to any person in the United States, all the following articles carefully packed in a neat box:—

One 10-cent cake of Pure Vaseline, - - 10 cts.
One 10-cent tube Toilet Vaseline Pomade, - - 15 "
One 2oz of Vaseline Cold Cream, - - - - 25 "
One cake of Vaseline Camphor Ice, - - - - 10 "
One cake of Vaseline Soap, unscented, - - 10 "
One cake of Vaseline Soap, exquisitely scented, - - - - - - - - - - 25 "
One 1-ounce bottle of White Vaseline, - - 25 "

$1.10

Or for stamps any range exactly to the price. If you have occasion to use Vaseline in any form, be careful to accept only genuine good, put up by us in original packages. A great many druggists are trying to persuade buyers to take VASELINE sold up by the oz. Never yield to such persuasion, as the article is an imitation without value, and will not give you the result you expect. A two-ounce bottle of Pure Seal Vaseline is sold by all druggists at ten cents.

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Miss B., when 15 years had thick black hair, fine & long. She used only pure rosemary wine given to the public under the name of Rosemarine Tonic and Restorer. Any druggist can supply to the Trade being purely vegetable. Only Agent, 330 E. 30th St. Herard, Havard & Co., Fifth Av. & 59th St., and 6th Av. & 30th St.

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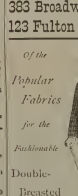

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A Merry Christmas, All. From the one John Moriarty.

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Oh Santa Claus is a jolly old soul,
His coming brings us pleasures hearty,
But more and more as seasons roll,
He owes his cheer to **Mor arty,**
For bedroom suits and parlor sets,
Fine library fittings, chairs and tables,
Our Santa Claus with wisdom gets
For those who love his pleasant fables.

II.

No home is happy or complete
With windows bare or floor uncovered,
For pretty gifts our friends to treat,
This is the best stock yet discovered;
Soft pillows full of busiest dreams,
And folding beds the latest passion,
To watch the crowd it really seems
John Moriarty is the fashion.

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No wonder when his **terms** are known,
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No debt need make the buyer groan,
For here he finds a **Special Credit,**
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No many cuts his wide door passes,
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For **Moriarty** sells the masses.

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His goods are made to wear and last,
One good trade will another follow,
No like some Monstrosities, who cast
Their net to catch the present dollar,
No man need sigh on **Christmas** day,
Without home comforts for a party,
No customer need go away,
Unsatisfied from **Moriarty.**

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IT IS A GREAT AID to nursing mothers. Sick-ness stops from the time it arrives in it being more strength-ening than milk or farinaceous food.

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In the best manner at the least cost. Everything needed for complete outfits, from Hats to Shoes, and for all ages up to 15 years.

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IF YOU WISH TO KEEP YOUR SKIN SOFT AND HEALTHY USE

VELVET SKIN SOAP

THE PERFECTION OF SOAP MAKING. FINE & DELICATE.

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WHITE, PURE AND DELICATE. SOOTHING AND HEALING. FOR SALE BY ALL DRUGGISTS.

REED & CARNRICK, New York.

DECKER BROS. MATCHLESS PIANOS.

HARTSCH, PRINT, COR. FRANKFORT & PEARL STS., N. Y.

A MASTER WORK.

Visiting the salesrooms of Bourne & Co., 149 to 155 East 14th Street, our auditor is called to an elegant Louis-15 master-work added, the masters of the art of building Pianos have never before succeeded in constructing such a magnificent instrument. The case has been built principally in corrugated design executed by the well-known Corrugoneta Syndicate of Scranton, Pa. The wire-mounted wood work is ornamented with arsenic bead carvings and combined with gold. The price of this "Grand" is $5,000. Perfectly in accordance with the outside, is the inside of the instrument.

The melodious tone and the wonderful expression of the softest pianissimo as well as the strongest fortissimo is delighted to everybody's ear and has received the highest testimonials of our best artists.

Park Place, New York, runs out of Broadway opposite the Post Office. Among its features is the largest tea-room in the world, that of the Rochester Lamp Company. Ladies often like to go down among the large wholesale houses, and buy of first hands. They will find at 42 Park Place the largest and most artistic display of lamps ever shown—over 2000 varieties. This house sells single lamps.

100,384 Rheumatism and Gout cured in every case since [1874].

FAMOUS PRESCRIPTION 100.384.

Cures incurables. Internal, 75c. bottle

Dr. A. B. DE VILLENEUVE, New Orleans, writes: "I have seen the marvelous action of your medicine in many instances."

If your druggist does not keep it send direct to

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In Texas it is unlucky to find a horseshoe, if a horse happens to be attached to it.

Fortunate for Chappie.—"Did her Father kick?"—"Yes, but he missed, thank Heaven."

"I'm having a 'gallus time,'" said the old bachelor, as he mended one of his suspenders.

Pilocrescin
Damschinsky's great
Hair-Producer
is highly recommended by Physicians. It is used with wonderful results in

Case of Baldness!
Also, for the PREVENTION of
Hair Falling Out
YOUNG MEN who see Pilocrescin BE GROWING a
Beard or Mustache
Succeed in a very short time.
Price, $1.50. Sold by all Druggists.

Gray, Red or Faded **Hair is Dyed**
Blond, Brown or Black,
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☞ On receipt of price, will mail sample bottle, free of postage. Beware of imitations.

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BONBONS. CHOCOLATES.
Fancy Baskets & Bonbonnieres,
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THE ONLY
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Saturday Matinee at 2 P. M.

Week commencing Monday, Sept. 14th.

MR. FREDERICK PAULDING

Will present for the first time on any stage an Original Spectacular Comedy Drama in five Acts by the late

William Irving Paulding.
(Revised and arranged for production by FREDERICK PAULDING.)

—ENTITLED—

The Struggle of Life.

"LAUGH AND THE WORLD LAUGHS WITH YOU,
WEEP AND YOU WEEP ALONE."

Produced under the personal direction of Mr. FRED WILLIAMS of the Lyceum Theatre.

(Kind permission DAN'L FROHMAN, Esq.) with

MAGNIFICENT SCENERY: by Homer F. Emens, Richard Marston, Lafayette W. Seavey and Arthur Voegtlin.

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Sylvester Marketree, a broken down gambler ... Mr. Guy Lindsley
Johnny Casey, alias "Loot," a boot black ... Master Charley Thropp
Snifty, his friend ... Master Tommy McGuire
Sampson, a Guardian of the Peace ... Mr. William Bentley
Breeze, a sailor ... Mr. Walter Stuart
The "Bouncer," a Victim of Misplaced Confidence ... Mr. C. F. Moutaine
Joseph, Miss Duncan's Butler ... Mr. Thomas Ellis
Margaret Saltaire ... Miss Adelaide Fitz Allen
Nathalie Duncan ... Miss Maude E. Peters
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The farmer who sent his son to the city to become a clerk, now writes and asks the merchant if there is anything in the boy. "Yes," replied the merchant, "just after he has been to a Saloon."

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First Chappie—I say, Chauncey, how do you manage to put your creditors off so?

Second Chappie—Me dear boy, perfectly simple, don't cher know: look at them through the wrong end of an opera glass

"BETWEEN THE ACTS" ALL TOBACCO CIGARETTES. MANUFACTURED BY THOS. H. HALL, NEW YORK FOR SALE EVERYWHERE

J. T. COWDERY, PUBLISHER, 1398 Broadway.

FOR WEEK ENDING JUNE 1, 1889.

J. T. COWDERY, PUBLISHER, 1398 Broadway.

AMERICAN JOCKEY CLUB.

JEROME PARK,

SPRING MEETING,

1889.

Thursday, May 30 (Decoration Day), Friday, May 31st Saturday, June 1, Tuesday, June 4, Wednesday, June 5, Thursday, June 5, Friday, June 7, Saturday, June 8, Tuesday, June 11, Wednesday, June 12, And Thursday, June 13.

Races commence at 2.30 o'clock every day, except Decoration Day, when they will begin at 2 o'clock.

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Poverty is said to be a cure for dyspepsia. Let's have dyspepsia!—*Boston Courier.*

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BEGGAR (*preliminarily*). — I've seen better days.—

BUSY MAN.—So have I. Looks as if it had set in for an all-day drizzle. Confoundedly unpleasant. Got to take 'em as they come, though. Tra la la.—*Texas Siftings.*

At the elegant Warerooms of *SOMMER & CO., Piano Manufacturers,* intending purchasers are sure to find what they are looking for, as the *SOMMER PIANO* is a Model in tone and finish and prices are very reasonable considering the superior Quality.

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OFFICE DESKS, FOLDING BEDS, SCHOOL FURNITURE AND APPARATUS AND OPERA CHAIRS.

Soliciting from our old Patrons and from the Public generally, a continuance of past favors, we remain, Respectfully,

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MRS. MADISON-PARKE, (*who has been feeling* FIDO *bonbons until the little emits a plaintive yulp.*)—Something must be the matter with these candies, for they're making Fido sick. Annette, you may take the rest of them to the children.—*Town Topics.*

Address all applications for advertising space in the Programmes of the

BROADWAY THEATRE,
STANDARD THEATRE,
METROPOLITAN OPERA HOUSE,
AND
Saratoga Daily Register
To J. T. COWDERY,
Publisher,
1398 Broadway.

BROOKLYN JOCKEY CLUB.

SPRING MEETING, 1889.

May 15.	May 22.
" 16.	" 23.
" 17.	" 25.
" 18.	" 28.
" 21.	" 30.

PHILIP DWYER, President.
H. D. McINTYRE, Secretary.

WE owe respect to the man who, however ignorant, makes no false pretense, but strive to repair his deficiences by attentive listening or modest questions; but we can have only scorn for the conceited assumptions of one who strives to make his narrowness appear broad, and his shallowness deep.

When a man goes out for a "spin" on the road he should use a "top buggy.

Yes, Julius, the health lift is a good thing, but don't look for it in the vicinity of a mule's heels.

"ANOTHER lie nailed," said a clerk as he nailed a "Selling out at Cost" sign on the door.—*Life.*

Buy the Light-Running DOMESTIC. Sold for Cash, or Leased on easy Monthly Instalments.

Salesroom, Broadway & 14th St., Union Square.

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Darning Cotton of our dye.
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Soft and finished like Silk.
Guaranteed by us as represented

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New Wraps and Dresses.
New Curtains, Tapestries and Rugs,
AND
New Wash Dress Fabrics,

At those Popular Prices

For which we are famous.

Each Day Increases the Assortment.

FORGOTTEN DAYS.

"Pa," inquired Bobby, "what's the meaning of E pluribus unum?"

"Oh, it's a Latin phrase, Bobby. I used to know when I was at college, but a man is apt to forget most that he learned at college when gets to be as old as I am."

Just then a procession of college students passed the door shouting vociferously. "Rah, Rah, Rah!" "Tiger," yelled the old man, and he broke both suspenders before he reached the gate.

"Move up there!" roared the Elevated Railroad Guard. "Passengers are not allowed to stand on the platform."

"We're not standing!" gasped a suffocating victim. "We're being 'stood up'!"

A man doesn't know what he can do till he tries and fails.

If a dog can be placed on a scent, how many dogs can be placed on a dollar?

"Ambipedipulation" is the new word for reversing in the waltz. Seems as if it would be easier to keep right on.

Buy your Furs and Sealskin garments from C. C. Shayne, the manufacturer, 103 Prince Street, New York, and save the retailer's profits

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EDWARD J. RICE, - Ass't Treasurer
GEO. SWINYARD, - - Head Usher
C. SCHILLER, - Leader of Orchestra

Box Office open from 9 A.M. to 10 P.M.

AN INCORRIGIBLE WITNESS.

IT was a horse case. Horse cases are difficult to deal with, and in the course of the trial a horsey-looking witness was put in the box. Counsel asked him what happened.

Witness—I sez, sez I, how about the hoss? and he zaid he'd give me ten shilling to zay nothing about un.

Counsel—He did not say he would give you ten shillings.

Witness—Yes a did; that's exactly what a did zay.

Council—He could not have said "he;" he must have spoken in the first person.

Witness—No, I was the first person that spoke. I sez, sez I:—"How about the hoss?"

Council—But did he not speak in the third person?

Witness—There was no third person present, only he and me.

The judge (interposing)—Listen to me, witness. He could not have said:—"He would give you ten shillings to say nothing about it," but I will give you ten shillings."

Witness—He zaid nothing about your lordship If a zad anything about your lordship I never heerd un. And if there was a third person I never zeed un."

Point given up.

A YOUNG man in very threadbare clothes, summer derby and open-toed shoes was shivering his way up Bates street yesterday, when a benevolent looking old gentleman stopped him and said—

"Why, man, you have no overcoat?"

"No, sir."

"And your clothes are very thin."

"Yes, sir."

"You must suffer from the cold—actually suffer!"

"I do, sir."

"It is too bad—too bad; but while you suffer be consoled by the thought that this weather is making ice for next summer's use.—*Detroit Free Press.*

C. C. Shayne, Fur manufacturer, 103 Prince Street near Broadway, offers all the leading styles in Seal skin garments and Furs of every description.

KINDNESS comes with a double grace and tenderness from the old: it seems in them the hoarded and long-purified benevolence of years, as if it had survived the selfishness of youth.

PIANOS Are at present the most popular and THE CELEBRATED **SOHMER** PIANOS preferred by the leading Artists.

NOS. 149 TO 155 EAST 14TH STREET, NEW YORK.

THE ROOT OF THE TROUBLE.

'obert," sa'd the father, sternly, "don't let me ever hear of your going to the closet again for cake."

"It wasn't my fault, pa."

"Not your fault?"

"No; if ma hadn't told you you wouldn't have heard of it."

TICKED OFF.

DR. CARDIAC.—This man has the most distinct and peculiar heart-beat I have ever noted.

TOM SETON—(*the subject*).—Hit her a little higher up, Doc. I've jest wound my Atterbury watch.

Physician—My friend, I fear that you have got water on the brain.

Patient—Water your reasons for thinking so.

The physician fainted.

The ties that connect most business men with the publ'—advertise.

The apple Eve longed for and ate must have been a pineapple.

Contributor to comic paper (in great alarm)—Alvira, there goes a page of my manuscript in the fire. Jerk it out, quick.

Wife (sadly but firmly)—Cyrus, you must take care of your own chestnuts.

There are nearly a dozen distilleries in Peoria, Ill. A good place for an artist to study still life.

When it is only one minute after eight o'clock it is past eight. When it is thirty minutes after eight it is only half past eight.

"There are two moons this month," said Mrs. Waddle, who had been reading the papers while waiting for her husband, who had just come home. "Zash right," said he, "zackly right. I saw 'em both 'zi come along the street."

Moses—Cindy, whar's my razzer?"

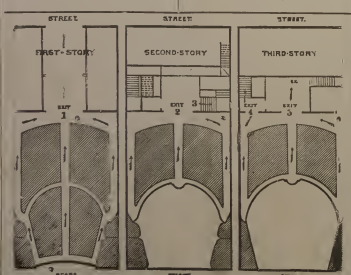
Cindy—W'ich one, Moses?

Moses—De fightin' one. De Sons ob Harmony and Fraternal Affection s gwine to 'lect ossifers fer de ensuin' yeah, an' I may hab to do a little 'lectioneerin'.

The querist was a sprightly youth. "Why would a barber rather shave three Irishmen than one German?" asked he. "You give it up? Of course you do. Well, because he'd get forty-five cents from the three Irishmen and only fifteen cents from the German.

The complaint against the usurer is that he takes too much interest in his business.

Let it be remembered to Washington's credit that he not only whipped the British, but also introduced that useful and picturesque quadruped the mule into this country.



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As several houses are showing imitations of the "Judic," and representing it as the same Corset, we wish it to be distinctly understood that the genuine "Judic" Corset can *only be had from or through us, either on this Continent or in Europe.*

We take especial pride in recommending it to every lady. It improves all figures, and is the only Corset made that reduces the size of the hips and lengthens the waist without injurious tight lacing.

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Dear Sirs:—The new "Judic" Corsets are beautiful. They fit perfectly in every way, and will, in my judgment, improve any figure. With thanks for those made to my order,

I am, Yours cordially,

LILLIAN RUSSELL.

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If any of our impressarios wants a baritone, let him import this young man, who hails from Durham, England, and who sent the following letter to a London manager:

"DEAR SIR;—I see you are advertising for a singer or two so I take the opportunity of writing I may tell you I am almost splendid Baritone or light set voice either I have command of two voices I cand gow down to G but I am more better at Hight. I sing some songs in c and some in F but I get nearly any Hight there has been a few Gentlemen of late heard me sing and they seeam all to say I am fullish for not to try and get into an opery I have had some practise a chorus singend but I have not a first-class understanding of the music but it would soon come to me if you could only try and have a place for me I would not look for mutch pay for a while if we could mannidge to live I would be ever so mutch oblige I have such a notion of opery singing I cannot send my foto as I have not one at presand but if you like I will get on and send this week my Hight is 5 ft. 7 stout dark and I may say I am a joiner and I would willingly help the carpenter or anything for a while or help with Baggidge you might think about it for me and I can reach F nicely I sing I drent I dwelt in its original kee you might let me know please I will join for a small sum to get into it your obedient servant."

"Papa, what was Adam's other name?"

"Just after the fall his name was Denn-is."

The Right Hon. Joseph Chamberlain is "very English," but he seems to have embraced something American.

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WITH
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London Gaiety Burlesque Company,
In Their Highly Successful Burlesque
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BY "RICHARD HENRY."

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NORTIER	Mr. FRED LESLIE
MERCEDES	MISS MARION HOOD
MARIETTE	MISS LETTY LIND
VICTORINE	MISS SYLVIA GREY
FERNAND	MISS FANNY MARRIOTT
ALBERT	MISS JENNY DAWSON
CARCONTE	MISS LINDA VERNER
DE VILLEFORT	MR. CHARLES DANBY
MOREL	MR. FRED STOREY
DANGLARS	MR. CHARLES MEDWIN
CADEROUSSE	MR. ALFRED BALFOUR

Misses Henderson, Bond, Ryder, Akers, Langton, Belton, Connaught, Holmes, Roe, Summerville, Chapman, L. McIntyre, Rollitt, Russell, Moore, Payne, Hilyar, M. McIntyre, Harrington, L. Davis, A. Davis, E. Raynor, Emily Raynor, Balsh, Barrister, Payne, Josephs, C. Jenkins, Holland, O. Russell, K. Douglass, Harrington, B. Whittaker, L. Claire, Wentworth, Collins, Morton, Ogden, Beger, Bell, George, Beele, Van Buren, Wadeson, Walters, Riversdale, Douglas, Bennett, Manton, Defossac, Wells.

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The Gaiety Corps de Ballet under the direction of MR. FRED. STOREY.

Augmented Orchestra under the direction of
MR. LOVELL PHILLIPS.

SYNOPSIS OF SCENERY.

ACT I.—The Harbour Marseilles.—WILLIAM BEVERLY.
ACT II.—SCENE 1. Chateau d'If. SCENE 2. Cave of the Island of Monte Cristo. SCENE 3. The Jewels.—W. PERKINS.
ACT III. SCENE 1. The Auberge du Port du Garde.—E. G. BANKS. SCENE 2. Salon in Paris.—WILLIAM TEDDIN.

Original Music by HERR MEYER LUTZ, IVAN CARYLL, G. W. HUNT, HAMILTON CLARKE, and H. J. LESLIE.
The Dresses specially designed by PERCY ANDERSON, have been executed by Miss FISHER, MONS. and MDME. ALIAS.
Properties by LABARRE. Wigs by CLARKSON.

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ACTING MANAGER. - - - - - - - C. DUNDAS SLATER

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The Weber Piano used in this Theatre.

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Saratoga—Season 1889.

Saratoga is the most popular summer resort in America. Twenty-three trains bring visitors there daily from every section of the country. The popular daily paper is the *Saratoga Daily Register*, which has been published (for the summer season only) during the past TWELVE YEARS, and is the only publication with which the visitors are thoroughly familiar, its circulation being almost *universal* at all the hotels, boarding houses and cottages.

The *Register* publishes the programmes of the morning concerts given on the piazas of the United States, Grand Union, Congress Hall, Clarendon and Kensington Hotels, and the paper is distributed gratuitously to the guests of these hotels at the concerts,

It affords business houses wishing to advertise an exceptionally good medium, as it is not only attentively read by visitors who have ample leisure for so doing, but it is mailed by them to their re'atives at home, which gives the paper an extraordinary wide circulation.

The season comprises ten weeks, and will commence on July 1 and end on Sept. 7. For advertising rates and sample copy of paper, apply to or address

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FOR WEEK ENDING MAY 4, 1889.

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AN HEROIC GIRL.

"George, dear," she said, with a pleading Amelia Rives look upon her face, "surely you are not going thus early? Have you ceased to love me?"

"No, darling, my love for you is as a rock; it will endure," George replied with emotion: "but early, why, it is after 7 o'clock, and" [dropping heavily into a chair] "the boss says that if the store isn't open and the steps washed down hereafter at 6 o'clock I lose my job."

"Go, go, George," exclaimed the girl with noble heroism, "the job is about all we will have to claim as our own."

We owe respect to the man who, however ignorant, makes no false pretense, but strive to repair his deficiences by attentive listening or modest questions; but we can have only scorn for the conceited assumptions of one who strives to make his narrowness appear broad, and his shallowness deep.

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1 DOZ. MANAHAN'S LARGE DOUBLE STRENGTH PINE MOTH SHEETS AND 20 CENTS COST WILL WRAP 12 SUITS CLOTHS, 12 COATS, CLOAKS, SACKS, BLANKETS AND LINE 3 TRUNKS. Sold by Macy, O'Neil, Bloomingdale, Ireland, Kirtland, Simpson, Wheeler & Co., Lord & Taylor, Watson, Claypoole & Co., Woodbridge, 5 West Broadway, N. Y.
Also Turner Moth Bags. Hold as much as a trunk.

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Fine Tailoring,
491 SIXTH AVENUE,
Bet. 29th & 30th Sts., New York.

Andrews M'f'g Co.
beg to announce their removal to
76 FIFTH AVENUE, near 14th St.,
where they will continue to carry a line of
OFFICE DESKS, FOLDING BEDS, SCHOOL FURNITURE AND APPARATUS AND OPERA CHAIRS.
Soliciting from our old Patrons and from the Public generally, a continuance of past favors, we remain, Respectfully,
Feb., 1889. ANDREWS M'F'G COMPANY.

ROBERT SNEIDER,
96-98 FULTON ST., Cor. WILLIAM, N. Y.,
SOCIETY PRINTING
Souvenirs, Folders, Programmes, ORDERS OF DANCE, BADGES
Wedding & Visiting Cards.

MRS. MADISON-PARKE, *(who has been feeding* FIDO *bonbons until the little emits a plaintive gulp.)*—Something must be the matter with these candies, for they're making Fido sick. Annette, you may take the rest of them to the children.—*Town Topics.*

Address all applications for advertising space in the Programmes of the
BROADWAY THEATRE,
STANDARD THEATRE,
METROPOLITAN OPERA HOUSE,
AND
Saratoga Daily Register
To J. T. COWDERY,
Publisher,
1398 Broadway.

ASK YOUR GROCER FOR
M. D. STEVEN'S IMPEROYAL
WHEAT, BUCKWHEAT & GRIDDLE CAKE
FLOUR
Vacuum Cooked Cereals.
BEST IN MARKET
NEW YORK MERCANTILE EXCHANGE.

AFTER THE PERFORMANCE GO TO
"BOHEMIA."
GUS HEILBER, FRANZ HOCHWART, } Proprietors.
1267 BROADWAY, Near 31st Street.
The Rendezvous of Wine and Beer Halls in the City of New York.
LUNCH FOR THEATRE PARTIES.
Gentlemen accompanied by Ladies will find private entrance on 31st Street.

Mme. Lessing, whom the leaders of society and fashion have already acknowledged as being the highest authority both in the Metropolis and Saratoga, for dainty and artistic head-gear, would be pleased to show you this season's Importations of the latest Paris and London Styles in Bonnets and Round Hats during the week, at her Parlors, 36 East 20th Street, New York.

THE SNUFF-TAKER is generally good at a pinch.

"ANOTHER lie nailed," said a clerk as he nailed a "Selling out at Cost" sign on the door.—*Life.*

Buy the Light-Running DOMESTIC. Sold for Cash, or Leased on easy Monthly Installments.
Salesroom, Broadway & 14th St., Union Square.

CLEANFAST
BLACK STOCKINGS.
F. P. ROBINSON'S DYE.
CLEANFAST
Will not crock or fade by washing. Complete Stock for Men, Women and Children. Durable Cotton of our dyes.

Wearing quality un surpassed.
Soft and finished like Silk.
Guaranteed by us as represented
TRADE MARK.
THE CLEANFAST HOSIERY CO., 377 Broadway and 2 Wealth Street.

HEARN
22, 24, 26 and 30 West 14th St.
NOVELTIES FOR SPRING.
New Silks, New Dress Goods,
New Wraps and Dresses.
New Curtains, Tapestries and Rugs,
AND
New Wash Dress Fabrics,
At those Popular Prices
For which we are famous.
Each Day Increases the Assortment.

FIFTH AVENUE COLOGNE
is considered the most delicate and lasting of all perfumes.
MANUFACTURED BY
BARTLETT & PLUMMER,
DRUGGISTS AND CHEMISTS,
Broadway, cor. 34th St., & 405 Fifth Ave., N. Y.

"It may be said without fear of contradiction that Piper-Heidsieck, Sec, as an alterative medicine is unequalled in efficacy for raising the action of the blood, restoring strength and reviving the animal spirits."

An Asiatic, being asked his opinion of Piper-Heidsieck, sec said, "He thought it a juice extracted from women's tongues and lions' hearts, for that after drinking a dozen bottles, he could talk forever and fight the devil."

Buy your Furs and Sealskin garments from C. C. Shayne, the manufacturer, 103 Prince Street, New York, and save the retailer's profits

C. SCHILLER,
Professor of Piano, Organ, Violin, Singing Harmony & Musical Composition
311 EAST 41st STREET.

Standard Theatre.

Under the Direction of MR. J. C. DUFF.

BUSINESS STAFF OF THE THEATRE.

CARL HERRMANN, - Business Manager
VICTOR GUILMETTE, - Treasurer
EDWARD J. RICE, - Ass't Treasurer
GEO. SWINYARD, - Head Usher
C. SCHILLER, - Leader of Orchestra

Box Office open from 9 A.M. to 10 P.M.

AN *INCORRIGIBLE* WITNESS.

IT was a horse case. Horse cases are difficult to deal with, and in the course of the trial a horsey-looking witness was put in the box. Counsel asked him what happened.

Witness—I sez, sez I, how about the hoss? and he zaid he'd give me ten shilling to zay nothing about un.

Counsel—He did not say he would give you ten shillings

Witness—Yes a did; that's exactly what a did zay.

Counsel—He could not have said he; the must have spoken in the first person.

Witness—N o, I was the first person that spoke. I sez, sez I:—"How about the hoss?"

Counsel—But did he not speak in the third person?

Witness—There was no third person present, only he and me.

The judge (interposing)—Listen to me, witness. He could not have said:—"He would give you ten shillings to say nothing about it," but I will give you ten shillings."

Witness—He zaid nothing about your lordship. If a zaid anything about your lordship I never heerd un. And if there was a third person I never zeed un."

Point given up.

Hardman Hall, to let for select entertainments, lectures or concerts; seating capacity, 450. Apply to Hardman, Peck & Co., 138 Fifth avenue.

A YOUNG man in very threadbare clothes, summer derby and openwork shoes was shivering his way up Hahn street yesterday, when a benevolent looking old gentleman stopped him and said—

"Why, man, you have no overcoat!"

"No, sir."

"And your clothes are very thin."

"Yes, sir."

"You must suffer from the cold—actually suffer!"

"I do sir."

"It is too bad—too bad; but while you suffer be consoled by the thought that this weather is making ice for next summer's use.—*Detroit Free Press.*

C. C. Shayne, Fur manufacturer, 103 Prince street, near Broadway, offers all the leading styles in Sealskin garments and Furs of every description.

KINDNESS comes with a double grace and tenderness from the old: it seems in them the hoarded and long-purified benevolence of years, as if it had survived the selfishness of youth.

THE CELEBRATED

PIANOS **SOHMER** PIANOS

Are at present the most popular and preferred by the leading Artists.

NOS. 149 TO 155 EAST 14TH STREET, NEW YORK.

Saratoga Season 1889.

Saratoga is the most popular summer resort in America. Twenty-three trains bring visitors there daily from every section of the country. The popular daily paper is the *Saratoga Daily Register*, which has been published (for the summer season only) during the past TWELVE YEARS, and is the only publication with which the visitors are thoroughly familiar, its circulation being almost *universal* at all the hotels, boarding houses and cottages.

The *Register* publishes the programmes of the morning concerts given on the piazas of the United States, Grand Union, Congress Hall, Clarendon and Kensington Hotels, and the paper is distributed gratuitously to the guests of these hotels at the concerts.

It affords business houses wishing to advertise an exceptionally good medium, as it is not only attentively read by visitors who have ample leisure for so doing, but it is mailed by them to their re'atives at home, which gives the paper an extraordinary wide circulation.

The season comprises ten weeks, and will commence on July 1 and end on Sept. 7. For advertising rates and sample copy of paper, apply to or address

J. T. COWDERY, Publisher,
1398 Broadway,
NEW YORK CITY.

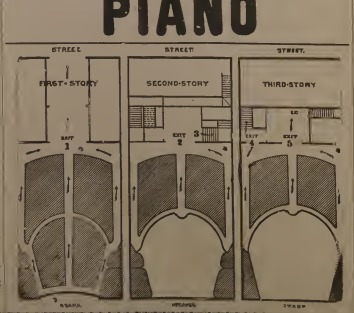
HARDMAN, PECK & CO.

WAREROOMS, 138 FIFTH AVENUE.

MANUFACTURERS OF

35,000 THE IN USE.

HARDMAN PIANO



THE

"JUDIC" CORSET.

(*Registered.*)

SOLE OWNERS,

Simpson, Crawford & Simpson,

6th Ave. & 19th St., New York.

As several houses are showing imitations of the "Judic," and representing it as the same Corset, we wish it to be distinctly understood that the genuine "Judic" Corset can *only be had from or through us, either on this Continent or in Europe.*

We take especial pride in recommending it to every lady. It improves all figures, and is the only Corset made that reduces the size of the hips and lengthens the waist without injurious tight lacing.

Messrs. Simpson, Crawford & Simpson.

Dear Sirs:—The new "Judic" Corsets are beautiful. They fit perfectly in every way, and will, in my judgment, improve any figure. With thanks for those made to my order,

I am, Yours cordially,

LILLIAN RUSSELL.

New York, Sept. 25, 1888.

For reliable and elegant Furs and Sealskin garments, at lowest possible prices, go direct to C. C. Shayne, manufacturer, 103 Prince Street, near Broadway.

Hardman Hall, to let for select entertainments, lectures or concerts; seating capacity, 450. Apply to Hardman, Peck & Co., 138 Fifth avenue.

NEXT only to the man who achieves the greatest and most blessed deeds is he who, perhaps himself wholly incapable of such high work, is yet the first to help and encourage the genius of others. We often do more good by our sympathy than by our labors, and render to the world a more lasting service by absence of jealousy and recognition of merit than we could ever render by the straining efforts of personal ambition.

ARTISTIC

HOME FURNISHINGS.

JAMES B. McNAB,

747 Broadway,

and 306 Mercer Street, New York.

FINE FURNITURE,

CARPETS, BEDDING, Etc.

Furnishing Flats and Apartments a specialty. Liberal terms to parties wishing accommodations

145 & 147 Bowery.

Riccll & Vanderbeek

771 Broadway Cor. 9th St.

POPULAR PRICES

Season 1889 (Twelfth Year) commences July 1 and ends September 7.
Advertisers should bear in mind that the **SARATOGA DAILY REGISTER** is the most popular Summer Paper published. For Advertising Rates, apply to T. T. TOWDERLY, Publisher, 1308 Broadway.

We beg to call the attention of

VISITORS

To our Superb Stocks of

LADIES'

PARIS COSTUMES AND WRAPS;
WALKING DRESSES;
TRAVELING GARMENTS;
WALKING JACKETS;
JERSEY WAISTS;
IMPORTED TEA GOWNS AND THEATRE WAISTS.

Also to our lines of

MISSES'

PEASANT COATS;
WALKING AND REEFING JACKETS;
NEWMARKETS;
DRESS AND SCHOOL SUITS.

Latest Paris Styles in BONNETS, ROUND HATS AND TURBANS.

Fifty Departments filled with desirable and seasonable Dry Goods and Fancy Goods of every description at

LOWEST PRICES.

SIMPSON, CRAWFORD & SIMPSON,
6th Ave., 19th and 20th Sts.

The Right Hon. Joseph Chamberlain is "very English," but he seems to have embraced something American.

MITCHELL & CO.,
FINE WALL PAPERS,
—AND—
MURAL DECORATIONS IN RELIEF.
255 WEST 42D ST., NEW YORK.
Plain & Preacc Painting.
I. W. MITCHELL, Manager.

RATES.

Although its circulation is
The largest now of all,
THE WORLD "WANT" advertising rates
You'll find are very small,
Which makes it for the people
The Medium, indeed,
Through which to advertise each day
For what they want or need.

BINET
SEC.
Pronounced by Connoisseurs the finest Champagne ever imported.

Chanut
PARIS GLOVES.
The best in the world. The cheapest of all, as the trial of a single pair will prove. Price-List and Color Card sent on application. Gloves made to order in two hours.
J. M. CHANUT & CIE
PARIS: 107 Avenue d'Orleans
NEW YORK: 1123 Broadway, and Cor. 8th Ave and W. 14th St.
BOSTON: 3 Temple Pl. BALTIMORE: 16 N. Charles St.

Standard Theatre
Under the Direction of Mr. J. C. DUFF.
For Week Ending May 4th, 1889.
Evenings at 8. Matinees at 2

Imre Kiralfy's Spectacular Combination
IN HIS BRILLIANT REVIVAL OF THE
BLACK CROOK.

Re-appearance of the great grotesque dancer,
MONS. ARNOLD.
THE TISSOTS
In their living pictures and cat serenade.

The marvelous comical gymnasts, the
DARE BROTHERS.
Appearance of the musical eccentric artists,
BIBB & BOBB.

First appearance of MLLE. LILE, Premiere Danseuse.
The gorgeous scenery specially painted by ROBECCHI & AMABLE of Paris.
Costumes by LANDLOFF of Paris, and MISS FISHER of London.
Accessories and mechanical effects by HALLE of Paris and MIKE ALEXANDER.
The Entire Spectacle produced under the Personal Direction of
IMRE KIRALFY.

CAST OF CHARACTERS.
MORTALS.
HERTZOG, the Black Crook (his original character).....MR. J. F. PETERS
COUNT WOLFENSFEIN.....MR. HENRY MAYNARD
RUDOLPH, a poor artist.....MR. JOSEPH SLAYTOR
VON PUFFENKRATZ, the court chamberlain...Mr. W. H. BARTHOLOMEW
GREPPO, a henchman.....MR. FRANK LESTER
WOLFGAR.....MR. L. RUBIE
BRUNO.....MR. F. STARR
AMINA, a village maiden.....MISS LOUISE ALLEN
DAME BARBARA.....MRS. EMILY SOLDENE
CARLINE.....MISS RAY ALLEN
ROSSETTE.....MISS JENNIE HOLDEN
Guards, Attendants, Servitors, Villagers, etc.
IMMORTALS.
STALACTA, Queen of the Fairies.....MISS ROSE WATSON
DRAGONFIN.....MR. ALBERT MARTINETTE
DEMONS.
ZAMIEL.....MR. E. J. LEAN
SKULDEWELP.....MR. CHAS. M. BLESSER

SYNOPSIS OF SCENERY AND INCIDENTS.
ACT I.—SCENE 1.—Village (by Harley Merry). FESTIVE DANCE by the Corpsbois. SCENE 2.—Wood. SCENE 3.—Hall and Castle. SCENE 4.—Laboratory of the Crook (by Magnani). SCENE 5.—The Devils in the Brocken (by Porter). The incantation. Live Skeletons. GRAND TABLEAU INFERNALE.
ACT II.—SCENE 1.—The Subterranean Vaults (by Magnani). SCENE 2.—Interior of the Castle. SCENE 3.—The Realms of Stalacta.
STALACTA REVELS.
(Invented, designed and arranged by IMRE KIRALFY.) By the entire Grand Ballet Corps, led by MLLE. LILE.
ACT III.—SCENE 1.—Palace (by Magnani). The DARE BROTHERS in their gymnastic feats.
THE SPORTING BALLET.
(Copyrighted.) (Invented, designed and produced by IMRE KIRALFY.)
1. Jockey Dance by 8 Corypheus.
2. Lawn Tennis by 8 Secundas.
3. Fishing by Premiers.
4. Old Sport by MISS. Arnold.
5. Baseball by 8 Secundas.
6. Boating by 8 Secundas.
7. Tobogganing and Grand Finale by entire Corps de Ballet.
ACT IV.—SCENE 1. THE TISSOTS. SCENE 2.—BIBB & BOBB'S Musical Eccentrics. SCENE 3.—Terrace. Amazonian Maneuver, led by STALACTA.
ACT V.—SCENE 1.—Gothic Hall. SCENE 2. Ruins of the Castle. SCENE 3.—Rocky Pass. The Burning Forest. SCENE 4.—Pandemonium (by Robecchi of Paris). Grand Apotheosis. The Garden of Beauty. The Dawn of Love.

The Weber Piano used in this Theatre.

STERN & STERN
IMPORTERS OF FINE
DIAMONDS
13 MAIDEN LANE NEW YORK

PRESS OF PUSEY & CO., 1108 & 1110 BROADWAY, NEW YORK.

H. C. F. Koch & Co
6TH AVE. & 20TH ST. NEW YORK
Will offer during the
CENTENNIAL
AT GREATLY REDUCED PRICES
Ladies' Costumes, Cloaks, Wraps, Jackets,
CHILDRENS' & MISSES' SUITS,
GRETCHEN JACKETS,
SILK DRESS GOODS,
LACES, PASSEMENTERIES,
HOSIERY, UNDERWEAR, Etc., Etc.
Visitors from the country will find the very Latest Novelties at prices lower than any other House.
Sixth Avenue & 20th Street.

Buy your Furs and Sealskin garments from C. C. Shayne, the manufacturer, 103 Prince Street, New York and save the regular retailer's profits. Shayne's Furs are reliable and elegant

Furnished Rooms
For GENTLEMEN ONLY
Handsomest in the City.
In Owner's House.
160 West 46th St.
3 doors east of Broadway

THIS
FAIR AND SQUARE
MARK.
This Label is on the Best Ribbon Made.

Three Wonderful
SEWING MACHINES

NEW SINGER AUTOMATIC. (SINGLE THREAD.)
NEW SINGER VIBRATOR.
NEW SINGER OSCILLATOR.
These machines are more modern, simpler than any other, and are specially adapted for all kinds of family sewing.
OFFICES EVERYWHERE.
The Singer Manufacturing Co.,
4th AVE. & 16th ST.

SMOKE HALL'S "BETWEEN THE ACTS." | All Physicians Recommend it to Patients in Preference to Paper Cigarettes. | ALL-TOBACCO CIGARETTES.

Edward A. Morrison,

IMPORTER,

893 BROADWAY.

French and English

BONNETS AND ROUND HATS.

Exclusive Designs in

CHILDREN'S COATS, DRESSES AND COSTUMES.

Infants' Wear of every description.

BABY

BASKETS, CRADLES AND CRIBS.

All the Latest Novelties for this Season in

PARASOLS

Now on Exhibition.

ESTABLISHED IN 1826

EDWARD A. MORRISON,

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J. T. COWDERY, Publisher, 1398 Broadway.

FOR WEEK ENDING FEBRUARY 16, 1889.

J. T. COWDERY, Publisher, 1398 Broadway.

ST. DENIS & HOME

Consolidated Laundry Co

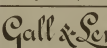
42 University Place, Cor. 11th St.
Goods called for and delivered.
HARRIS & KINGSLEY, Props.
Telephone Call, 7 21.

We owe respect to the man who, however ignorant, makes no false pretense, but strive to repair his deficiences by attentive listening or modest questions; but we can have only scorn for the conceited assumptions of one who strives to make his narrowness appear broad, and his shallowness deep.

Buy your Furs and Sealskin garments from C. C. Shayne, the manufacturer, 104 Prince Street, New York, and save the retailer's profits

C. SCHILLER,
Professor of Piano, Organ, Violin, Singing Harmony & Musical Composition
301 EAST 41st. STREET.

Gall & Lembke
OPTICIANS,
21 UNION SQUARE.



SPECTACLES & EYEGLASSES
Manufacturers of Optical Lenses.

Kuyler's
BONBONS, CHOCOLATES,
NOVELTIES IN FANCY BASKETS,
—863 Broadway.—
TRY OUR
FAMILY CHOCOLATE
FOR DRINKING, AND FOR CAKES, PUDDINGS, CREAMS, &c.
PURE!! DELICIOUS!!!
SOLD BY LEADING GROCERS.

At the elegant Warerooms of *SOHMER & CO., Pianoforte Manufacturers*, intending purchasers are invited to visit they are looking for, as the *SOHMER PIANO* is a Model in tone and finish and prices as low as very reasonable considering the superior Quality.

Pianos STECK Pianos

Most reliable for Fine Tone, Finish, and Absolute Durability.
Warerooms: STECK HALL, 11 E. 14th STREET, NEW YORK.

AN HEROIC GIRL.

"George, dear," she said, with a pleading Amelia Rives look upon her face, "surely you are not going thus early? Have you ceased to love me?"

"No, darling, my love for you is as a rock; it will endure," George replied with emotion; "but early, why, it is after 1 o'clock, and" [dropping heavily into a chair] "the boss says that if the store isn't open and the steps washed down hereafter at 6 o'clock I lose my job."

"Go, go, George," exclaimed the girl with noble heroism. "The job is about all we will have to claim as our own."

LOUIS JACOBS,
Fine Tailoring,
491 SIXTH AVENUE,
Bet. 29th & 30th Sts., New York.

Andrews M'f'g Co.

beg to announce their removal to
76 FIFTH AVENUE, near 14th St.,
where they will continue to carry a line of
OFFICE DESKS, FOLDING BEDS, SCHOOL FURNITURE AND APPARATUS AND OPERA CHAIRS.
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BROADWAY THEATRE,
STANDARD THEATRE,
AND
Saratoga Daily Register
To J. T. COWDERY,
Publisher,
1398 Broadway.

Poverty is said to be a cure for dyspepsia. Let's have dyspepsia!—*Boston Courier.*

There's nothing like leather, excepting, of course, the upper crust of the young wife's first pie.—*Journal of Education.*

The Right Hon. Joseph Chamberlain is "very English," but he seems to have embraced something American.

A MIDDLE-AGED women went to a prominent physician of San Diego, not long ago, and ask him to amputate her two great toes. He examined them, assured her that there was nothing wrong with them, and said that he wouldn't cut them off. She begged him to, saying that if they were off she could wear No. 2 shoes instead of 4 as then. Her toes were her own, she said, to do what she pleased with, and she would give $300 to have them off. The doctor went in quest of some one with less conscience. A San Diego newspaper says that she found some one to do the job successfully, for two weeks later she went to San Francisco wearing the best pair of No. 2s that could be found in San Diego.

NEXT only to the man who achieves the greatest and most blessed deeds is he who, perhaps himself wholly incapable of such high work, is yet the first to help and encourage the genius of others. We often do more good by our sympathy than by our labors, and render to the world a more lasting service by absence of jealousy and recognition of merit than we could ever render by the straining efforts of personal ambition.

YOU CAN SAVE MO NEY.

By purchasing your PIANOS from the Manufacturer direct.
NEW ENGLAND PIANO CO.
THE LARGEST FACTORIES IN THE WORLD.
WAREROOMS:
96 Fifth Ave., cor. 15th St., N.Y., and 157 Tremont St., Boston.
EASY PAYMENTS AND RENTED

HEARN
22, 24, 26 & 30 West 14th St.
SEMI-ANNUAL SALE!
During February
We close out Winter Stock without regard to cost.
OUR OFFERINGS
Are all desirable and seasonable. They are the goods that will be needed for next ten weeks.
THEY WILL BE SOLD
FAR BELOW THEIR INTRINSIC WORTH
During February
WE DAILY OFFER NOVELTIES
FOR
COMING SEASON.
Each Day Increases the Assortment.

FIFTH AVENUE COLOGNE
is considered the most delicate and lasting of all perfumes.
MANUFACTURED BY
BARTLETT & PLUMMER,
DRUGGISTS AND CHEMISTS,
Broadway, cor. 34th St., & 463 Fifth Ave., N.Y.

Piper Heidsieck,
SEC.

THE ROOT OF THE TROUBLE.

"obert," said the father, sternly, "don't let me ever hear of your going to the closet again for cake."

"It wasn't my fault, pa."

"Not your fault?"

"No; if ma hadn't told you you wouldn't have heard of it."

Sunday, February 25th.---Return of the LONDON GAIETY COMPANY.---February 25th.

Standard Theatre.

Under the Direction of MR. J. C. DUFF.

BUSINESS STAFF OF THE THEATRE.

CARL HERRMANN, - Business Manager
VICTOR GUILLOTTE, - Treasurer
EDWARD J. RICE, - Ass't Treasurer
GEO. SWINYARD, - Head Usher
C. SCHILLER, - Leader of Orchestra

Box Office open from 9 A.M. to 10 P.M.

AN INCORRIGIBLE WITNESS.

It was a horse case. Horse cases are difficult to deal with, and in the course of the trial a horsey-looking witness was put in the box. Counsel asked him what happened.

Witness—I sez, sez I, how about the hoss? and he zaid he'd give me ten shilling to zay nothing about un.

Counsel—He did not say he would give you ten shillings.

Witness—Yes a did; that's exactly what a did zay.

Council—He could not have said "he;" he must have spoken in the first person.

Witness—No, I was the first person that spoke. I sez, sez I:—"How about the hoss?"

Council—But did he not speak in the third person?

Witness—There was no third person present, only he and me.

The judge (interposing)—Listen to me, witness. He could not have said:—"He would give you ten shillings to say nothing about it," but I will give you ten shillings."

Witness—He zaid nothing about your lordship. If a zad anything about your lordship I never heerd un. And if there was a third person I never zeed un."

Point given up.

A wooden man in very threadbare clothes, summer derby and open toed shoes was shivering his way up Bowery about yesterday, when a benevolent looking old gentleman stopped him and said—

"Why, man, you have no overcoat on!"

"No, sir."

"And your clothes are very thin."

"Yes, sir."

"You must suffer from the cold—don't you feel so?"

"I do, sir."

"It is too bad—too bad; but while you suffer remember by the thought that Jesus walked in making no complaint, sometimes."—*Detroit Free Press.*

Plenty of sleep is the secret of preserving one's beauty. That accounts for Philadelphia having such handsome policemen.—*Yonkers Statesman.*

C. C. Shayne, Fur manufacturer, 103 Prince street, near Broadway, offers all the leading styles in sealskin garments and Furs of every description.

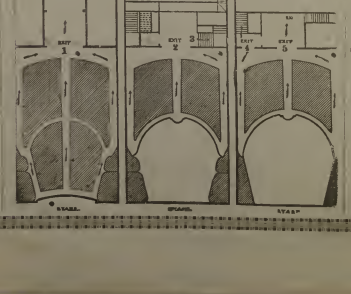
PIANOS THE CELEBRATED PIANOS
Are at present the most popular and
SOHMER
preferred by the leading Artists.
NOS. 149 TO 155 EAST 14TH STREET, NEW YORK.

BOUCHERIE FRANÇAISE.
LAFAYETTE
French Meat Market,
474 SEVENTH AVE.,
Near cor. 36th St.
ALBERT FRANK, Prop
CHOICE MEATS AT POPULAR PRICES.

N. Clark
RESTAURANT,
234 Street, Opp. the Fifth Avenue Hotel
An Attractive Supper Bill of Fare for Theatre Parties
This establishment is one of the largest and most elegantly appointed in the city. It has a Banquet Hall, also other rooms for large or small Dinners, Reception and Theatre parties

145 & 147 Bowery.
Nicoll the Tailor
771 Broadway, Cor 9th St.

POPULAR PRICES
HARDMAN, PECK & CO.
WAREROOMS, 138 FIFTH AVENUE.
MANUFACTURERS OF
35,000 THE IN USE.
HARDMAN
PIANO



FORGOTTEN DAYS.

"Pa," inquired Bobby, "what's the meaning of E pluribus unum?"

"Oh, it's a Latin phrase, Bobby. I used to know when I was at college, but a man is apt to forget most that he learned at college when gets to be as old as I am."

Just then a procession of college students passed the door shouting vociferously. "Rah, Rah, Rah!" "Tiger," yelled the old man, and he broke both suspenders before he reached the gate.

THE chore man has had a soft snap this winter so far; he has had no snow to shovel, and has been able to give his whole mind to keeping the furnace choked with coal and the temperature of the house a few degrees above that of shoel.—*Boston Cour't Bulletin.*

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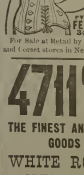
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PAUL MATHOT, Boatswain of "La Victoire," useful if not ornamental, Mr. EDWARD WEBB
SING HI, a Chinese attendant ..... Mr. JOHN C. LEACH
JOCRISSE ..... Miss MAY HANLEY
HENRI ..... Miss MARIE REED
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TYFOO, Mandarin and Governor of Pekin, who frequently remarks that "he is as knowing as a sphinx". **Mr. LOUIS HARRISON**
French Sailors, Chinese Giants, men and women, Mandarins, Officers of State, etc., ad infinitum.

SYNOPSIS.

Scene, Pekin and Paris. Time, 1861

SCENE I. Beach front at Pekin with a view of the City in the distance.
SCENE II. Pekin Boulevard. Restaurant of Petit Pierre and Grand Chinese Gala Palace.
ACT III. Paris. Grand Salon of Petit Pierre's Restaurant.

Gorgeous and Original Costumes Direct from China, in the latest fashion and a great number of French and Chinese Dresses, designed and made expressly under the direction of Mons. Alfred Le Blanc, Paris. Chinese Wigs made by Mons. [illegible] of Paris.

The following musical numbers will be rendered: ACT I. "Flower of Hind," by Mr. Harrison & Co. ACT II.—"Hi Hi," by Mr. Harrison and Chorus; "[illegible]," by Miss Belle Thorne and Chorus; "[illegible]," by Mr. Harrison and Chorus; "[illegible]," by Miss Belle Thorne and Chorus. ACT III. "Love's [illegible]," by Miss Belle Thorne and Chorus; "[illegible]," by Mr. Harrison and Chorus.

The two Chinese Giants, Ah Ling and Ah Sing, will appear in the Last Ballet Musical Mosaic, by Ludger Kelley.

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MR. GUSTAVE A. KERKER ..... Stage and Musical Director

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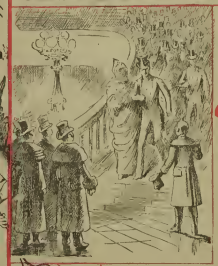

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Music by Carl Millöcker,

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This work will be presented with an unusual degree of elaboration, including three new scenes by Joseph Clare, handsome costumes, unique mechanical effects, etc.

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The Standard Theatre

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The members of the Company already engaged include the names of Miss MARIE CONSON, Miss MAE ST. JOHN, Miss HATTIE NEFFLAND, Miss LOUISE ENGLANDER, Miss ALICE VINCENT and Miss EMMA SHERIDAN, Mr. RICH. MANSFIELD, Mr. HARRY HILLIARD, Mr. CHAS. STANLEY, Mr. W. H. FITZGERALD, Mr. FR. CLIFTON, Signor IZANO, Mr. J. E. NASH, Mr. E. SULLIVAN, Mr. WILLIAM GILLOW, Mr. C. L. ROSANO and Mr. ALEX. KLEIN.

The different departements of this Theatre are in charge of

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Mr. W. H. FITZGERALD—*Stage Manager.*
Mr JOHN DENHAM—*Stage Mechanist.*
Mr. BENJ. BINNS—*Gasmans.*
Mr. PAUL BARBIER—*Engineer.*
Mr. THOS. DENNON—*Adv. Agent.*
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The Chorus, numbering fifty persons, together with an increased Orchestra (both permanent features of the representations given at this Theatre) under the direction of Herr ADOLPH NOWAK, will complete an *ensemble*, which, it is hoped, will favorably impress those interested in musical matters.

"Gasparone," comic opera in 3 acts adapted from the German of Messrs. F. ZELL and GENEE, music by CARL MILLOCKER, has been selected for the production at this Theatre, a synopsis of which will be found below.

ARGUMENT.

GASPARONE is the name of a notorious Sicilian brigand. A band of smugglers, headed by MASSACCIO and BENOZZO taking advantage of the terror in which the brigand is held by the unsuspecting inhabitants of their coast-town, circulate the report that GASPARONE is infesting their immediate neighborhood, and by thus keeping the coast guard and police employed in the search for the brigand, divert their attention from their own trade of smuggling. Signor NASONI, the local magistrate, is at the head of those in pursuit of GASPARONE. He is the guardian of the COUNTESS CARLOTTA whose estates have been in litigation. He conceals from her the fact that she has won her lawsuit, until she has consented to become the wife of his son, a rapid rou[é] named SPINELLO. The legal victory gained by CARLOTTA places her in possession of large sums of ready money which are locked up in a cabinet of her castle.

COUNT EMINIO, a knight errant, who has become enamored of CARLOTTA, comes on the scene and overhears the smugglers' plot to deceive the people with a mythical GASPARONE: he sews them into submission and resolves upon impersonating GASPARONE for the ultimate purpose of forcing CARLOTTA from the clutches of her scheming guardian, NASONI.

By the aid of BENOZZO, he effects the capture of ZENONIA, the duenna of CARLOTTA, and first appears to CARLOTTA as her preserver in a pre-arranged attack upon her in the adjacent woods. He enters her castle at night and plunders the cabinet. CARLOTTA thus impoverished is no longer a desirable match for the greedy NASONI. EMINIO who has succeeded in winning CARLOTTA'S affections, restores the money, confesses his disguise and finally wins her hand, much to the dismay of the defeated NASONI, who in the third act has been pompously holding a legal examination to establish the identity of the much pursued robber, GASPARONE.

Interwoven with the main story are the domestic squabbles of BENOZZO, the young smuggler, and his wife, SORA, arising from the latter's ignorance of his nefarious traffic; and the exploits of ZENONIA, a severe spinster whose good name, in spite of all her endeavors to the contrary, remains obstinately unimpugned, and whose wooing of NASONI is more quaint than prosperous.

This synopsis is published by the management for the convenience of the public to enable them to gain a clear idea of the plot and in no way is this publication to be used for purposes of performance or otherwise—all rights being reserved by the authors—the manuscript being unpublished.

A much-married Maine man writes to a friend: "Don't expect me to support Belva Lockwood. I am supporting all the women I can afford to just at present."

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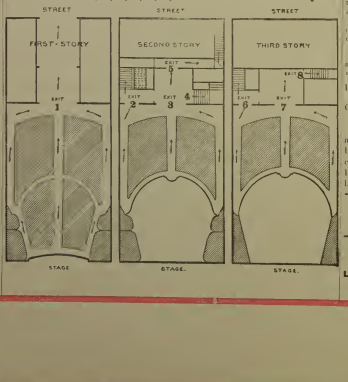
Matinee Prices:

Boxes $6.00, 8.00, 10.00, 12.00; Orchestra Chairs $1.50; Admission $1.00; Balcony Chairs, reserved, $1.00; Admission 2d Balcony, 50c.
Children under 12 years half price.

EXITS No. 1, 2, 3, 4, 5, 6, 7 and 8 lead to Broadway.



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"Yeth, thir."

"Have you any education?"

"Yeth, thir."

"Read, write and cipher?"

"Yeth, thir."

"What do you read?"

"Newthpaperth, thir; but I don't believe there's half whath in 'em."

"Well, I'm afraid you are too suspicious. I would'nt like to have any suspicious little boys around."—

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"Look here, Bridget", said a Van Ness avenue matron to her cook the other day, "I really can't allow you to have company in the kitchen every night."

"It's all along of the terrible fire in Chicago, mum."

"What on earth has that to do with it?"

"Why, mum, ever since then I do be afraid of fire, so that I have one of the boys from the engine house round the corner come and sit with me evenings. It do make me feel more comfortable like, somehow."—

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CAST.

GASPARONE.

CARLOTTA, Countess of Santa Croce, a Widow,	Miss EMMA SEEBOLD
BARCLENA NASONI, Podesta of Syracuse,	Mr. RICHARD MANSFIELD
SINDULFO, his Son	Mr. WM. H. FITZGERALD
COUNT ERMINIO,	Mr. HARRY HILLIARD
LUIGI, his Friend,	Mr. JOHN E. NASH
BENOZZO, Innkeeper	Mr. ALEX. KLEIN
SORA, his Wife,	Miss MAE ST. JOHN
ZENOBIA, Dreams to Carlotta,	Miss HATTIE NEFFLEN
MARIETTA, Waiting-maid to Carlotta,	Miss ALICE VINCENT
MASSACIO, Smuggler, Benozzo's Uncle,	Mr. CHAS. STANLEY
CLERK OF THE COURT,	Mr. WM. GILMORE
RUPERTO CORTICELLI, General,	Mr. WM. GILLOW
GUARINO, Lieutenant of Carbineers,	Mr. C. L. ROSARIO

Smugglers, Soldiers, Peasants, Milkmaidens, Gensdarmes, Coastguards, Carbineers, Sailors.

ACT I. Square of a Village located at the Seashore in the Neighborhood of Syracuse, in Sicily.
ACT II. Ancient chamber in the Castle of Santa Croce.
ACT III. Open Square in Syracuse (Sicily.)

TIME: 1820

The Gavotte danced in the 2d act is taken from L. Gollmark's Operette "1776." Music by L. Engelander, and is used through kind permission of author and composer.

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At the "Thalia Theatre," commencing March 9th, 1885.
Tickets to be had at the agents of the Thalia Theatre, Broadway & 30 Street, and at the Box-Office of the Thalia Theatre

"Charles, dear," said a charming little literary lady to her husband the other evening, "let me read you the opening chapter of my new novel."

"Certainly," replied Charles, "I should be delighted."

"Well, then, sit still and listen: 'Twas evening. A huge, inky cloud '"

"Blue ink?" interrupted Charles.

"No, sir."

"Violet ink, methe."

"No, it was "

"Red ink, for instance."

"Charles, you know—"

"Perhaps it was that delicate, fashionable mauve ink?"

"Now, Charles, don't—"

"Methe it was green ink?"

"Why, you horrid creature you! When I speak of anything having an inky appearance, what impression does it make on you?"

"Same as a blotting pad, my love. I take it all in. Go on with the harrowing scene."

"Charles you are a brute!" and the little literary lady flounced out of the room.

Mme. X. is a charming woman, but nature has dowered her altogether too liberally in the matter of feet. She has been sick, but is convalescing, and tells a friend, who has called to see how she is getting along, that she can barely put one foot before the other.

"Ah, my dear," says the visitor (who wears No. 1½), "then you have made a gigantic stride toward recovery."

Old Lady Goodheart took up a newspaper the other day, and upon reading the caption "Making Bessemer Steel," she threw down the vile sheet and exclaimed:

"I've no patience with the papers any more! You can't find a thing in 'em that doesn't make your blood bile. Now I don't s'pose that Bessemer had any notion of stealin', but they went to work an made him do it. My, my! what a wicked world this is."

"The Daily Butterite has flopped over to the Democrats," remarked the exchange editor to the managing editor of the Republican organ.

"It was bought. Any paper that changes its political at this time campaign is always bought."

"I made a mistake about that paper," observed the exchange editor a few minutes later. "It has come over to our side."

"Well, that alters matters. Write an editorial and say that we admire independence in the press above all things."

The man who is right on time never gets left.

An ancient maiden subscribed for an agricultural paper because she had heard its "Notes on Husbandry" well spoken of.

An Irishman says he can see no earthly reason why women should not be allowed to become medical men.

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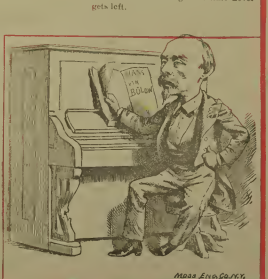

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STANDARD THEATRE.

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Price 10c.

THE SEASON OF 1881-'82.

The Regular Season of 1881-'82 at the Standard Theatre began on Thursday, September 22d, with the production of Gilbert & Sullivan's new aesthetic opera, "Patience," by an opera company under the direction of R. D'Oyly Carte. "Patience" held the boards until March 6th, '82, when the romantic opera, "Claude Duval," by Stephens and Solomon, was performed for three nights, and divided the two following weeks with "Patience," which latter piece was withdrawn on Saturday, March 25th, after a run of 180 performances—a run unequalled by any previous production of a musical work at any single theatre in this country, and far exceeding the record of its famous predecessor, "Pinafore."

∴

C. D. HESS' ACME OPERA CO.

This celebrated Lyric Organization will commence a brief season of English Opera, at this Theatre, on Monday Evening, May 1st. The following celebrities comprise the principals: Miss Zelda Seguin, (who will make her reappearance on the Lyric Stage after an absence of two seasons) Miss Adelaide Randall, Miss Louise Searle, Miss Emma Pressy, and Miss Emma Elsner; Mr. William Castle, Mr. Henry Peakes, Mr. Mark Smith, Mr. Alfred Wilkie, Mr. James Peakes, Mr. Walter Allen, and Mr. H. F. Fairweather, also a Grand Chorus of 40 young musical voices.

During the season a new Opera, entitled

"THE WIDOW,"

will be produced. It has been eminently successful in the cities that it has been played in, and is thus described by the *Cleveland Morning Herald* of April 6th:

It is the best American opera yet written and, aside from National predilections in its favor, it is a work that will always command attention in any country. The following synopsis of the story of the opera will exhibit its character and scope:

Act I. opens on a fete at the chateau of the Duc de Trop, in honor of his niece and ward Nanine who loves Marcel Dubois in opposition to the wishes of her guardian, who favors another suitor. Here the Marquis Beauseant meets Donna Paquita, to whom he had been engaged, but to marry Adele Henriques for her fortune. A stormy interview ensues upon her discovery of his perfidy, and she pretends to drown herself in order to frighten and punish him. As he is running toward the water to prevent her, he is caught by Passepoil, a domestic, who, not having seen the Widow, imagins he has prevented the Marquis from committing suicide; and the, latter, thinking he has been arrested for murder, bribes his captor to silence, and resolves to fly from the neighborhood.

Act II. opens at the chateau of Count Frederic, near Bordeaux, a brother of the Duc de Trop, where Nanine has been sent to banish her marriage to the suitor selected by her guardian befnre she attains her majority. Here the Marquis appears under the assumed name of Guibouland, and Nanine persuades him to represent himself as her husband, in the hope that her uncle, finding she had not married the man he dislikes, may not discover the deception until she becomes of age. Marcel having learned that the Count is an old friend of Adele, but unacquainted with her husband, introduces himself as the latter, in order to be near Nanine, the true Marquis not daring to expose him because he suspects him to be a detective in search of the Widow's murderer. Passepoil meanwhile has secured employment as a waiter at the Chateau and recognizes the Marquis, who again bribes him to continued silence. When Guibouland meets the Duc and declares himself the husband of his niece, he hastily retires and in his confusion drops a card bearing his name and title, which the Duc picks up, and upon Adele's arrival he informes her that the Marquis is the husband of his niece.

In Act III. the Count mistaking the reserve of of Marcel upon meeting the Marchioness for a slight domestic disagreement, endeavors to heal the breach much to the annoyance of the real Marquis, who has refused to tell his wife the reason fnr concealing his name or to explain the mystery of passing for Nanine's husband. The reappearance of the Widow alarms the Marquis, who believes her to be dead until her explanation and that of Passepoil relieves him of his fears, when he explains all to the Marchioness and is forgiven The Widow persuades the Duc to offer his hand, and the Count forgives the deception practiced upon him, and in the general hapiness which ensues, Nanine is united to Marcel.

This plot is ingenious and effective. It abounds with ludicrous situations and telling business, and, everywhere carefully worked out, maintains its intc est to the final falling of the curtain. Above all—and this is the most important feature in the book of an opera—it lends itself readily to musical treatment, and its various numbers seem never to be forced, but to be the natural outgrowth of the story. As for the music it everywhere betrays the dual presence of the born composer and the cultured musician. It is original, melodious and sparkling, and the concerted p eces and choruses are written in a particularly scholarly spirit. To ci e the pleasing selections would be almost equivalent to the enumeration of all its numbers, but the fo lowing were more noteworthy and specially caught the fancy of the audience: The first air of Paquita, a taking melody treated in a thoroughly Spanish manner; a buffo song for Passepoil and chorus, which concludes the first act. In the second act, which was, musically, the best of the opera, were a sparkling waltz song, a comical sighing duet to which the accompaniment was very novel and clever and a well-written quartette. The last act had a sextette, with a pretty melody, scholarly treated, and the closing chorus, which is one of the best things in the opera. The orchestra scoring of the work is excellent, and we noticed several places in which the instruments were ingeniously employed with good effect.

Mr. Calixa Lavallee, of Boston, who is the composer of "The Widow," has not only written an enjoyable opera, but has demonstrated in it his capacity for work of the best quality.

At the close of the Regular Operatic Season at this theatre, which will take place about June 5th, a Supplementary Season will be given by Messrs. Baker & Farron, who will produce a new sensational drama, entitled "Max Muller." It is full of strong dramatic situations, and serves to show these versatile comediaos in the happiest vein

5TH AVE., under 5th Ave. Hotel. } We have Agents BROADWAY, corner Fulton Street. } in Every City. **KNOX** The Hatter's World-Renowned Hats. { Importer of English Hats, "Martin's" Umbrellas, Dent's Gloves.

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TRAINOR'S
Corner above the Theatre,
1201 Broadway, cor. 33d St.
An Electric Bell will ring in Saloon 3 minutes before rise of Curtain between each Act.

PANTS.—This abbreviation is not used by those who are careful in the choice of words. The purist does not use the word *pantaloons* even, but *trousers*. *Pant* are worn by *cents* who eat *lunches* and *open* wine, and *trouse s* are worn by *gentlemen* who eat *luncheons* and *order* wine.—*Ayres' Verbalist.*"

COMBINE.—It is safe to say that most of those who use this word do not know its meaning, which is, suitable, deserved, merited, proper "His endeavors shall not lack *combin* praise," *i. e.*, his endeavors shall not lack *proper* or their *merited* praise. "A villain *constantly* punished" is a villain punished *according to his demerits*. To use *combin* in the sense of *praise* is just as incorrect as it would be to use *deserved* or *merited* in the sense of *praise*.—*Ayres' Verbalist.*"

FEMALE.—The terms *male* and *female* are not unfrequently used where good taste would suggest some other word. For example, we see over the doors of school houses, "Entrance for Males," "Entrance for Females" Now hucks and bulls are males as well as boys and men, and cows and sows are females as well as girls and women.—*Ayres' Verbalist.*"

YSASI
SHERRIES.
THE FINEST WINES OF SPAIN.
ASK FOR THEM.

ADMINISTER.—"Carson died from blows *administered* by policeman Johnson.—"New York Times." If policeman Johnson was as barbarous as is this use of the verb *to administer*, it is to be hoped that he was hanged. Governments, oaths, medicine, affairs—such as the affairs of the state—are *administered*, but not hows; *they* are *dealt*.—*Ayres' Verbalist.*"

Mr. A. S. SEER, of 26 and 28 Union Square, has purchased a large number of Lith graphic Stones of the largest size for his new Show Lithographic Department, and Mr. VIC ARNOLD is busily engaged in converting them into a "thing of beauty," etc. These large stones are for Three-Sheet Bills and Large Stands. The best Lithographic Pressman in the city has also been engaged. The work of this extensive establishment will be inferior to none.

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NANNIE..... Miss LIZZIE NEWNAN
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This Programme is published and printed by A. S. SEER, at his Show Printing, Engraving and Lithographic Establishment, 26 and 28 Union Square, where all orders for Advertising must be addressed.

A PAIR OF FUNNY FACTS.

The "Galley Slave" Company were recently playing in one of the Michigan towns, and, during the performance, when Frank Evans was creeping through a window (as those knowing the piece will remember he does), tramp down the centre aisle came a pair of jackboots with a red-headed man in them. Evans spun out the business to give the boots time to halt, but, to his surprise, the wearer stopped not till he reached the orchestra rail, when he turned and fronted the audience, and, in a scythe-sharpening voice, said, "If Eben Richardson is in this *theayter*, he must go home—his barn is on fire!"

One day Thad. Stevens was practicing in the Carlysle courts, and he didn't like the ruling of the presiding judge. A second time the judge ruled against Old Thad., when the old man got up with scarlet face and quivering lips, and commenced tying up his papers as if to quit the court-room. "Do I understand, Mr. Stevens," asked the judge, eyeing Old Thad. indignantly, "do I understand that you wish to show your contempt of this court?" "No, sir! no, sir!" replied Old Thad., "I don't want to show my contempt sir: I'm trying to conceal it."

Mr. JOHN E. OWENS is now playing the part of *Rogers* in "Esmeralda," at the Madison Square Theatre. The play has entered upon its fifth month, and still drawing crowded houses.

PATHOS.—A love story: "It is the first time you ever repulsed me, Edith, and it shall be the last," said young De Courcey, as he arose haughtily and moved toward the door. "Stay!" cried she, piteously, as if her heart would break: "we must not part in anger." "Well," he rejoined, half-penitently, "what shall I do?" "Oh, Gus, don't blame me," she explained, with a perceptible shiver; "my neck is very sensitive. I stood it as long as I could. Go and warm your nose with *Opera Puff Cigarettes.*"

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Turkish, Virginia and a small piece Prince.
This Cigarette is a new mixture. Very fine and mild. Will carry in mouth.
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Rare Old Virginia.
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Under the Management of

STANLEY & HAVLIN

IN CALLAHAN'S COMEDY-DRAMA,

"FOGG'S FERRY."

"FOGG'S FERRY."

The talented young comedienne, Miss Minnie Maddern, begins a starring engagement at the Park Theatre, on Monday, May 15th, in Callahan's romantic comedy-drama, entitled "Fogg's Ferry." The drama is romantic and picturesque, and will be placed on the stage with new scenery, mechanical effects and properties, and promises to prove one of the delightful treats of the season. Minnie Maddern is well-known as a clever little comedienne, and is bound to make a hit. She will be supported by a company of picked artists, embracing Atkins Lawrence, Wm. Herbert, R. G. Wilson, A. H. Hastings, Wm. Cullington, F. Blake, Miss M. Lodnski Young, Miss Alice Brooks and Nlle Michelle.

John H. Havlin is the Manager.

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In the whole course of my life, I never knew one man, of whatever condition soever, arrive to any degree of reputation in the world, who made choice of or delighted in the conversation of those who in their parts were not much superior to himself.—*Lord Clarendon.*

Mr. Vic. Arnold, the best Theatrical Artist in the country, has charge of the Art Department of A. S. Seer's *Complete* Show Printing House—the only one of its kind in the United States.

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If, at dinner, a person yet unmarried be placed inadvertently between a married couple, be sure he or she will get a partner within the year. It's a pity it must be inadvertently.

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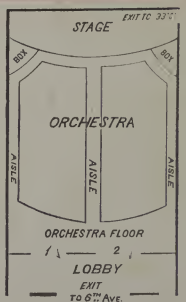

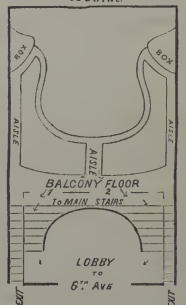

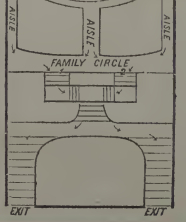

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*** OLIVER DOUD BYRON has ordered the first three-sheet lithograph from SEER'S new Lithographic Studio, It was a particular wish of Mr. Byron to have the first work from this new establishment, while it was a very great pleasure for the management to be able to comply. The bill will be used for his celebrated play, "Across the Continent," which Mr. Byron is now playing to larger audiences and larger receipts than any previous season.

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*** THE committee for investigating the Life Insurance Receivers has a job on hand, but it isn't nearly as extensive as some of the Lithographic Posters made under the art superintendence of Mr. VIC. ARNOLD at A. S. SEER'S New Studio, 26 and 28 Union Square.

*** THE Peruvian Company may have been a big thing on paper, but there are bigger things turned out every week by A. S. SEER, and they are prettier to look at on a wall than Mr. Shepherd's famous prospectuses would be.

SWEARING ON A SKULL. — In April, 1851, a man was committed to Mayo prison for cutting off the head of a corpse but a few days interred. His object in severing the head was that of clearing himself of some imputed crime by swearing on a skull, a superstition said to be very common in that part of Ireland.

SNAKES.—There is a very prevalent belief that a snake can never die till the sun is down. Cut or hack it as you will, it will never die till sunset. This idea has evidently its source in the amazing vitality common to the species.

A DOUBLE EXPERIENCE.—Shall I read you a pretty story, Effie?—Has it got a moral to it?—Yes, darling.—Then, Mumsey, I'd rather not. A story with a moral is like jam with a powder in it!

SOMETHING OF INTEREST TO THE LADIES.—It is acknowledged by all who have used "Hutton's Raven Gloss" to be the only Shoe Dressing that softens and preserves leather.

*** NEXT to the Actors' Fund, the profession regards A. S. SEER as its best friend. The Mammoth Show Lithographic Establishment he has placed at its service at 26 and 28 Union Square, certainly entitles him to the regard of the artists in whose interest Mr. VIC. ARNOLD directs the best staff of Draughtsmen and Engravers in the country, with the ability for which he is renowned.

The only *Complete* Theatrical Printing Office in this country is at 26 and 28 Union Square. At this place anything in the Show Printing line can be obtained.

A LEGEND OF THE COUNTY CLARE.—On the west coast of Ireland, near the Cliffs of Moher, at some distance out in the bay, the waves appear continually breaking in white foam even on the calmest day. The tradition among the country people is, that a great city was swallowed up there for some great crime, and that it becomes visible once every seven years. And if the person who sees it could keep his eyes fixed on it till he reached it, it would then be restored, and he would obtain great wealth.

GLEE-MEN.—Glee-men was a term which included dancers, posturers, jugglers, tumblers, and exhibitors of trained performing monkeys and quadrupeds; and, the masculine including the feminine in this case, many of these performers were women and girls. The illuminations (the Harleian Collection) which constitute our chief authority as to the amusements of the fairs during the middle ages, introduce us to female posturers and tumblers, in the act of performing the various feats with balls and knives, as their representatives of the nineteenth century; what is professionally designated "The Shower," in which the balls succeed each other rapidly, while describing a semi-circle from right to left, is shown in one of the Harleian illuminations.

THE æsthetic lawyer spoke ironically of his opponent as an astute gentleman, whereupon the opponent retorted that he entertained a similar opinion of the other, regarding him astute, too.

GOLDSMITH received £1,300 for his two plays: viz., £500 for the "Good Natured Man," and £800 for 'She Stoops to Conquer;" a sum very seldom obtained by dramatic authors at that time.

MLLE. EUGENIE LEGRAND will make her *début* in New York at the Union Square Theatre on the 1st of May in an entirely original play, written by George Darrell, entitled "Solange." Mlle. Legrand is an emotional actress of a high order of merit. She has appeared with most gratifying success in the principal London and Parisian Theatres, and recently obtained the unanimous endorsement of press and public for her artistic representation of *Camille*, in Jersey City. The play has been approved by Manager Palmer, and in its presentation the Author and a specially selected company will appear.

WHEN is a candle like a tombstone? When it is put up for a late husband.

KYNASTON.—We are told by the elder Cibber, that after the restoration it was a frequent practice with the ladies of quality to carry this actor, in his female dress (he used to play female characters) after the play (which began at three o'clock) in their coaches to Hyde Park.

SIR THOMAS OVERBURY said of a man who boasted of his ancestry that he was like a potato—the best thing belonging to him was under ground.

ONE point of difference between a timid child and a shipwrecked sailor is, that one clings to its ma and the other to its spar.

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Maillard's
CHOCOLATE
DEFIES ALL HONEST COMPETITION.
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For SCALP and HAIR.
PURELY VEGETABLE.
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COUGH LOZENGES
THE GREAT ENGLISH REMEDY, used and recommended for over 40 years by the clergy and medical profession. Sold by all druggists. Price 60 cents.
E. FOUGERA & CO., New York, Agents.

A MODEL HAT AND ITS POPULAR APPRECIATION.

THE New York Police Commissioners, in their effort to procure a suitable hat for the members of the force, and after frequent consultations, reached the determination to take a new departure. They therefore gave their order to KNOX, leaving it to his taste and judgment to produce such an article as they sought for. The result has proved entirely satisfactory. The Commissioners have expressed their approval and satisfaction, and the men are delighted with their new, comfortable and becoming winter hats, since their introduction here, orders have been received from nine different cities, for these hats, which have been promptly filled.
—*From December Trade Journal.*

USE DAMIANA BITTERS
GOOD FOR BOTH SEXES.
FOR SALE BY ALL DRUGGISTS AND LIQUOR DEALERS.

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THE NEW OPERA, NOW READY, COMPLETE,
WORDS AND MUSIC, PRICE, $1.
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"Billee Taylor" Waltz. .....30 cents.
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"Billee Taylor" Polka.....30 cents.
"Billee Taylor" Potpourri.....75 cents.
Published by
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The verdict of the Ladies is in favor of the
UNIVERSAL FASHION CO.'S
PATTERNS.
We respectfully crave the indulgence of our agencies for a few days, the orders exceeding our capacity, large as it is.
The steamer Baltic took, on the 17th inst, nearly fourteen tons of patterns to aid our house in England, also overrun with orders—47,378 Patterns, as per custom house manifest.
Young, powerful, energetic, we claim a share of this business all over the world.
THE UNIVERSAL FASHION COMPANY.
General offices 23 and 21 West 14th St.
Patterns at retail with Ludwig & Co., 26 W. 14th St.

"A SOFT ANSWER," ETC.—Nervous Old Gentleman to Watchmaker: "No none of them will do. I want a watch that won't go tick! tack! tick! tack! all night long. I hate to hear a watch tick, it keeps me awake." Watchmaker. "Ah! I see, sir. You want one of the *silent watches* of the night. I don't keep 'em."

HER REASON.—The young lady who married Mr. Shilling, when brought before the justice on a charge of assault and battery, excused herself by saying she only bit him to see if he was good.

THE OLD, OLD STORY.—A man went into a house last night and picked up a gun. Of course, he didn't know it was loaded. It went off. So did the man. And the man who owns, or, rather, who owned the gun, would give fifty dollars to know where they went.

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THE BEST IN THE WORLD.
FIVE MILLION BOTTLES SOLD
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Importer & Sole Agent, 30 Vesey St. N.Y.

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With Pullman Sleeping Cars attached, leaves Grand Central Depot at 11.30 week days, 10.30 P.M., Sundays. Ask for Tickets via. New York and New England Railroad, on sale at Grand Central Depot, Fifth Ave. Metropolitan, New York Hotels, Astor House and Earle's Hotel.
To those who desire to attend places of amusement or spend the evening in New York this train will be found a great convenience.

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TAILORS,
444 SIXTH AVENUE,
Corner 27th Street.
New styles in Spring and Summer Goods made to order in the most perfect and fashionable style.
English Walking Suits, to order, silk-lined, $35.

THE MAN AND THE WORLD.—A stockbroker returning to his office the other day after a substantial luncheon with a client said, complacently, to his head clerk: "Mr. Putkin, the world looks different to a man when he has a bottle of champagne in him." "Yes sir," replied the clerk, significantly, "and he looks different to this world."

A FINE POINT.—Upright Legislator: "What, sir! You take me for one who can be bribed? You insult my sense of honor. But in case I really were such a man, how much would you give me?"

HONOR.—Old Deacon Pilkins said to himself, "*Falstaff* asks, 'What's honor?' as though it was hard to tell. But let my wife sit behind another woman in church and she'll tell *what's on her* in less than ten minutes."

Standard Theatre.

THE ONLY OFFICIAL PROGRAMME

PRINTED AND PUBLISHED

BY

A. S. SEER,

AT HIS

Show Printing House,

26 UNION SQUARE.

All orders for Advertising to be addressed to A. S. SEER, 26 Union Square.

This page of the PROGRAMME is devoted to the use of the Standard Theatre. Paragraphs of interest in connection with the run of the Opera, official announcements of the management, and incidental comments upon events connected with the piece, will appear daily.

"BILLEE TAYLOR."

(No. 4.)

An anonymous friend has favored us with still another version of the ballad of "Billy Taylor," and in commenting thereupon points out the difference between this and former versions. This is the fourth copy of the verses which has come to light, and seems, like the first one published, to be quoted from memory.

Billy Taylor was a fine young fellow,
Full of fun and full of glee,
And his mind he did diskiver
To a maiden, fair and free.

Four and twenty gay young fellows—
Dressed they were in rich array—
And they took poor Billy Taylor
Whom they pressed, and sent to sea.

And his true-love followed after,
Under the name of Richard Carr,
And her lily-white hands got bedaubed all over
With the nasty pitch and tar.

Now behold! in the first engagement
Bold she fought among the rest,
Till the wind her shirt blew open
And diskivered her lily-white breast.

When the captain come for to know it,
Says he, "What wind has blew you here?"
"Oh, sir! I'm come to seek my true-love,
Whom you press'd, and I love so dear."

"Oh, if you've come to seek your true-love,
Tell to me his name, I pray."
"Oh, sir, his name is Billy Taylor,
Whom you press'd and sent to sea."

"If his name is Billy Taylor
He's both cruel and severe;
If you'll rise up early in the morning
You'll see him walking with his lady dear."

With that she rose up early next morning—
Early at the break of day—
And then she saw bold Billy Taylor
Dancing with a lady gay.

With that she called for sword and pistol,
Which did come at her command,
And then she shot bold Billy Taylor,
And his lady at his right hand.

But when the captain came for to know it,
He very much applauded what she had done,
And immediately made her the first lieutenant
Of the glorious Thunderbomb.

The fame of "Billee Taylor" is gone abroad throughout the land. The first nights in Philadelphia of the new traveling company sent out by Messrs. Carte and Rice were quite as successful as the first presentations in this city. The public filled the beautiful new Chestnut Street Opera House completely full, and showed by unbounded applause and repeated encores their cordial appreciation of the bright melodies, witty dialogue, and effective situations of the opera. The scenery and stage-setting, which is an exact duplicate of the Standard stage, was greatly admired. Mr. Voegtlin deserves and receives the highest praise for his artistic pictures. The press of Philadelphia are unanimous in endorsing the new production. They draw many apt comparisons between "Billee Taylor" and "Pinafore," and find, on the whole, that the former has many attractive elements of popularity which the latter did not possess

Following the Philadelphia engagement the traveling company will appear at Cincinnati, Chicago, and other large cities of the country. The company is under the management of Mr. James Scanlan and Mr. H. B. Lonsdale; the cast of characters is as follows:

Christopher Crab	Sig. Broccoli
Sir Mincing Lane	W. H. Montgomery
Ben Barnacle	J. J. Benitz
Billee Taylor	Eugene Clarke
Capt. Flapper	George Thorne
Arabella	Miss Rachel Sanger
Susan	Miss K. Guthrie
Eliza	Miss J. Hughes
Phœbe	Miss F. Guthrie

***

The dance music of the sailor's hornpipe at the beginning of the second act, is the old song of "Billee Taylor," arranged as a hornpipe, by Mr. Cellier. It is one of the brightest and most charming bits of melody in the whole performance. The song itself, and the hornpipe, have been published by Messrs. Pond & Co., Union Square, and is now on sale in the lobby of the Theatre.

***

There are three different books o the opera sold in the theatre. The full score, with all the words and music, price, $1.00; the selections, containing fifteen songs, and choruses, price, 25 cents; and the third, an illustrated edition, with the portraits of the principal artists, all the words of the music, and nine of the principal songs, which also sells for 25 cents.

AFTER THE PLAY GO TO

TIERNAN'S

Oyster House

No. 1233 Broadway,

Near 30th Street,

Where you can have Selected Oysters served in the best style.

FIRST-CLASS HOUSE FOR LADIES

As the audience were leaving the Theatre, on Thursday evening, they were astonished by the sound of a ringing cheer from behind the curtain, which had just fallen on the last scene of the opera. The occasion of this was the reception by the members of the Opera Comique Company, assembled on the stage for the purpose, of Mr. CHARLES HARRIS, the gentleman who has superintended the production of the opera in this theatre. Mr. Wm. Henderson, the Manager of the Theatre, on behalf of himself, Mr. Carte, Mr. Rice, and the members of the Opera Company, in a felicitous speech, presented Mr. Harris with a beautiful Albert double gold watch chain, with an onyx locket and gold pencil attached, "as a mark of the appreciation of the ability shown in the production of 'Billee Taylor' at the Standard Theatre, March, 1881." The gift was a complete surprise to Mr. Harris. He received it with a graceful and cordial expression of his gratitude to his American friends, and a happy allusion to the pleasure with which he should show it on his return to England as a reminder of the good feeling of the management and company. It was a well-deserved compliment, and an occasion which both givers and recipient thoroughly enjoyed.

Sealskin Sacques and Dolmans. Fur-Lined Circulars and Wraps, are the leading fashionable furs this season. The shapes introduced by C. C. SHAYNE wholesale Fur Manufacturer, 103 Prince Street, (formerly Broadway, op. Stuarts) are the most popular. A large stock finished too late for the holiday wholesale trade, is now offered at retail. Splendid opportunity to secure strictly reliable fashionable garments cheap.

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Choice Novelties opened every day.

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An Electric Bell will ring in Saloon 5 minutes before Rise of Curtain between each Act.

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THE SULTAN'S SERVANTS.—The Sultan of Turkey employs about his palace six thousand servants of both sexes, and he just monopolizes the columns of the Constantinople *Herald* with "wants" for girls "to do general housework." If it is absolutely necessary to have six thousand servants about the house in order to be a Sultan, we shall never run for the office. By the way, if the Sultan's servants take their turns one at a time in getting "Sunday out," there must be a long wait for some of them."

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CIGARETTE
EVER MADE.
New Vanity Fair,
A DAINTY SWEET BIT.
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Wm. S. Kimball & Co.,
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NEW YORK, MARCH 21, 1881.

Mr. WM. HENDERSON..... PROPRIETOR AND MANAGER
Treasurer.....HARRY C. FISK

R. D'Oyly Carte & E. E. Rice's
OPERA COMIQUE
COMPANY

In the NEW AND ORIGINAL COMIC OPERA, in 2 Acts, entitled,

Billee Taylor

Or, THE REWARD OF VIRTUE.

The Book by H. P. STEPHENS: the Music by EDW'D SOLOMON.
(By arrangement with Mr. J. C. SCANLAN.)

The Opera is produced under the personal supervision of
Mr. CHARLES HARRIS..... Stage Manager
(From the Theatre Royal, Covent Garden, London.)

The Music is under the direction of
Mr. ALFRED CELLIER, and Mr. ERNEST NEYER

CHARACTERS:

CAPTAIN, THE HON. FELIX FLAPPER, R. N., of H. M. S. Thunderbomb..... Mr. J. H. RYLEY
SIR MINCING LANE, a self-made man....Mr. W. H. SEYMOUR
BEN BARNACLE, "Bosun" of H. M. S. Thunderbomb.....Mr. A. W. F. McCOLLIN
CHRISTOPHER CRAB, a villainous school-master, Mr. WM. HAMILTON
BILLEE TAYLOR, a virtuous gardener..Mr. ARNOLD BREEDEN
ARABELLA LANE, Sir Mincing Lane's daughter, Miss ALICE BURVILLE
SUSAN, a charity girl.....Miss ROSE CHAPPELLE
ELIZA DABSEY, Phœbe's aunt.....Miss NELLIE MORTIMER
AND
PHŒBE FAIRLEIGH, a village maiden, ...Miss CARRIE BURTON

Miss DELARO.....	Charity Girls.	.....Miss HILLIGER
Miss HARRISON.....		.....Miss MAYNARD
Miss SHERWOOD.....		.....Miss FOX
Miss HUMMEL.....		.....Miss LAWRENCE
Miss COOPER.....		.....Miss HALL

Peasants, Soldiers, Sailors, Villagers.

The Sailor's Hornpipe by the FRENCH TWIN SISTERS.

ACT I.—A Village Garden on the shore of Southampton Water.

ACT II.—Portsmouth Harbor.—H. M. S. Thunderbomb at Anchor.

Scenery by VOEGTLIN, after models by Emden.

Ladies' Costumes by DAZIAN and Mrs. HILL; Uniforms by LAURENT, from original designs by M. Pilotell.

Stage Machinist.....EDWARD ROUGH

W. F. MORSE, Business Manager for D'OYLY CARTE and E. E. RICE.

Patrons will consult their own convenience by securing seats well in advance, at the box office, and avoid the solicitations of speculators.

CARRIAGES MAY BE ORDERED AT 10:30.

The Celebrated WEBER PIANOS are used at this Theatre.

Cafe and Smoking Room at the left of the lobby.

OPERA GLASSES TO HIRE IN THE LOBBY.

BOOKS OF THE OPERA, containing Nine of the Principal Songs, and the WORDS OF ALL THE MUSIC OF THE OPERA, for sale in the Lobby of the Theatre.

This Programme is published by A. S. SERR at his Show Printing and Engraving Establishment, 26 Union Square.

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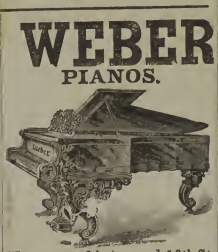
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Full Score, Words and Music, $1.

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GALOP	50 cents.
LANCERS	50 cents.

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LAPLANDER.—The sudden start of a tram car threw a lady, who was standing, into a gentleman's lap, whereupon a newsboy cried out, "There's a *Laplander*!"

SLIGHT CHANGE.—When the officials of a banking institution commence to use the funds for their own benefit, they say, "Let's speculate." Pretty soon this suggestion is slightly changed to "Let's peculate"—and they "pec."

GOOD WAR STEED.—An irrepressible joker, in selling a horse, said, "He's a good war steed; he'd sooner die than run."

THINK OF THIS SERIOUSLY.—No life can be well ended that has not been well spent, and what life has been well spent that has had no purpose, that has accomplished no object—that has realized no hopes?

UNDERGOING AN OPERATION.—"What's the matter with your eye, Tommy?" "Oh, it's only been going through an operation at the hands of a knockulist: that's all."

THE BEST REMEDY.—"What is the remedy," asked a preacher of a shrewd observer, "for an inattentive audience?"—Give them something to attend to," was the significant reply; "hungry sheep will look up to the rack if there is hay in it."

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SELF-ACTING
SHADE ROLLERS
EVERY ROLLER WARRANTED | NO CORDS OR BALANCES SOLD EVERYWHERE

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PIANO-FORTES,
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WILL NOT STICK TO THE LIPS.
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NEVER encore an apple more than once.

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THE Czar wants to blow the Golden Horn.

MOCK TURTLE.—Kissing before company and quarrelling afterwards.

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A SIGN for a tavern—Dew-drop Inn (do drop inn).

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THRILLING.—The woman who thrilled an audience with a bright and electric smile has been engaged to light the auditorium of a theatre.

FORLORN.—The English language is inadequate to express the forlorn feelings of the boy who thinks he has stolen a novel and finds it to be only a cookery book.

THE TRAVELLER

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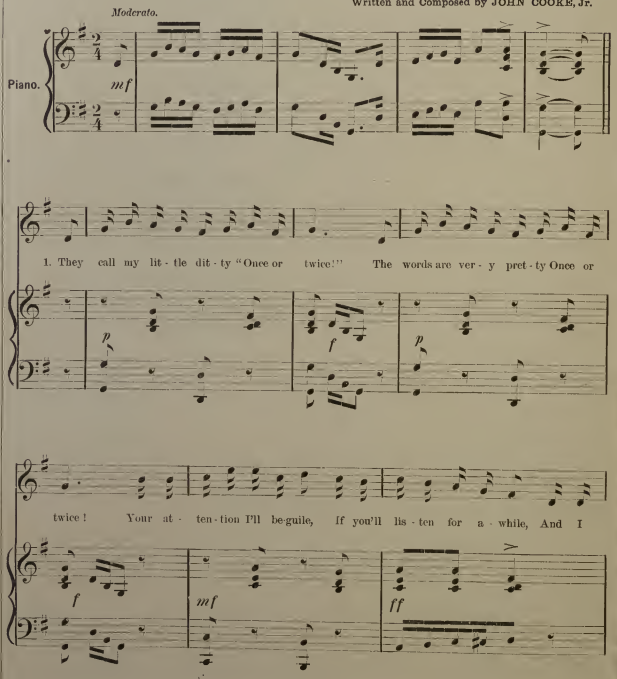
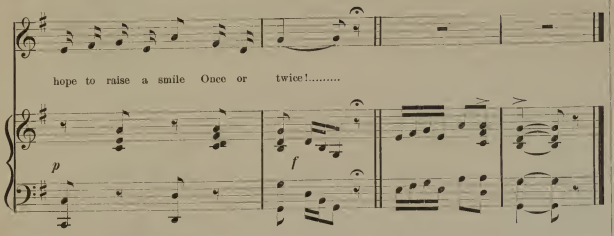
ONCE OR TWICE.

A SOLO OR DUET.

Written and Composed by JOHN COOKE, Jr.


Moderato.
Piano.
mf
1. They call my lit - tle dit - ty "Once or twice!" The words are ver - y pret - ty Once or
p
f
p
twice! Your at - ten - tion I'll be-guile, If you'll lis - ten for a - while, And I
f
mf
ff



2.

I've tasted Irish Whiskey—
Once or twice!
It's made me rather frisky
Once or twice!
Teetotallers may cry,
And turn up their eyes and sigh,
But they've drank it on the sly
Once or twice!

3.

I read the daily papers
They're so nice!
They've depicted rummy capers
Once or twice!
I much prefer the "Times,"
For it gives you all the crimes,
And even Nursery Rhymes
Once or twice!

4.

I've heard of General Booth
Once or twice!
And how sinners he doth soothe
Once or twice!
He tells us to recant,
And don't he rave and rant,
I've thought it rot and cant
Once or twice!

5.

I've rambled through the parks
Once or twice!
And seen some funny larks
Once or twice!
I've seen lovers kiss and tease,
And make love upon their knees!
Aye, and cuddle 'neath the trees
Once or twice!

6.

I've wished I was a bobby
Once or twice!
I've thought it would be nobby
Once or twice!
For whenever there's a fight,
Robert's always out of sight
And he gets a trifle tight
Once or twice!

7.

Our Government's been fuddled
Once or twice!
And affairs most sadly muddled
Once or twice!
We've lots of clever men,
But I've quite forgot them when
I've thought of poor old Ben
Once or twice!

Extract from the Penal Code.

Chap. 630, Laws 1893. Approved May 8th, 1893.

The Penal Code is hereby amended by Inserting immediately following Section 717, a new Section to be known as Section 717a, to read as follows:

717a. EVERY PROPRIETOR OR PUBLISHER OF ANY NEWSPAPER OR PERIODICAL WHO SHALL WILLFULLY OR KNOWINGLY MISREPRESENT THE CIRCULATION OF SUCH NEWSPAPER OR PERIODICAL FOR THE PURPOSE OF SECURING ADVERTISING OR OTHER PATRONAGE SHALL BE DEEMED GUILTY OF A MISDEMEANOR.

THIS ACT SHALL TAKE EFFECT IMMEDIATELY.

"THE TRAVELLER."

EDMUND S. MORGAN, Editor & Proprietor.

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Union Square,	**1,000 "**
Metropolitan,	**2,000 "**
Windsor,	**1,000 "**
Coleman,	**1,500 "**
Ashland House,	**1,000 "**
Plaza,	**1,500 "**
Morton House,	**1,000 "**
Normandie,	**500 "**
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Vendome,	**500 "**
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St. James,	**1,500 "**
Sturtevant,	**1,000 "**
New Netherlands,	**1,000 "**
Barrett,	**500 "**

*The Hoffman and the Albemarle Hotels will not be supplied until after the reorganization of the Hoffman House Co.

The Leading Hotels in New York city are falling into line and arranging for THE TRAVELLER in like amounts. The exact number of copies printed and delivered every week will be published in detail. The paper dealers and printers who supply the material are instructed to give advertisers who desire using THE TRAVELLER every chance to verify the published circulation of this paper.

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Madison avenue and Twenty-seventh street. Evenings at 8 P.M. Matinees, Saturday at 2 P.M.

"1492."

Rice's new edition of that fascinating burlesque, "1492," is jamming and packing the beautiful Garden Theatre from gallery to footlights. Retouched and rejuvenated, it is hardly recognizable as the same piece that delighted huge audiences at Palmer's for nine months. Over two thousand dollars' worth of new scenery has been provided. The new first act set, by Marston, is the most gorgeous ever shown in burlesque. The act drops, by Rafter and M. Artus, are wonderful specimens of pictorial art. There is a superb outfit of costumes. The novelties of song, dance and jest are by far too numerous for mention. Nearly all of the old specialties have been discarded, but the favorite performers of a cast that cannot be improved upon show their cleverness and originality in many new offerings. Josie Sadler, a quaint soubrette, is a capital addition. Among the best of the new things are Theresa Vaughn's delightful songs and ballads; Edward Favor and Yolande Wallace's songs; E. E. Rice's novelty, "In New York," by Sloan and police chorus; the topical trio, "If America Had Never Been Found"; the reconstructed tramp of Walter Jones; the Whirlwind and Marguerite dance of dainty Mabel Clark; the musical knife grinders, by Walton and Slavin; and no end of novelties. The new "1492" will enjoy great popularity at the Garden Theatre, and will be constantly freshened up. The Wednesday matinees will continue an attractive feature. On March 5th, the 250th performance will be celebrated with souvenirs.

J. V. GOTTSCHALK.

The youngest, best dressed and handsomest theatrical manager, is herewith presented to the public. Mr. J. V. Gottschalk is a Philadelphian by birth, a New Yorker by adoption, and a cosmopolitan by choice. He is a charming good fellow, otherwise he would not be where he is. His honors are not so great as to have affected his brain, and he wears the same size hat which fitted him when he was "assistant" only.

ABBEY'S THEATRE.

Broadway and Thirty-eighth street. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"L'ENFANT PRODIGUE."

The revival of the almost forgotten classic pantomime is well worth seeing at Abbey's, especially as it is acted with all the verve and chic which a French troupe of the first water can put into a play which appeals so directly to the Gallic love for poses and gesture. Mme. Theo, an old-time favorite of the New York play-going public, is the star, and those who remember her former good work in this city will be sure to appreciate her very clever work now.

STANDARD THEATRE.

Broadway, Sixth avenue and Thirty-third street. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2.15 P.M.

"CHARLEY'S AUNT."

The Standard Theatre is crowded every night to the doors in spite of the fact that "Charley's Aunt" has run more than one hundred and fifty nights. There is no diminution in the fun and hilarity, and the "nuts" keep coming from Brazil every night without any hitch or hindrance. Brandon Thomas's roaring farce grows funnier with age. It is one of those extremely good plays which can be seen over and over again without paling on the taste

DALY'S THEATRE.

Broadway and Thirtieth street. Evenings at 8.15 P.M. Matinees, Saturday at 2.30 P.M.

"SHORE ACRES."

There will be no change at this theatre for the balance of the season, as James A. Herne's play is drawing the best paying house which even Daly's has known in a very long time. The comedy is good and clean, while the pathetic is not so strongly drawn as to leave a bad after taste with the play goer. "Shore Acres" is a wonderfully truthful study of the homely New England life. It is never vulgar, never common-place and never farcial. In sentiment, as clean as in its performance, it is a play which delights those who see it.

PALMER'S THEATRE.

Broadway and Thirtieth street. Evenings at 8.15 P.M. Matinees, Saturday at 2 P.M.

"THE BUTTERFLIES."

Henry Guy Carleton's latest success as interpreted by Mr. John Drew and his clever company at the above theatre is proving a drawing card for mid Lenten dissipation as is evinced nightly by the large and fashionable theatre parties. It

Good morning

Have you used

PEARS' SOAP?

CONRAD!

CONRAD!

CONRAD!

CHANGE OF ADDRESS.

In accepting the Presidency of the Honduras National Lottery Company (Louisiana State Lottery Company), I shall not surrender the Presidency of the Gulf Coast Ice and Manufacturing Company, of Bay St. Louis, Miss.

Therefore address all proposals for supplies, machinery, etc. as well as all business communications, to

PAUL CONRAD,

Puerto Cortez, Honduras,

Care Central America Express,

PORT TAMPA CITY,

FLORIDA, U. S. A.

is a very clever comedy, decidedly "legitimate" and free from the farcial to a "degree." The Fifth Avenue scores another big success and a happy author reaps his reward. The management makes money and the public makes the play go. If you doubt it, go and convince yourself that this is so.

ACADEMY OF MUSIC.

Irving Place and Fourteenth street. Evenings at 8 P.M. Matinees, Saturday at 2 P.M.

"IN OLD KENTUCKY."

Any play which can run seventeen weeks uninterruptedly at one house in this city and make money must be good. That is just the verdict which every production of this clever play carries with it. There is no diminution in the interest in the plot from the rise of the curtain to the final scene. The characters are wonderfully true to life while the very large stage of the Academy permits of scenic effects, which would be impossible in a smaller house. "In Old Kentucky" is well worth seeing, the more so as it will be withdrawn in two weeks to make room for a very elaborate staging of "The Girl I Left Behind Me."

HARRIGAN'S THEATRE.

Thirty-fifth street, near Sixth avenue. Evenings at 8 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"THE LEATHER PATCH."

Like in everything which the inimitable Harrigan does, his performance as Jerimah McCarthy is simply perfect. Whether in lowly comedy or pathos his portrayal of the under current of New York life is perfect and betrays not only the perfect actor, but the close observer and student of society among the "lower four hundred." There remains only a short time for "Ned" Harrigan at his own house before he takes to the road, and strangers who want to become acquainted in a genteel way with the rough life of the large city, can take it all in a "parlor edition" in the "Leather Patch."

HOYT'S MADISON SQUARE.

Twenty-fourth street, between Broadway and Sixth avenue. Evenings at 8:30 P.M. Matinees, Saturday at 2 P.M.

"A TRIP TO CHINATOWN."

The revival of this old-time favorite, which ran over two years in this city, has not disappointed the owners of the Madison Square Theatre, for the cosy little house is filled nightly with crowds of fun-loving theatre-goers. The original caste makes the old-time play go with its accustomed vim to which play-goers are accustomed, and this is especially so of Anna Boyd, the charming and fascinating Widow. It is doubtful whether another revival anywhere would have met with such flattering success as Hoyt's very funny farce has just met with.

AMERICAN THEATRE.

Forty-second street and Eighth avenue. Evenings at 8 P.M. Matinees, Saturday at 2 P.M.

"A WOMAN'S REVENGE."

Minnie Seligman Cutting has scored a success and the chances are about even that "A Woman's Revenge" will repeat the success of "The Prodigal Daughter" at this house. It is a powerful drama well acted and well written, while in staging it leaves nothing to be desired.

MISS BERTHA WALTZINGER.

The charming little woman whose brilliant voice and acceptionally good acting were a genuine surprise to the music lovers of New York, stepped into metropolitan favor as an operatic star on her first appearance in "The Maid of Plymouth", which has just been withdrawn from the Broadway Theatre. She was born in Madison, Wis., where she lived until three years ago, when she came to this city to study music under Mr. F. E. Bristol. For a year she sang at the Church of the Convent and at Dr. Paxton's. Two years ago she joined "The Bostonians", and her career since then has been writ on the tablet of operatic success.

FOURTEENTH STREET THEATRE.

Fourteenth street and Sixth avenue. Evenings at 8 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"THE LAND OF THE MIDNIGHT SUN."

With the success of "Darkest Russia" behind him, J. Wesley Rosenquest has laid himself out in the production of "The Land of the Midnight Sun," and the likelihood stares him in the face again of having produced a "stayer" for his pretty theatre. From a scenic as well as a dramatic standpoint, it is well worth seeing.

FIFTH AVENUE THEATRE.

Broadway corner Twenty-eighth street. Evenings at 8:15 P.M. Matinees, Saturday at 2 P.M.

"THE LADY OF VENICE."

Katherine Clemmons, supported by Maurice Barrymore and a complete cast of stars of the first water opened at the Fifth Avenue one week ago in the finest spectacular play which has ever been produced at this house. The play in itself is known out of town as a success. Miss Clemmons, too, has been favorably spoken of "in the provinces, as they say on the other side of the water.

The Traveller

is the only paper which is delivered to all the guest rooms of the leading hotels in this city every morning regularly.

Your advertisement in THE TRAVELLER will reach daily every Stranger who comes to New York, as it goes to his bed room before he sees the morning papers.

THE TRAVELLER is never thrown away. The many new and interesting features in THE TRAVELLER and its excellent music make it worth keeping.

Guaranteed circulation 27,000 copies delivered to the above hotels.

More than two hundred hotels in all parts of the United States, including the very best in all the large cities will be supplied with THE TRAVELLER shortly.

Advertisers will get the benefit of this circulation also.

Watch the advertising space in THE TRAVELLER, see it fill up. For this purpose the advertising space will be left blank until engaged.

No fake advertisements.

No "fillers."

No deception.

Every proof of circulation will be given to the advertising public.

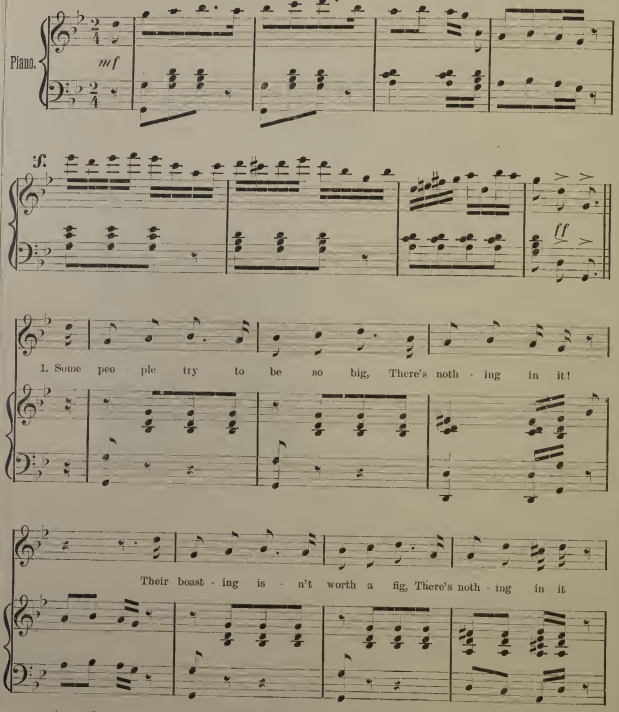
Address:

EDMUND S. MORGAN,
Editor and Proprietor,
369 West Twenty-third St.,
New York.

Sung by ARTHUR CORNEY.

THERE'S NOTHING IN IT.

Written and Composed by ARTHUR CORNEY.



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TRAVELLERS' ROUTE
AND REFERENCE BOOK
— OF THE —
United States and Canada.
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FOR THE USE OF
COMMERCIAL TRAVELLERS,
MERCHANTS AND OTHERS.
CONTAINING THE
Names and Populations of the Principal Towns, with the most Direct Routes for reaching them, where Connections can be made, Distances between Town and Town, Railroad Fares, Hotels, Etc.
— AND —
Alphabetical Tables giving the Number of Firms engaged in leading Trades in each Town.
Sent free, on receipt of price, $5. Address
"THE TRAVELLER,"
369 West 23d Street, New York City.

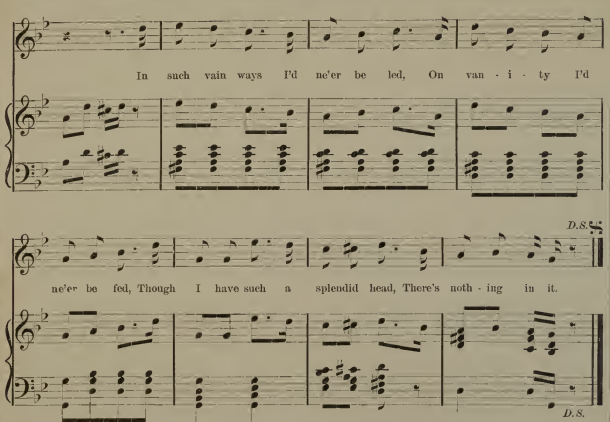
DO YOU KNOW

That Private Treatment can be obtained for Alcoholism, Morphia, Cocaine and Nerve Exhaustion by the Celebrated Keeley Remedies!

The Only Cure.

For particulars address:

C. E. PARSONS, 20 West 34th St., New York,

or the Keeley Institutes at White Plains, N. Y., or Saratoga Springs, N. Y.

2.

Now drink brings lots of men to shame,
There's nothing in it!
I am an old 'un at the game,
There's nothing in it!
In my wife's drawer I found to-day
A flask of whiskey, hid away. . . .
When she comes home, I think she'll say,
"There's nothing in it!"

3.

Ah! Poverty's an awful curse,
There's nothing in it;
And, though I have a *great big* purse,
There's nothing in it.
So little wealth my lot does bless,
That hunger oft gives me distress,
And, though a "stum-jack" I possess,
There's nothing in it!

4.

Teetotalism I can't stand.
There's nothing in it!
Though some folks think it is so grand,
There's nothing in it.
My old friend Brown, like all wise men,
Enjoys a drink—just now and then—
But won't take on cold water, when
There's nothing in it!

5.

I told you I was poor—Ah well,
There's nothing in it.
My furniture I've had to sell—
There's nothing in it!
My rent is fifteen weeks behind,
But there's one comfort in my mind:—
When the broker cracks my crib, he'll find
There's nothing in it!

6.

I've had a try at married life,
There's nothing in it!
Unless you reckon care and strife,
There's nothing in it!
'Tis five years back—I'll ne'er forget,
Since we were married, me and Bet;
I've bought a cradle . . . but, as yet,
There's nothing in it!

STAR THEATRE.

Broadway, corner 13th street. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"BROTHER JOHN."

After a successful revival of "The Senator," which has just been withdrawn to make room for "Brother John," William H. Crane and his very excellent company are sure to score another long run on this second revival of one of Crane's masterpieces. "Brother John" has been seen here before, but has lost nothing in its attractiveness on that account. It is a strong play well played, in which the star and his company acquit themselves with their accustomed finish.

BROADWAY THEATRE.

Broadway, 41st street and Seventh avenue. Evenings at 8 P.M. Matinees, Saturday at 2 P.M.

"THE OGALLALLAS."

Imagine Sitting Bull and his warriors cavorting about the stage of a metropolitan theatre, singing and acting for the delectation of a metropolitan house. The first impression on entering The Broadway is a reminder of a frontier fort. Buffalo Bill, J. Fenimore Cooper, and the other romantic writers of Indian fiction seem to have been let loose in the Broadway Theatre with their hordes of redskins. Bertha Waltzinger and Jessie Bartlesz Davis proved to be very gentle savages. The fun and the tragedy of Indian warfare are graphically produced with most delightful music accompaniment, and one naturally feels after seeing "The Ogallallas" that savagery as written and acted is not so uncomfortable after all, especially with the temperature of the house at 78 and delightful music to soften the suggestively cruel parts of the play. With such an entourage as that which the savages at the Broadway Theatre enjoy it would be delightful to play at real Indian.

BIJOU THEATRE.

Broadway, between 30th and 31st streets. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"A COUNTRY SPORT."

If you want to laugh "until your sides ache" try a session from quarter past eight until half past ten with Peter F. Dailey and his fun makers at the above house. Originally intended for a one week's run only, it has crowded the house to its full capacity every evening and matinee for eight weeks, and the chances are that it will remain indefinitely to delight theatre-goers in this city. "The Country Sport" is one of the very few successes this season. With its phenomenal run here, it should prove an immense money-maker for years to come, on the road.

CASINO.

Broadway and 39th street. Evenings at 8.15 P.M. Matinees, Saturday at 2 P.M.

"PRINCE KAM."

Only one week more of one of the jolliest, prettiest and most pleasing of all of E. Rice's many handsomely mounted operettas will delight theatre-goers at the above house. Camille d'Arville and her delightful corps of stars, shapely and good-looking, have brought back to the Casino many of its old-time crowds of delighted patrons. "Prince Kam" is well worth seeing as both from a scenic and a musical aspect it is superior to many productions which have drawn larger crowds on considerably less merit.

EMPIRE THEATRE.

Broadway and 40th street. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"SOWING THE WIND."

There seems to be no let up on the delight with which thousands of play-goers have seen this play, and as a consequence every week of these thousands wants to see it also. Consequently its withdrawal is one of those very remote possibilities which delights the heart of every manager. A well spent pleasurable evening, a well acted play, and a beautiful house, and there you have the four ensemble of the theatre-goer's delight. Try it.

LYCEUM THEATRE.

Fourth avenue, between Twenty-third and Twenty-fourth streets. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"THE AMAZONS."

Like every play which goes on at the Lyceum "The Amazons" is a big success and well worth seeing. Mr. Frohman has the earned reputation of never putting on a play in his house which has the slightest chance of being a failure and as is one of the best judges of what the fickle public wants, it is very safe to say that "The Amazons" stands a good show of a long run. It is mounted in a manner thoroughly in keeping with the plays which have made this house famous in the past. Other than this criticism would be simply a repetition of praise.

NEW PARK THEATRE.

Broadway and Thirty-fifth street. Evenings at 8.15 P.M. Matinees, Tuesday and Friday at 2 P.M.

"THE RAINMAKERS."

This is the last week of Donnelly and Girard in their very funny musical comedy,

MLLE. OTTILIE.

Charming, versatile, pretty and—but why exhaust the vocabulary of adjectives when those who have eyes have seen and may see Mlle. Ottilie, a real live New York girl who, after having delighted Metropolitan theatre-goers, is now in Boston at the Palace Theatre, filling a very successful engagement as the reigning star in her original specialty, "Liberty Enlightening the World". As a vocalist, Mlle. Ottillie is perfect, and as she is equally conversant in German, French, Spanish, Italian and English, she naturally has such a range of scope as but very few singers ever master. Her chansonettes are a treat, while in "La Palma", "Pretty As a Picture", and other songs of the day, she is great.

"The Rainmakers." Standing room only has been a rule after eight o'clock, and as for the matinees the management has been compelled to close the doors. Archie Ellis, the handsome manager, deserves this streak of good luck for his house as he has the reputation of being one of the most liberal men in the business. There has been scarcely a week during the past hard times season in which he has not loaned the house for some "benefit" for the poor. The cyclone scene and the snow storm are the funniest bits of staging which have been seen in this city in a long time.

UNION SQUARE THEATRE.

Union Square between Fourth avenue and Broadway.

Continuous performance from noon until 10:45 P.M.

The revival of "The Tar and Tartar" operetta, as well as the immense bill of variety performers presented at this house every week, makes it one of the favorite places of amusement in this city. The latest and best talent of all kinds procurable for the vaudeville stage is always to be seen at "Keith's".

PROCTOR'S THEATRE.

Twenty-third street near Sixth avenue.

Continuous performance from 10 A.M. until 10:30 P.M.

"The Ladies' Club," as Proctor's has come to be known, is one of the very best vaudeville theatres in the United States. Always up to date in its performers, with a clean bill and the best talent, the house does a rushing business every day, as the location is an extremely favorable one for the shopping public.

Situated in the heart of the busiest shopping district, "The Ladies Club" with its low rates of admission has proven a wonderfully attractive lounging place for tired shoppers as well as for promenaders who for a small price may rest themselves and at the same time witness one of the best performances in this city. The idea is another evidence of what the fin de siecle manager must be equal to in providing with new ideas this continually growing little town of "York."

HERRMANN'S

Broadway, between Twenty-eighth and Twenty-ninth streets.

Continuous performance. Vaudeville.

IMPERIAL MUSIC HALL.

Twenty-ninth street, near Broadway. Matinees, Monday, Thursday and Saturday at 2 P.M.

Vaudeville.

TONY PASTOR'S.

Fourteenth street, near Third avenue. Evening at 8 P.M. Matinees, Tuesday and Friday at 2 P.M.

High-class Vaudeville.

KOSTER & BIAL'S.

Thirty-fourth street, West of Broadway.

High-class Vaudeville.

PEOPLE'S THEATRE.

201 Bowery. Evenings at 8 P.M. Matinees, Saturday at 2 P.M.

Change of programme weekly.

GERMANIA THEATRE.

Evenings at 8 P.M. Matinees, Saturday at 2 P.M.

"THE CORNER GROCERY."

NIBLO'S THEATRE.

Evening at 8 P.M., Matinees, Wednesday and Saturday at 2 P.M.

TATTERSALLS.

Fifty-fifth street, and Seventh avenue. Evenings at 8.30 P.M. Matinees every afternoon at 2 P.M.

HAGENBECK'S TRAINED ANIMALS.

DORIS' EIGHTH AVENUE MUSEUM.

Between Twenty-seventh and Twenty-eighth streets. Open all day and evening.

PALACE MUSEUM.

Fourteenth street, near Fourth avenue. Open day and evening.

GRAND OPERA HOUSE.

Twenty-third street and Eighth avenue. Evenings at 8 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"BLUE JEANS."

MADISON SQUARE GARDEN.

Twenty-seventh street and Madison avenue. From 10 A.M. to 11 P.M.

THE DOG SHOW.

The annual Dog Show will be held in the Garden from February 20th to 23d, both inclusive, and will be the grandest exhibition of its kind ever held in this city. Every lover of canine pets should visit the Garden during these four days of exhibition.

If there is any virtue in advertising, if the money expended in advertising is to do the advertiser any good whatever, then it naturally follows in both cases that the medium which brings the advertiser directly into contact with the consumer is the only one which it will pay him to spend his money in.

Every hotel proprietor on the list published in THE TRAVELLER is interested in seeing that his guests receive a copy of this paper every morning, and it is naturally very easy for advertisers to understand that their advertisement will be seen every day by all the guests who register at any or all of the hotels to which THE TRAVELLER goes.

That means twenty-seven thousand guests who will this week receive THE TRAVELLER and take it with them to all parts of the United States. As THE TRAVELLER is not an ordinary paper, it will be preserved on account of its music and other interesting features, and will not be thrown away, but will find its place on twenty-seven thousand pianos and in twenty-seven thousand homes this week. *The circulation will grow wonderfully*, as every one will be able to see by closely following the published list of hotels which receive THE TRAVELLER every week.

The best criterion as to the value which an advertising medium possesses in the eyes of the advertising public is the class of advertising which that medium publishes. Watch the columns of THE TRAVELLER every week for a few months for some interesting developments.

Apropos of the World's Fair medal by St. Gaudens and rejected by the Puritanical committee of hayseeds, who sat in judgment over its "naked" man, THE TRAVELLER dedicates this little Sabbath school psalm:

Spirit of Rembrandt and of Rubens,
Brush of Titian and Corot;
Master minds of all known artists,
Spirit of talented Bougereau;
Cherubic genius of a Powers,
Of Toulemouche and Laclede;
Kill the fools who'd dress art in
Coats and pants, tailor made.

THE TRAVELLER

Vol. I. No. 2. New York, Week Ending March 3, 1894. PRICE FIVE CENTS. 75 Cents Per Year.

DUST—TRUST—BUST.

Man is made of dust, as you're aware!
That's not always true I declare.
To claim it is, I vow I wont:
Dust always settles—some men wont.

Man may be made of dust, and still
Not settle every little bill;
But I know men composed of gall
Who never pay a bill at all.

Men should be made of dust, but then
They are a sort of dustless men.
You need but take them both on trust
To find out soon which has the dust.

The saddest words of tongue or pen,
Are these: "We Never Trust,
Because We Are Afraid That You
With Our Dust, Will Dust
AND
BUST!

—E. S. Morgan.

A MOST UNCOMFORTABLE POSITION.

If ever I go into a new location again, I will study my geography better than I did this time; for my ignorance got me into a most uncomfortable position.

As the boat neared Standford, I was standing with others on the deck, when a very pretty young lady came up to me, and with a sweet smile on her face, looked into mine with a pair of lovely eyes, and asked: "Are you going to kiss me, sir?"

If somebody had offered to lend me ten dollars I could not have been more surprised, and hardly knew what to say, and in order to gain a little time, I gasped out: "Pardon, miss, what did you ask?"

I felt that she knew I heard her, but she said sweetly: "Are you going to kiss me to-night?"

There was no misunderstanding her this time. I heard her and so did others, and I felt the blood rushing into my face, and I stammered out:

"I would like to accommodate you, miss; I would truly; but I have a wife and thirteen small children on board with me, and if my wife should see me kissing you—"

"Kissing me, you hateful old thing! who asked you to kiss me?"

"You did," I yelled; 'you asked me twice!"

"You old fool, I asked you if you were going to Kissime—Kissime City to-night; don't you know anything?" and off she went, and if ever anybody felt meaner than I did I would like to exchange photographs with him.—*The Traveller.*

Watch the columns of The Traveller every week for a few months for some interesting developments.

On the European Plan. Rates, $2.00 Daily and Upwards.

The Best Location in New York.

The Broadway Cable Line passes the door, making connection with the surface cars to all parts of the city. . . . . .

Finest Restaurant. :: :: :: Elegant Cafe.

In the Heart of the Amusement District.

All Modern Conveniences.

Beecham's pills are for biliousness, bilious headache, dyspepsia, heartburn, torpid liver, dizziness, sick headache, bad taste in the mouth, coated tongue, loss of appetite, sallow skin, when caused by constipation; and constipation is the most frequent cause of all of them.

Book free; pills 25c. At drugstores, or write B. F. Allen Co., 365 Canal St., New York.

Extra Quality. Dunlap & Co. Unsurpassed.

CELEBRATED HATS
—AND—
LADIES' ROUND HATS AND BONNETS
—AND—
THE DUNLAP SILK UMBRELLA.

171 and 180 Fifth Avenue, between 23d and 24th Streets, and 191 Broadway, near Cortlandt Street; Palmer House, Chicago; 314 Chestnut Street, Philadelphia. 138 Accredited Agencies in all Principal Cities.

THE SEAWRIGHT
MAGNESIAN LITHIA WATER
IS, WITHOUT A DOUBT,
The King of Lithia Waters.

Its efficacy has been demonstrated in a greater variety of diseases than any water known to the American people.

A positive cure for Stone in the Bladder.
A specific in Eruptive Diseases, Eczema, etc.
A permanent cure for Dyspepsia, Insomnia, Torpid Liver, Constipation, etc.
A certain relief for Rheumatism, Gout, and all conditions resulting from uric acid.
Copy of testimonials sent free on application.

ROBERTSHAW & EDMONDSON,
Sole Agents for New York,
20 West 14th Street.
FOR SALE BY DRUGGISTS.

Extract from the Penal Code.

Chap. 650, Laws 1893. Approved May 8th, 1893.

The Penal Code is hereby amended by inserting immediately following Section 717, a new Section to be known as Section 717a, to read as follows:

717a.—EVERY PROPRIETOR OR PUBLISHER OF ANY NEWSPAPER OR PERIODICAL WHO SHALL WILLFULLY OR KNOWINGLY MISREPRESENT THE CIRCULATION OF SUCH NEWSPAPER OR PERIODICAL FOR THE PURPOSE OF SECURING ADVERTISING OR OTHER PATRONAGE SHALL BE DEEMED GUILTY OF A MISDEMEANOR.

THIS ACT SHALL TAKE EFFECT IMMEDIATELY.

— The —
FASSO · CORSET.

THIS CORSET, after many years' trial in Europe and this country, has been acknowledged to be superior in every particular to all others.

As each corset is cut, basted and finished with the same care that is given to the making of a dress-waist, it has that accuracy and symmetry which it is impossible to obtain in machine-made goods.

Its points of excellence are: a long tapering waist, gracefully curved back, perfectly shaped and easily fitting hips, with the lines of the bust and shoulders so proportioned in each model as to insure the greatest advantage in appearance, while affording perfect ease to the wearer.

B. Altman & Co.,
18th St., 19th St., and Sixth Ave.,
NEW YORK.

— GIBB'S —
TRAVELLERS' ROUTE
AND REFERENCE BOOK
— OF THE —
United States and Canada.
(WITH 60 MAPS)
FOR THE USE OF
COMMERCIAL TRAVELLERS, —— MERCHANTS AND OTHERS.
CONTAINING THE
Names and Populations of the Principal Towns, with the most Direct Routes for reaching same, where Connections can be made, Distances between Town and Town, Railroad Fares, Hotels, Etc.
— ALSO, —
Alphabetical Tables giving the Number of Firms engaged in Leading Trades in each Town,
Sent free, on receipt of price, $2. Address
"THE TRAVELLER,"
203 West 23d Street, New York City.

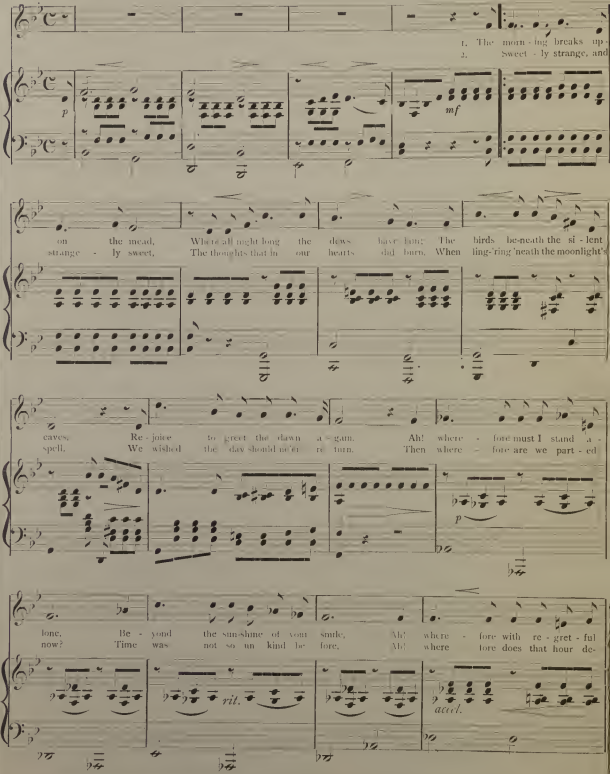
HOW AN INDIGNANT BRIDEGROOM WAS PACIFIED.

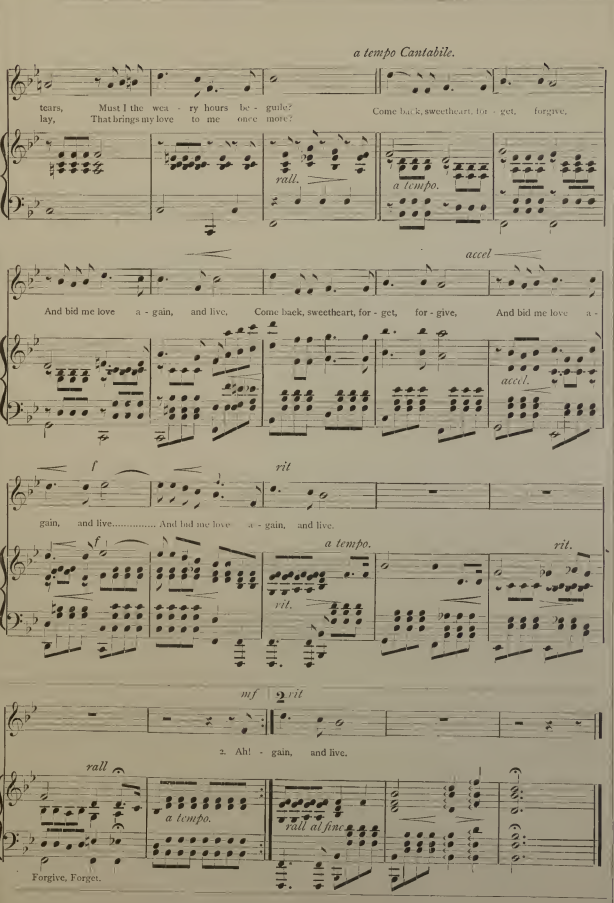
In one of our local hotels there appeared last week a granger couple who were on their wedding tour. They had supper and went to the parlor. It grew late, and the bride retired, agreeing to ring to the office when the groom might come. The groom sat on the lounge in the office and waited patiently. Finally he walked to the desk and wanted to know if that bell had not rung. A negative answer sent him back to the lounge. About twelve o'clock he inquired again, and learning that the bell had not rung, went back to the lounge and fell asleep. In the morning the porter awoke him and he used unparliamentary language, swearing that he would see whether his wife would make him sleep on a lounge all night. A divorce seemed to be imminent, and the hotel clerk was surprised to see the twain together in a few hours as happy as turtle doves. Her excuse was satisfactory. While lowering the gas in her room she had turned it clear out and could not find the bell.—*The Traveller.*

FORGET, FORGIVE.

Words by COTSFORD DICK. Music by MILTON WELLINGS.

Moderato.


1. The morn - ing breaks up - on the mead, 2. sweet - ly strange, and strange - ly sweet,
p
mf
Where all night long the dews have lain; The thoughts that in our hearts did burn,
The birds be-neath the si - lent When ling-ring 'neath the moonlight's
caves; Re - joice to greet the dawn a - gain. Ah! where - fore must I stand a -
spell, We wished the day should nev - er re - turn. Then where - fore are we part - ed
p
bone, Be - yond the sunshine of your smile, Ah! where - fore with re - gret - ful
now? Time was not so un kind be - fore, Ah! where fore does that hour de -
rit.
p
accel.


a tempo Cantabile.
tears, Must I the wea - ry hours be - guile?
lay, That brings my love to me once more?
Come back, sweetheart, for - get, for - give,
rall.
a tempo.
accel
And bid me love a - gain, and live. Come back, sweetheart, for - get, for - give, And bid me love a -
accel.
f
rit
gain, and live..... And bid me love a - gain, and live.
a tempo.
rit.
mf
2 rit
2. Ah! - gain, and live.
rall
a tempo.
rall al fine
Forgive, Forget.

DO YOU KNOW

That Private Treatment can be obtained for Alcoholism, Morphine, Cocaine and Nerve Exhaustion by the Celebrated Keeley Remedies?

The Only Cure.

For particulars address:

C. E. PARSONS, 26 West 24th St., New York,

or the Keeley Institutes at White Plains, N. Y., or Saratoga Springs, N. Y.

HIS NECESSITIES COMPELLED HIM TO BE A LITTLE RECKLESS AS TO THE USE OF WORDS.

It was on the fourth floor of the Moffat block. The occupant of an office sat reading his paper, when the door opened and a queer looking old chap, having a very old hat and a very bad pair of boots, and making a very thin coat do a great deal of duty, entered and bowed and said:

"They wouldn't let me come up in the elevator, and so I elumb the stairs. Is it proper to say elumb?"

The occupant looked up, and then returned to his article on "The Salt Industry of Michigan."

"Well, never mind whether it is or not," continued the man, as he shut the door and leaned against it. "I clumbed, and here I am. I struck the town last week. I am not certain as to the properness of the word struck, but I arroved here and have had an infernal hard time of it. My friend, I am nigh onto sixty years old."

The occupant looked up, folded his paper, and went on with his article.

"Nigh on to sixty and clean discouraged," said the old man. "Fact is, I kinder think if somebody don't gim me a quarter or sunthin' as a present I'll precipitate myself into the river. I believe pecipitate is the word, though I wouldn't swear to it. Would you like to warm an old man's heart with a gift?"

The occupant turned around and punched the fire, and then his eyes sought the paper again.

"Twenty-five cents would buy me a handsome present and save my life, but if you haven't got but fiftcen I'll let you off. Avarice is not the predominating trait in my character. I believe predominate was properly used there, though I'll leave it to you."

There was deep silence in the room for sixty seconds.

"Well, we might say ten. That would buy a plug of tobacco, and as long as I had anything to chew on I shouldn't think of drowning myself. Yes, ten cents would kinder entitle me to mingle in with the joyous festivities of the occasion. You needn't be in any hurry about handing it over; I've got all the time there is."

This time the silence continued for one hundred and twenty seconds, and was thick enough to knock down oyster soup.

"I presume you have a nickel about your person," whispered the old man after a while. "I won't agree to cut much of a figure in the festivities for that sum, but I'll make it go as far as possible."

There was more silence. Not a leaf stirred nor a bird chirped.

"Good-bye!" said the stranger, as he opened the door and backed out. "When I am fished out of the river next Spring please attend the inquest and identify me as the man whose life wasn't worth five cents. I go to precipitate! Precipitate may not be the word, but I go—I'm gone!"

—*The Traveller.*

"THE TRAVELLER."

EDMUND S. MORGAN, Editor & Proprietor.

PUBLISHED WEEKLY AT

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The Leading Hotels in New York city are falling into line and arranging for THE TRAVELLER in like amounts. The exact number of copies printed and delivered every week will be published in detail. The paper dealers and printers who supply the material are instructed to give advertisers who desire using THE TRAVELLER every chance to verify the published circulation of this paper.

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Messrs. Bates & Morse; J. Walter Thompson, Esq.; Lord & Thomas; George P. Rowell & Co., and every FIRST CLASS advertising agency in the world.

GOTHAM'S SIGHTS AND DELIGHTS.

GARDEN THEATRE.

Madison avenue and Twenty-seventh street. Evenings at 8 P.M. Matinees, Saturday at 2 P.M.

"1492."

Theatrical theories have been quite upset by the extraordinary success of Rice's new "1492," at the Garden Theatre. It has always been considered hazardous to break a run, or move an attraction. But "1492" has taken firm root in new soil and flourishes as vigorously as it did so many months at Palmer's. This emphasizes the wonderful vitality of the most unique and enjoyable performance that New York has seen for years. And incidentally shows that one theatre is about as good as another if you have the attraction. In Boston "1492" was moved about with equal success to two different theatres within a year. There is a wealth of novelty and timely diversion in the new "1492". To fresh splendors of scenery and costume have been added a great number of new and diverting specialties. Of the former features only those have been retained which the patrons of the burlesque demanded. The burlesque is playing to the nightly capacity of the house, but many new things are being devised to arouse interest. Next month will be added a European novelty that is just now creating a sensation in London. The 250th performance in New York will be celebrated with handsome souvenirs on Monday March 5th.

(From a photograph by Falk.)

Miss Eleanore Mayo, the charming daughter of Frank Mayo, is herewith presented to the readers of THE TRAVELLER. Her recent flattering success is so well known, that it is only necessary to say that her debut was her triumph, and her maiden effort such a crowning success as comes spontaneously from a critical public only when presented by a real artist.

CASINO.

Broadway and 39th street. Evenings at 8.15 P.M. Matinees, Saturday at 2 P.M.

"ABOUT TOWN."

Russell's Comedians make their first bow to a metropolitan audience at this beautiful theatre this week in "About Town," an adaptation of "The Corner Grocery of Avenue A." In the cast are Jacques Kruger, Dan Daly, Charles W. Seaman, William Cameron, William F. Mack, David Warfield, Willis P. Sweatnam, Henri Laurent, Mathilde Cottrelly, Ada Dare, Jennie Reiffarth, Kate Uart, Mamie Kelso and Amelia Glover. With such a cast of star fun makers a long run is predicted for this very funny success.

Good morning
Have you used
PEARS' SOAP?

BROADWAY THEATRE.

Broadway, 41st street and Seventh avenue. Evenings at 8 P.M. Matinees, Saturday at 2 P.M.

"ROBIN HOOD"

with all its favorites is sailing along under a full head of success as of yore. Miss Waltzinger is heard at her best in this most tuneful of all the operas which the Bostonians have so far produced, but I would like to hear her in "Fatinitza," in which pretty operetta she would be sure to make a big hit. So charming an actress with so magnificent a voice would make a big hit in Offenbach's sparkling operettas. In the meantime, "Robin Hood" with its beautiful staging deserves its renewed success.

PROCTOR'S THEATRE.

Twenty-third street near Sixth avenue. Continuous performance from 10 A.M. until 10.30 P.M.

"The Ladies' Club," as Proctor's has come to be known, is one of the very best vaudeville theatres in the United States. Always up to date in its performers, with a clean bill and the best talent, the house does a rushing business every day, as the location is an extremely favorable one for the shopping public.

Situated in the heart of the busiest shopping district, "The Ladies Club" with its low rates of admission has proven a wonderfully attractive lounging place for tired shoppers as well as for promenaders who for a small price may rest themselves and at the same time witness one of the best performances in this city. The idea is another evidence of what the fin de siecle manager must be equal to in providing with new ideas this continually growing little town of "York."

CONRAD!

CONRAD!

CONRAD!

CHANGE OF ADDRESS.

In accepting the Presidency of the Honduras National Lottery Company (Louisiana State Lottery Company), I shall not surrender the Presidency of the Gulf Coast Ice and Manufacturing Company, of Bay St. Louis, Miss.

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ABBEY'S THEATRE.

Broadway and Thirty-eighth street. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2 P.M.

Mr. Henry Irving and Miss Ellen Terry return to this beautiful theatre on Monday evening for a final engagement of two seasons in the following repertoire:

Monday, Feb. 26th, "Becket."
Tuesday, Feb. 27th, "Becket."
Wednesday, Feb. 28th, "Olivia."
Thursday, March 1st, "Charles I." (only time).
Friday, March 2d, "Much Ado About Nothing."
Matinee, March 3d, "Much Ado About Nothing."
Saturday Evening, March 3d, "The Lyons Mail."
Monday, March 5th, "The Merchant of Venice."

H. Crane and his very excellent company are sure to score another long run in this second revival of one of Crane's masterpieces. "Brother John" has been seen here before, but has lost nothing in its attractiveness on that account. It is a strong play well played, in which the star and his company acquit themselves with their accustomed finish.

LYCEUM THEATRE.

Fourth avenue, between Twenty-third and Twenty-fourth streets. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"THE AMAZONS."

Like every play which goes on at the Lyceum "The Amazons" is a big success and well worth seeing. Mr. Frohman has the earned reputation of never putting on a play in his house which has the slightest

MRS. JESSIE BARTLETT-DAVIS.

The many marked successes of Jessie Bartlett-Davis clearly evince what may be achieved by pluck, faith and energy. At fifteen years of age she became a member of Caroline Riching's Old Folks Company, and even then, in its crude condition, her voice attracted wide attention and favorable comment. After the disruption of the Riching's troop in 1876, Jessie Bartlett returned to her home in Morris, Ill., and applied herself to serious study. Within a year from her return home she was engaged in the choir of the Church of the Messiah in Chicago. Upon the organization of the Chicago Church Choir Pinafore Company she accepted the part of Little Buttercup, and the critics throughout the country agreed that she was the best of the many who essayed that part. It was while studying in New York that Colonel Mapleson sought her, after hearing her sing Siebel to Patti's Margnerite, Lakme, Faust, The Merry Wives, etc. She then went to Paris for a year, devoted herself to study and returned to accept a fine engagement with the Bostonians under the management of Barnabee, Karl & McDonald.

UNION SQUARE THEATRE.

Union Square between Fourth avenue and Broadway. Continuous performance from noon until 10.45 P.M.

The revival of "The Tar and Tartar" operetta, as well as the immense bill of variety performers presented at this house every week, makes it one of the favorite places of amusement in this city. The latest and best talent of all kinds procurable for the vaudeville stage is always to be seen at "Keith's".

STAR THEATRE.

Broadway, corner 13th street. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"BROTHER JOHN."

After a successful revival of "The Senator", which has just been withdrawn to make room for "Brother John", William chance of being a failure and as is one of the best judges of what the fickle public wants, it is very safe to say that "The Amazons" stands a good show of a long run. It is mounted in a manner thoroughly in keeping with the plays which have made this house famous in the past. Other than this criticism would be simply a repetition of praise.

TONY PASTOR'S.

Fourteenth street, near Third avenue. Evening at 8 P.M. Matinees, Tuesday and Friday at 2 P.M.

High-class Vaudeville.

KOSTER & BIAL'S.

Thirty-fourth street, West of Broadway. High-class Vaudeville.

The Traveller

is the only paper which is delivered to all the guest rooms of the leading hotels in this city every morning regularly.

Your advertisement in THE TRAVELLER will reach daily every Stranger who comes to New York, as it goes to his bed room before he sees the morning papers.

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FIFTH AVENUE THEATRE.

Broadway corner Twenty-eighth street. Evenings at 8.15 P.M. Matinees, Saturday at 2 P.M.

"THE LADY OF VENICE."

Katherine Clemmons supported by Maurice Barrymore and a complete cast of stars of the first water are in their third week at the Fifth Avenue in the finest spectacular play which has ever been produced at this house. Miss Clemmons, by her pleasing manner and careful acting, has made a favorable impression, while as for the staging of the play that is beyond criticism and well worth seeing.

FOURTEENTH STREET THEATRE.

Fourteenth street and Sixth avenue. Evenings at 8 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"THE LAND OF THE MIDNIGHT SUN."

With the success of "Darkest Russia" behind him, J. Wesley Rosenquest has laid himself out in the production of "The Land of the Midnight Sun," and the likelihood stares him in the face again of having produced a "stayer" for his pretty theatre. From a scenic as well as a dramatic standpoint, it is well worth seeing.

NEW PARK THEATRE.

Broadway and Thirty-fifth street. Evenings at 8.15 P.M. Matinees, Tuesday and Friday at 2 P.M.

"WALKER, LONDON."

"Jimmy" Powers and a good play, a pleasant house conveniently located, and there you have the toute ensemble for a most enjoyable evening. "Walker, London" is a first-class sprinter and in company with such an actor as Powers, is sure to "go" well. By the way, the late successes at the New Park Theatre are proving "Archie" Ellis, the manager of this pretty house, a first-class theatric chef, who knows just how to tempt the palates of theatre goers.

PALMER'S THEATRE.

Broadway and Thirtieth street. Evenings at 8.15 P.M. Matinees, Saturday at 2 P.M.

"THE BUTTERFLIES."

Henry Guy Carleton's latest success as interpreted by Mr. John Drew and his clever company at the above theatre is proving a drawing card for mid Lenten dissipation as is evineed nightly by the large and fashionable theatre parties. It is a very clever comedy, decidedly "legitimate" and free from the fareial to a "degree." Palmer's scores another big success and a happy author reaps his reward. The management makes money and the public makes the play go. If you doubt it, go and convince yourself that this is so.

HARRIGAN'S THEATRE.

Thirty-fifth street, near Sixth avenue Evenings at 8 P.M. Matinees, Wednesday and Saturday at 2 P.M.

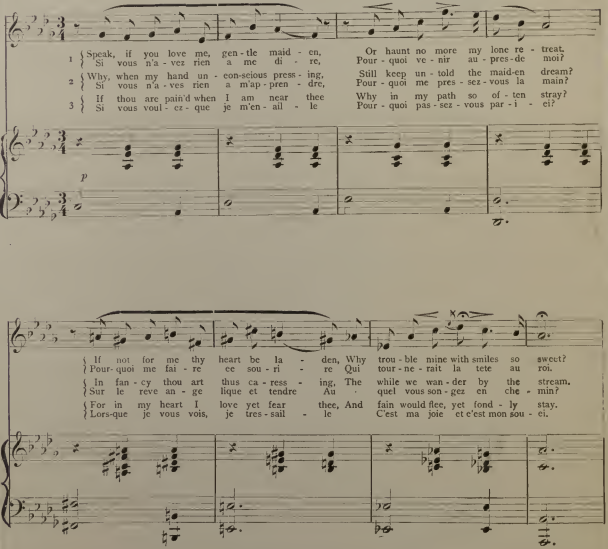
"Harrigan's Theatre" will be closed during the coming week in order to prepare for the very elaborate production of "THE PRINCESS OF TREBIZONDE," by the Lillian Hall Opera Company, on next Monday, March 5th.

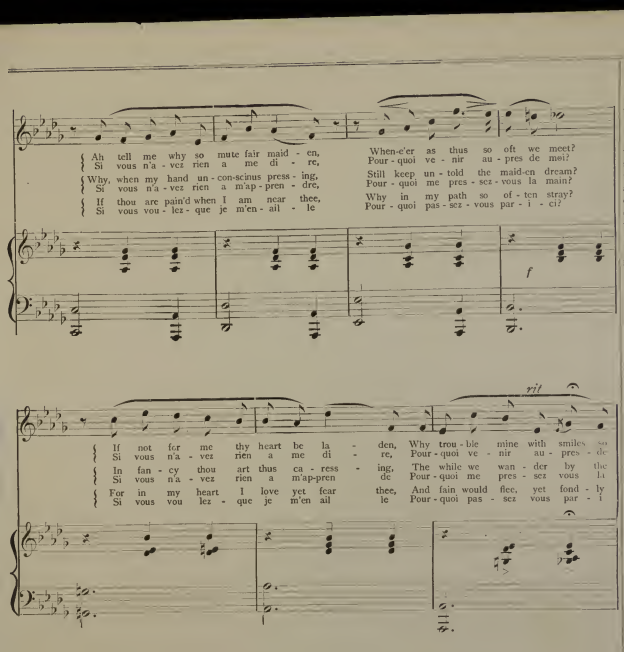
Ah! Tell Me Why.

SI VOUS N'AVEZ RIEN A ME DIRE.

English Words by C. KENNEY. Music by Mme. ROTHSCHILD.

Moderato.


1 Speak, if you love me, gen-tle maid-en, Or haunt no more my lone re-treat,
Si vous n'a-vez rien a me di-re, Pour-quoi ve-nir au-pres-de moi?
2 Why, when my hand un-con-scious press-ing, Still keep un-told the maid-en dream?
Si vous n'a-ves rien a m'ap-pren-dre, Pour-quoi me pres-sez-vous la main?
3 If thou are pain'd when I am near thee Why in my path so of-ten stray?
Si vous voul-ez-que je m'en-all-le Pour-quoi pas-sez-vous par-i-ci?
p
If not for me thy heart be la-den, Why trou-ble mine with smiles so sweet?
Pour-quoi me fai-re ce sou-ri-re Qui tour-ne-rait la tete au roi.
In fan-cy thou art thus ca-ress-ing, The while we wan-der by the stream,
Sur le reve an-ge lique et tendre Au quel vous son-gez en che-min?
For in my heart I love yet fear thee, And fain would flee, yet fond-ly stay.
Lors-que je vous vois, je tres-sail-le C'est ma joie et c'est mon sou-ci.


Ah tell me why so mute fair maid - en,
Si vous n'a - vez rien a me di - re,
When-e'er as thus so oft we meet?
Pour - quoi ve - nir au - pres de moi?
Why, when my hand un - con-scious press - ing,
Si vous n'a - vez rien a m'ap - pren - dre,
Still keep un - told the maid-en dream?
Pour - quoi me pres - sez - vous la main?
If thou are pain'd when I am near thee,
Si vous vou - lez - que je m'en - all - le
Why in my path so of - ten stray?
Pour - quoi pas - sez - vous par - i - ci?
f
rit
If not for me thy heart be la - den,
Si vous n'a - vez rien a me di - re,
Why trou - ble mine with smiles so
Pour - quoi ve - nir au - pres - de
In fan - cy thou art thus ca - ress - ing,
Si vous n'a - vez rien a m'ap-pren - dre
The while we wan - der by the
Pour - quoi me pres - sez vous la
For in my heart I love yet fear thee,
Si vous vou lez - que je m'en all - le
And fain would flee, yet fond - ly
Pour - quoi pas - sez vous par - i
sweet?
moi?
stream?
main?
stay.
ci?

Ah! Tell Me Why.

EMPIRE THEATRE.

Broadway and 40th street. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"SOWING THE WIND."

There seems to no let up on the delight with which thousands of play-goers have seen this play, and as a consequence every friend of these thousands wants to see it also. Consequently its withdrawal is one of those very remote possibilities which delights the heart of every manager. A well spent pleasurable evening, a well acted play, and a beautiful house, and there you have the tout ensemble of the theatre-goer's delight. Try it.

COLUMBUS THEATRE.

One Hundred and Twenty-fifth street, near Lexington avenue. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"A MAN AMONG MEN."

MADISON SQUARE GARDEN.

Twenty-seventh street and Madison avenue. From 10 A.M. to 11 P.M.

The International Wine, Spirit and Tobacco Exposition is one of the most interesting places in this city to pass an evening with. As varied in exhibits as it is unique in the exposition field, it will be sure to draw immense crowds to the Garden during the week of its stay there.

HERRMANN'S

Broadway, between Twenty-eighth and Twenty-ninth streets. Continuous performance.

Vaudeville.

IMPERIAL MUSIC HALL.

Twenty-ninth street, near Broadway. Matinees, Monday, Thursday and Saturday at 2 P.M.

Vaudeville.

BIJOU THEATRE.

Broadway, between 30th and 31st streets. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"A COUNTRY SPORT."

If you want to laugh "until your sides ache" try a session from quarter past eight until half past ten with Peter F. Dailey and his fun makers at the above house. Originally intended for a one week's run only, it has crowded the house to its full capacity every evening and matinee for eight weeks, and the chances are that it will remain indefinitely to delight theatre-goers in this city. "The Country Sport" is one of the very few successes this season. With its phenomenal run here, it should prove an immense money-maker for years to come, on the road.

H. R. JACOB'S THEATRE.

Third avenue and Thirty-first street. Evenings at 8 P.M. Matinees, Monday, Thursday and Saturday at 2 P.M.

"THE HUSTLER."

INSTRUMENTS OF TORTURE.

Twenty-third street, West of Sixth ave. Open from 10 A.M. to 11 P.M.

DALY'S THEATRE.

Broadway and Thirtieth street. Evenings at 8.15 P.M. Matinees, Saturday at 2.30 P.M.

"SHORE ACRES."

There will be no change at this theatre for the balance of the season, as James A. Herne's play is drawing the best paying house which even Daly's has known in a very long time. The comedy is good and clean, while the pathetic is not so strongly drawn as to leave a bad after taste with the play goer. "Shore Acres" is a wonderfully truthful study of the homely New England life. It is never vulgar, never common-place and never farcial. In sentiment, as clean as in its performance, it is a play which delights those who see it.

HARLEM OPERA HOUSE.

West One Hundred and Twenty-fifth street, near Eighth avenue. Evenings at 8 P.M. Matinees, Saturday at 2 P.M.

"MIZZAURA."

Mr. "Nat" Goodwin will delight the Harlemites with his clever play. It is as well-known as is the actor and yet it is always fresh—which Goodwin is not. He may be new and yet old, but "fresh" —never.

NIBLO'S THEATRE.

Broadway, near Prince street. Evening at 8 P.M. Matinees, Wednesday and Saturday at 2 P.M.

Manager Walter Sanford has certainly rejuvenated Niblo's, for the old house is doing a land-office business. The successful experiment of opening Niblo's as a popular priced combination theatre proves beyond a doubt that there is no such thing as a "Jonah," for certainly that name clung to the house for the last few years, but Mr. Sanford has effectually rid the "Old Drury of America" of such an epithet, and it is now ranked high up on the list of money-making theatres. The prices have been placed at such a low figure (from 15 to 50 cents), that no cry of hard times can scare off Mr. Sanford's patrons.

GRAND OPERA HOUSE.

Twenty-third street and Eighth avenue. Evenings at 8 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"BLUE JEANS."

Crowded houses are the rule to see Joseph Arthur's beautiful play, which is billed for this week also. Any consideration of the play is woefully incomplete that omits mention of the queer combination of melody and grotesquery found in the country band of "Rising Sun Roarers," the bull and barbecue, the village dance, the Kazoo chorus, mill songsters or the saw-mill whose realism has won mention for the play in every current record of the country's fresh and notable dramatic achievements.

ACADEMY OF MUSIC.

Irving Place and Fourteenth street. Evenings at 8 P.M. Matinees, Saturday at 2 P.M.

"IN OLD KENTUCKY."

Any play which can run seventeen weeks uninterruptedly at one house in this city and make money must be good. That is just the verdict which every production of this clever play carries with it. There is no diminution in the interest in the plot from the rise of the curtain to the final scene. The characters are wonderfully true to life while the very large stage of the Academy permits of scenic effects, which would be impossible in a smaller house. "In Old Kentucky" is well worth seeing, the more so as it will be withdrawn in a short time to make room for a very elaborate staging of "The Girl I Left Behind Me."

IRVING PLACE THEATRE.

Irving Place and Fifteenth street. Evenings at 8.15 P.M. Matinees, Saturday at 2 P.M.

PEOPLE'S THEATRE.

201 Bowery. Evenings at 8 P.M. Matinees, Saturday at 2 P.M.

Change of programme weekly.

MISS LUCILLE SAUNDERS

Was born in Hartford, Conn., and studied singing in Paris under the celebrated Madame de la Grange for three years. Afterwards she went to London, where she made her first appearance at the Covent Garden Promenade Concerts, and was received with great enthusiasm. For some time Miss Saunders devoted herself to concert and drawing-room singing, and became famous for her rendition of French and English ballads. Miss Saunders was engaged as principal contralto by the Royal Carl Rosco Opera Co., appearing with very great success. Sir Agustus Harris then secured her for his Italian and English opera seasons at both Covent Garden and Drury Lane Theatres, where she again distinguished herself. She is now with the famous "Bostonians," and her success with them is a matter of history.

STANDARD THEATRE.

Broadway, Sixth avenue and Thirty-third street. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2.15 P.M.

"CHARLEY'S AUNT."

The new "business" in "Charley's Aunt" has freshened up this delightful comedy, and it is hard to tell just how long this very funny play will hold the boards at The Standard. Already the two hundredth night is close at hand and still the supply of "nuts" from Brazil is not exhausted.

DORIS' EIGHTH AVENUE MUSEUM.

Between Twenty-seventh and Twenty-eighth streets. Open all day and evening.

PALACE MUSEUM.

Fourteenth street, near Fourth avenue. Open day and evening.

HOYT'S MADISON SQUARE.

Twenty-fourth street, between Broadway and Sixth avenue. Evenings at 8:30 P.M. Matinees, Saturday at 2.15 P.M.

"A TRIP TO CHINATOWN."

The revival of this old-time favorite, which ran over two years in this city, has not disappointed the owners of the Madison Square Theatre, for the cosy little house is filled nightly with crowds of fun-loving theatre-goers. The original caste makes the old-time play go with its accustomed vim to which play-goers are accustomed, and this is especially so of Anna Boyd, the charming and fascinating Widow. It is doubtful whether another revival anywhere would have met with such flattering success as Hoyt's very funny farce has just met with. The beautiful and new "Myriad Dance," is given at 10.50 P.M., towards the close of the performance, and has proven an attractive feature to this most charming play.

TATTERSALLS.

Fifty-fifth street and Seventh avenue. Evenings at 8.30 P.M. Matinees every afternoon at 2 P.M.

HAGENBECK'S TRAINED ANIMALS.

THE TOURISTS PLAINT.

I'm with ye once again, ye crags and hills!
Again I've joined the traveling lord
Of poor papas who pay big boarding bills
To the landlord; Oh Lord!

Yes hills! I'm with ye once again with fears!
With check book ready and with a wallet fat,
Then when the season's o'er, just like in other years,
I'll be dead broke—FLAT. Oh Lord!

Then comes another year of pinching and of saving,
And then another round among those costly hills!
And so we weary papas yearly go on slaving,
To pay big Summer boarding bills. On Lord,

—E. S. MORGAN.

SOME "DO'S."

In Answer to Some "Dont's"

Always do leave the car door open on a cold day.

Always do open the window on the windy side of the car.

Always do take up half the aisle with your feet or grip.

Always do ask the conductor nonsensical questions.

Always do compare your watch with his.

Always do light your cigarette before the train stops.

Always do talk so that the whole car can hear your twaddle.

Always do whistle in the car. Passengers like that.

Always do frown at every child in the car. Mothers like it.

Always do open the transom ventilators the wrong way.

Always do use the drinking glass for vile whiskey.

Always blow and bluster about your friends and acquaintances.

Always do eat foul-smelling peanuts in a hot car.

Always do curse and be profane while traveling.

Always do ask for the best room in the house.

Always do address the hotel clerk by his Christian name.

Always do talk to a porter or a waiter as you would to a dog.

Always do try your charms on the chambermaid. It's gentlemanly.

Always do grumble at table and growl about the food.

Always do ask for things not on the bill of fare.

Always do curse at the hotel at which you are stopping.

Always do these things wherever you go and some day there will be one loafer and one hog less very suddenly.

The Traveller.

ON THE WRONG ROAD AGAIN.

A young gentleman of this city, while on a visit recently in Indianapolis, imbibed quite freely to the health of several of his friends on the eve of his departure for home.

After boarding a number of out-going trains and getting "fired" from each for being on the wrong road, he finally seated himself in a coach on the Vandalia line, which by the way was the right train to convey him home.

He had not been in his seat long ere an Evansville clergyman saw the youth, and approaching him, said in a kind tone:

"Young man, do you know where you are going?"

"Yezzer. Ish goin' (hic) home," said the dizzy youth.

"Very true, no doubt," replied the clerical gentleman, "but do you know what road you are on?"

"Yezzer (hic), h'lieve Ish on the Vandalia."

"On the wrong road again," howled the young man, as he sobered up somewhat at the startling information, "damfino which ish right road."

And before the minister could speak again the young man had grabbed his valise and sprung from the train.—*The Traveller.*

WATCH the columns of THE TRAVELLER every week for a few months for some interesting developments,

THE TRAVELLER

Vol. I. No. 3. New York, Week Ending March 10, 1894. PRICE FIVE CENTS. 75 Cents Per Year.

A TRIBUTE FROM CITIZEN GEORGE FRANCIS TRAIN.

Citizen Editor, THE TRAVELLER,
369 West Twenty-third street

Surprised to find here in my room,
(The Continental, clock long side
Where I for Century reside)
"THE TRAVELLER," (Hotel Ad Boom.)
Why is it no one over "caught
On" placing news in room of guest,
Theatres, hotels, (and music best)
Three things Traveller always sought?
"Once or Twice"—"There's Nothing
In It."
Will make Traveller take it home,
And "ads" and sich from Zone to Zone
Is Thirty Thousand Hotel Hit.
Success (Dear Citizen Morgan)
In Harvest crop office yield.
Now your Palace Hotel "Organ"
Is Guaranteed by Merrifield,
For "Continental" overflows
Where the Traveller always goes.
"Gup-trunk-steamship-rail-title-head"
Is sui generis and unique,
Covering Cosmos (so to speak),
In painting World Travellers red.
From week to week TRAVELLER'S
"space"
Will advertise the human Race.

GEO. FRANCIS TRAIN.

ADAM AND EVE AND THAT APPLE

How many apples did Adam and Eve eat? Some say Eve 8 and Adam 2—a total of 10 only. Now we figure the thing out far differently. Eve 8 and Adam 8 also—total 16.

And yet the above figures are entirely wrong. If Eve 8 and Adam 82, certainly the total will be 90. Scientific men, however, on the strength of the theory that the antediluvians were a race of giants, reason something like this: Eve 81 and Adam 82—total 163.

Wrong again; what could be clearer than, if Eve 81 and Adam 812, the total was 893?

If Eve 811st and Adam 812, would not the total be 1623?

I believe the following to be a fair solution: Eve 814 Adam, Adam 8124 Eve—total 8,938.

Still another calculation is as follows If Eve 814 Adam, Adam 81242 oblige Eve—total 82,056. We think this, however, not a sufficient quantity. For though we admit that Eve 814 Adam, Adam if he 8081242 keep Eve company—total 8,082,056.

All wrong. Eve, when she 81812 many and probably she felt sorry for it, but her companion, in order to relieve her grief 812. Therefore, when Adam 818142969 Eve's depressed spirits. Hence both ate 81,896,864 apples.—*The Traveller.*

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Book free; pills 25c. At drugstores, or write B.F. Allen Co., 365 Canal St., New York.

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LADIES' ROUND HATS AND BONNETS
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MAGNESIAN LITHIA WATER
IS, WITHOUT A DOUBT,
The King of Lithia Waters.

Its efficacy has been demonstrated in a greater variety of diseases than any water known to the American people.
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A specific in Eruptive Diseases, Eczema, etc.
A permanent cure for Dyspepsia, Insomnia, Torpid Liver, Constipation, etc.
A certain relief for Rheumatism, Gout, and all conditions resulting from uric acid.
Copy of testimonials sent free on application.

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20 West 14th Street.
FOR SALE BY DRUGGISTS.

Extract from the Penal Code.

Chap. 650, Laws 1893. Approved May 8th, 1893.

The Penal Code is hereby amended by inserting immediately following Section 717, a new Section to be known as Section 717a, to read as follows:

717a.—EVERY PROPRIETOR OR PUBLISHER OF ANY NEWSPAPER OR PERIODICAL WHO SHALL WILLFULLY OR KNOWINGLY MISREPRESENT THE CIRCULATION OF SUCH NEWSPAPER OR PERIODICAL FOR THE PURPOSE OF SECURING ADVERTISING OR OTHER PATRONAGE SHALL BE DEEMED GUILTY OF A MISDEMEANOR.

THIS ACT SHALL TAKE EFFECT IMMEDIATELY.

— The —
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As each corset is cut, basted and finished with the same care that is given to the making of a dress-waist, it has that accuracy and symmetry which it is impossible to obtain in machine-made goods.

Its points of excellence are: a long tapering waist, gracefully curved back, perfectly shaped and easily fitting hips, with the lines of the bust and shoulders so proportioned in each model as to insure the greatest advantage in appearance, while affording perfect ease to the wearer.

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Ladies and Gentlemen living in the inland who want to be kept posted on THE LATEST NEW YORK FASHIONS should not neglect to send their names and addresses to

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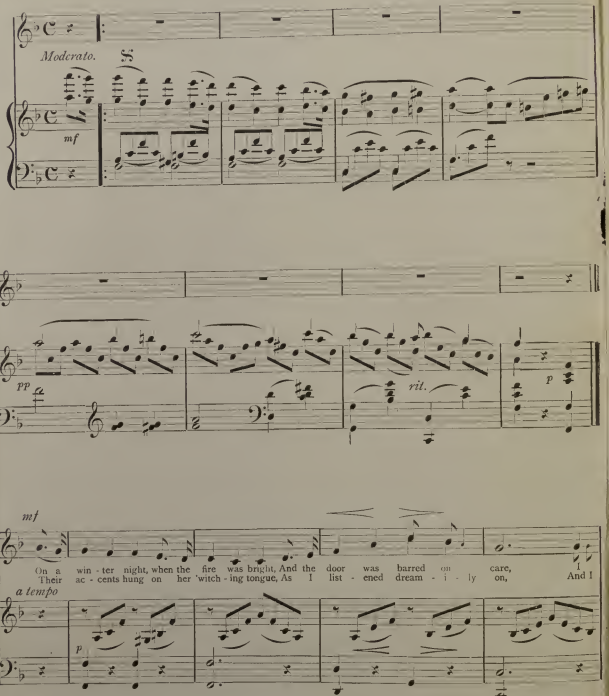
369 West 23d Street, New York.

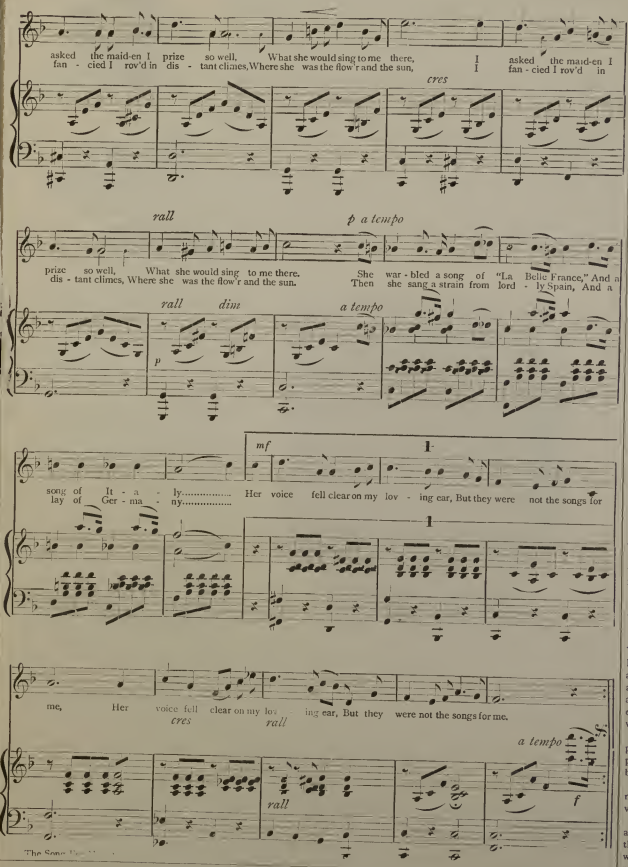
The Latest Fashion News will be sent free of charge to all out of town residents, as soon as names are received. Address, at any time, *without stamp*,

EDMUND S. MORGAN,
EDITOR AND PROPRIETOR,
"THE TRAVELLER,"
369 West 23d Street, New York.

THE SONG FOR ME.

Words by J. ENDERSSOHN. Music by MICHAEL WATSON.


Moderato.
mf
pp
rit.
p
mf
On a win - ter night, when the fire was bright, And the door was barred on care,
Their ac - cents hung on her 'witch - ing tongue, As I list - ened dream - i - ly on, And I
a tempo
p


asked the maid-en I prize so well, What she would sing to me there, I asked the maid-en I
fan - cied I rov'd in dis - tant climes, Where she was the flow'r and the sun, I fan - cied I rov'd in
cres
rall
p a tempo
prize so well, What she would sing to me there. She war - bled a song of "La Belle France," And a
dis - tant climes, Where she was the flow'r and the sun. Then she sang a strain from lord - ly Spain, And a
rall
dim
a tempo
p
mf
song of It - a - ly..... Her voice fell clear on my lov - ing ear, But they were not the songs for
lay of Ger - ma - ny.....
me, Her voice fell clear on my lov - ing ear, But they were not the songs for me.
cres
rall
a tempo
rall
f

DO YOU KNOW

That Private Treatment can be obtained for Alcoholism, Morphine, Cocaine and Nerve Exhaustion by the Celebrated Keeley Remedies?

The Only Cure.

For particulars address:

C. E. PARSONS, 26 West 24th St., New York,

or the Keeley Institutes at White Plains, N. Y., or Saratoga Springs, N. Y.

THE FAKIR'S FATE.

In the gloaming, oh! how lonely;
Waiting by the railroad track.
Far away from home and "stranded,"
Wondering how I will get back.
"Combination" gone to pieces—
Salary due three weeks or more.
Sheriff seized upon the wardrobe,
And the wig that once I wore.

In the gloaming still I'm waiting,
For the train has passed me by.
Tickets to New York are plenty,
But the price is most too high.
Ah! at last a thought has struck me,
Now I will no longer talk,
But put on my thick-soled "gaiters,"
Button up my coat and—walk.

—*The Traveller.*

ALL THE GLORY HE WANTED IN ONE DEAL.

It was during the late war. We were preparing for a charge on Mulligan's works at Lexington, when Vest, of Missouri, came up and asked permission to participate as a volunteer. His request was granted, and being furnished weapons and a horse, he dashed boldly into the fray.

The attacking party were driven back, and in a few minutes Vest rode up to where General Price and staff were standing, dismounted, turned over horse and weapons to an orderly, and with an impressiveness all his own declared that "The man who says George Vest has never been in a battle is a d—d liar, and the man who says that George Vest will ever be found in another, is a d—d fool."

A LEGISLATOR WHO IS GOING TO REFORM THINGS.

As a Central train approached New York just after the organization of the Legislature, the sleeping-car porter noticed a weak look old gentleman peering around as though in search for something, and expressing his disappointment in the exclamation: "Dern a monopoly, anyway!"

"Lost anything?" asked the kind porter, who hadn't up to that time been paid for the shine and slap with the whisk brush.

"Dern a monopoly! No!" replied the man, continuing his search with renewed vigor.

The passengers squinted around the car and tried to see something somewhere that didn't belong there, and then notwithstanding they had heard the question put by the kindhearted porter, they asked him if he had lost anything.

"Dern a monopoly, anyhow!" grunted the old man. "No, I ain't lost nothing. I'm looking for the tooth-brush, but this cussed road don't seem to furnish anything for the comfort of passengers! I'm a member of the Legislature, now, and you bet things are going different with the railroads of this State, or I'll resign and leave the business without a quorum!"—*The Traveller.*

"THE TRAVELLER."

EDMUND S. MORGAN, Editor & Proprietor.

PUBLISHED WEEKLY AT

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The Leading Hotels in New York city are falling into line and arranging for THE TRAVELLER in like amounts. The exact number of copies printed and delivered every week will be published in detail. The paper dealers and printers who supply the material are instructed to give advertisers who desire using THE TRAVELLER every chance to verify the published circulation of this paper.

The Latest London and Paris Music Hall successes will be published in THE TRAVELLER weekly. They will be arranged for the piano, full quarto or piano size.

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EMPIRE THEATRE.

Broadway and 40th street. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"SOWING THE WIND."

There seems to no let up on the delight with which thousands of play-goers have seen this play, and as a consequence every friend of these thousands wants to see it also. Consequently its withdrawal is one of those very remote possibilities which delights the heart of every manager. A well spent pleasurable evening, a well acted play, and a beautiful house, and there you have the tout ensemble of the theatre-goer's delight. Try it.

have been added a great number of new and diverting specialtics. Of the former features only those have been retained which the patrons of the burlesque demanded. The burlesque is playing to the nightly capacity of the house, but more new things are being devised to arouse interest. Next month will be added a European novelty that is just now creating a sensation in London. The 250th performance in New York will be celebrated with handsome souvenirs on Monday March 5th.

CASINO.

Broadway and 39th street. Evenings at 8.15 P.M. Matinees, Saturday at 2 P.M.

"ABOUT TOWN."

Russell's Comedians make their first bow to a metropolitan audience at this beautiful theatre this week in "About Town," an adaptation of "The Corner

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GARDEN THEATRE.

Madison avenue and Twenty-seventh street. Evenings at 8 P.M. Matinees, Saturday at 2 P.M.

"1492."

Theatrical theories have been quite upset by the extraordinary success of Rice's new "1492", at the Garden Theatre. It has always been considered hazardous to break a run, or move an attraction. But "1492" has taken firm root in new soil and flourishes as vigorously as it did so many months at Palmer's. This emphasizes the wonderful vitality of the most un que and enjoyable performance that New York has seen for years. And incidentally shows that one theatre is about as good as another if you have the attraction. In Boston "1492" was moved about with equal success to five different theatres within a year There is a wealth of novelty and timely diversion in the new "1492". To fresh splendors of scenery and costume have Grocery of Avenue A." In the cast are Jacques Kruger, Dan Daly, Charles W. Seaman, William Cameron, William F. Mack, David Warfield, Willis P. Sweatnam, Henri Laurent, Mathilde Cottrelly, Ada Dare, Jennie Reiffarth, Kate Uart, Mamie Kelso and Amelia Glover. With such a cast of star fun makers a long run is predicted for this very funny success.

UNION SQUARE THEATRE.

Union Square between Fourth avenue and Broadway Continuous performance from noon until 10:45 P.M.

The revival of "The Tar and Tartar" operetta, as well as the immense bill of variety performers presented at this house every week, makes it one of the favorite places of amusement in this city. The latest and best talent of all kinds procurable for the vaudeville stage is always to be seen at "Keith's".

Good morning

Have you used

PEARS' SOAP?

STAR THEATRE.

Broadway, corner 13th street. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"BROTHER JOHN."

After a successful revival of "The Senator", which has just been withdrawn to make room for "Brother John", William H. Crane and his very excellent company are sure to score another long run on this second revival of one of Crane's masterpieces. "Brother John" has been seen here before, but has lost nothing in its attractiveness on that account. It is a strong play well played, in which the star and his company acquit themselves with their accustomed finish.

NIBLO'S THEATRE.

Broadway, near Prince street. Evening at 8 P.M. Matinees, Wednesday and Saturday at 2 P.M.

Manager Walter Sanford has certainly rejuvenated Niblo's, for the old house is doing a land-office business. The successful experiment of opening Niblo's as a popular priced combination theatre proves beyond a doubt that there is no such thing as a "Jonah," for certainly that name clung to the house for the last few years, but Mr. Sanford has effectually rid the "Old Drury of America" of such an epithet, and it is now ranked high up on the list of moncy-making theatres. The prices have been placed at such a low figure (from 15 to 50 cents), that no cry of hard times can scare off Mr. Sanford's patrons.

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Broadway and Thirty-fifth street. Evenings at 8.15 P.M. Matinees, Tuesday and Friday at 2 P.M.

"WALKER, LONDON."

"Jimmy" Powers and a good play, a pleasant house conveniently located, and there you have the toute ensemble for a most enjoyable evening. "Walker, London" is a first-class sprinter and in company with such an actor as Powers, is sure to "go" well. By the way, the late successes at the New Park Theatre are proving "Archie" Ellis, the manager of this pretty house, a first-class theatric chef, who knows just how to tempt the palates of theatre goers.

CONRAD!

CONRAD!

CONRAD!

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DALY'S THEATRE.

Broadway and Thirtieth street. Evenings at 8.15 P.M. Matinees, Saturday at 2.30 P.M.

"SHORE ACRES."

There will be no change at this theatre for the balance of the season, as James A. Herne's play is drawing the best paying house which even Daly's has known in a very long time. The comedy is good and clean, while the pathetic is not so strongly drawn as to leave a bad after taste with the play goer. "Shore Acres" is a wonderfully truthful study of the homely New England life. It is never vulgar, never common-place and never farcial. In sentiment, as clean as in its performance, it is a play which delights those who see it.

PALACE MUSEUM.

Fourteenth street, near Fourth avenue. Open day and evening.

HOYT'S MADISON SQUARE.

Twenty-fourth street, between Broadway and Sixth avenue. Evenings at 8:30 P.M. Matinees, Saturday at 2.15 P.M.

"A TRIP TO CHINATOWN."

The revival of this old-time favorite, which ran over two years in this city, has not disappointed the owners of the Madison Square Theatre, for the cosy little house is filled nightly with crowds of following theatre-goers. The original caste makes the old-time play go with its accustomed vim to which play-goers are accustomed, and this is especially so of Anna Boyd, the charming and fascinating Widow. It is doubtful whether another revival anywhere would have met with such flattering success as Hoyt's very funny farce has just met with. The beautiful and new "Myriad Dance," is given at 10.50 P.M., towards the close of the performance, and has proven an attractive feature to this most charming play.

W. H. MACDONALD,
IN "THE OGALLALLAS."

PROCTOR'S THEATRE.

Twenty-third street near Sixth avenue. Continuous performance from 10 A.M. until 10.30 P.M.

"The Ladies' Club," as Proctor's has come to be known, is one of the very best vaudeville theatres in the United States. Always up to date in its performers, with a clean bill and the best talent, the house does a rushing business every day, as the location is an extremely favorable one for the shopping public.

Situated in the heart of the busiest shopping district, "The Ladies Club" with its low rates of admission has proven a wonderfully attractive lounging place for tired shoppers as well as for promenaders who for a small price may rest themselves and at the same time witness one of the best performances in this city. The idea is another evidence of what the fin de siecle manager must be equal to in providing with new ideas this continually growing little town of "York."

BROADWAY THEATRE.

Broadway, 41st street and Seventh avenue. Evenings at 8 P.M. Matinees, Saturday at 2 P.M.

"ROBIN HOOD"

with all its favorites is sailing along under a full head of success as of yore. Miss Waltzinger is heard at her best in this most tuneful of all the operas which the Bostonians have so far produced, but I would like to hear her in "Fatiniza," in which pretty operetta she would be sure to make a big hit. So charming an actress with so magnificent a voice would make a big hit in Offenbach's sprightly operettas. In the meantime, "Robin Hood" with its beautiful staging deserves its renewed success.

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Broadway and Thirty-eighth street. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2 P.M.

Mr. Henry Irving and Miss Ellen Terry return to this beautiful theatre on Monday evening for a final engagement of two seasons in the following repertoire:

Monday, Feb. 26th, "Becket."
Tuesday, Feb. 27th, "Becket."
Wednesday, Feb. 28th, "Olivia."
Thursday, March 1st, "Charles I." (only time).
Friday, March 2d, "Much Ado About Nothing."
Matinee, March 3d, "Much Ado About Nothing."
Saturday Evening, March 3d, "The Lyons Mail."
Monday, March 5th, "The Merchant of Venice."

PALMER'S THEATRE.

Broadway and Thirtieth street. Evenings at 8.15 P.M. Matinees, Saturday at 2 P.M.

"THE BUTTERFLIES"

Henry Guy Carleton's latest success as interpreted by Mr. John Drew and his clever company at the above theatre is proving a drawing card for mid Lenten dissipation as is evinced nightly by the large and fashionable theatre parties. It is a very clever comedy, decidedly "legitimate" and free from the farcial to a "degree." Palmer's scores another big success and a happy author reaps his reward. The management makes money and the public makes the play go. If you doubt it, go and convince yourself that this is so.

LYCEUM THEATRE.

Fourth avenue, between Twenty-third and Twenty-fourth streets. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"THE AMAZONS."

Like every play which goes on at the Lyceum "The Amazons" is a big success and well worth seeing. Mr. Frohman has the earned reputation of never putting on a play in his house which has the slightest chance of being a failure and as is one of the best judges of what the fickle public wants, it is very safe to say that "The Amazons" stands a good show of a long run. It is mounted in a manner thoroughly in keeping with the plays which have made this house famous in the past. Other than this criticism would be simply a repetition of praise.

STANDARD THEATRE.

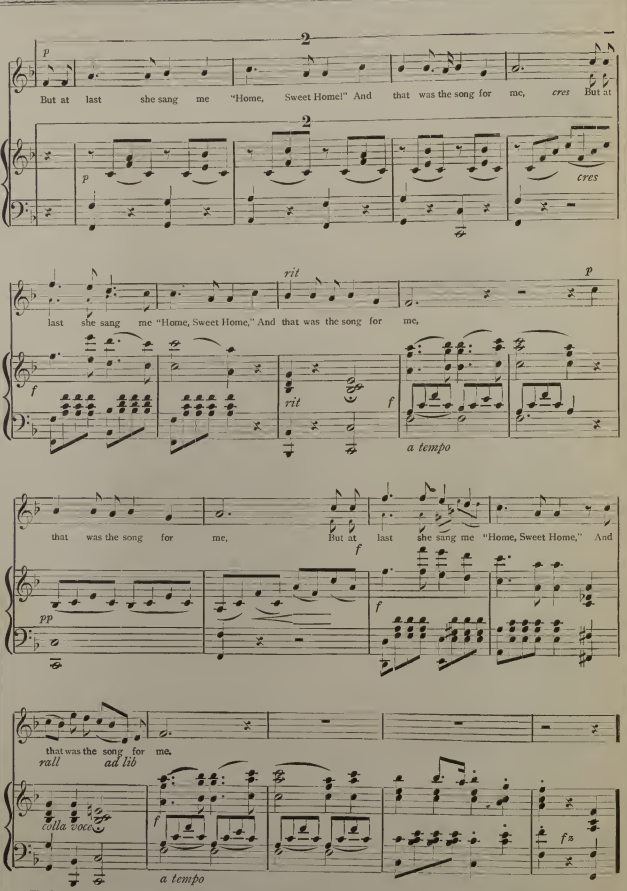
Broadway, Sixth avenue and Thirty-third street. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2.15 P.M.

"CHARLEY'S AUNT."

The new "business" in "Charley's Aunt" has freshened up this delightful comedy, and it is hard to tell just how long this very funny play will hold the boards at The Standard. Already the two hundredth night is close at hand and still the supply of "nuts" from Brazil is not exhausted.

INSTRUMENTS OF TORTURE.

Twenty third street, West of Sixth ave. Open from 10 A.M. to 11 P.M.


But at last she sang me "Home, Sweet Home!" And that was the song for me, cres But at
cres
last she sang me "Home, Sweet Home," And that was the song for me,
rit
a tempo
that was the song for me, But at last she sang me "Home, Sweet Home," And
that was the song for me.
rall
ad lib
colla voce
a tempo

RICHARD HARLOW,
As "Queen Isabella," In "1492."

IRVING PLACE THEATRE.

Irving Place and Fifteenth street. Evenings at 8.15 P.M. Matinees, Saturday at 2 P.M.

"TWO HAPPY DAYS,"

the new comedy by Schonthan-Radelburg, will be played every night next week at the Irving Place Theatre. Manager Heinrich Conried, who has not appeared as an actor since 1885, will probably make his reappearnce at the end of next week in a revival of "Processhaus'l," for which the well-known Hoffman Schuhplattler have been engaged.

ACADEMY OF MUSIC.

Irving Place and Fourteenth street. Evenings at 8 P.M. Matinees, Saturday at 2 P.M.

After an unusually successful run of twenty weeks this play will be withdrawn after this week and will be followed on Monday next by an elaborate production of "The Girl I Left Behind Me." The immense stage of the Academy insures a "setting" for this war drama such as no other theatre in this city can give, and the preparations have been made for both a scenic and dramatic success on the most elaborate plan.

HARLEM OPERA HOUSE.

West One Hundred and Twenty-fifth street, near Eighth avenue. Evenings at 8 P.M. Matinees, Saturday at 2 P.M.

"A WOMAN OF NO IMPORTANCE."

Miss Rose Coghlan and her very clever company will be at the above theatre this week. Miss Coghlan's successful "run" with this delightful play at the Fifth Avenue Theatre is of too recent date to need particular recalling. "A Woman Of No Importance" is cleverly constructed and well played.

HARRIGAN'S THEATRE.

Thirty-fifth street, near Sixth avenue Evenings at 8 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"PAULINE HALL OPERA COMPANY,"

assisted by Richard Golden, have taken possession of this house for an indefinite run in "The Princess of Trebizoude." La belle Pauline, one of the Casino favorites, and the belle Amie of New York theatre-goers, will make her usual *tout cela va sans dire.*

FOURTEENTH STREET THEATRE.

Fourteenth street and Sixth avenue. Evenings at 8 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"A MAN AMONG MEN."

W. C. Hudson's new drama holds the boards at this house for a successful "run." It has made a big hit.

GRAND OPERA HOUSE.

Twenty-third street and Eighth avenue. Evenings at 8 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"LADY WINDERMERE'S FAN."

DORIS' EIGHTH AVENUE MUSEUM.

Between Twenty-seventh and Twenty-eighth streets. Open all day and evening.

FIFTH AVENUE THEATRE.

Broadway corner Twenty-eighth street. Evenings at 8:15 P.M. Matinees, Saturday at 2 P.M.

"MRS. DASCOT."

Miss Kathrine Clemmons has shelved "A Lady of Venice" and will be seen this week in the new play, "Mrs. Dascot," by Gen. Lloyd S. Brice and Stanislaus Stange. It is unnecessary almost to say that in the hands of two such clever people as Miss Clemmons and Maurice Barrymore "Mrs. Dascot" is certain to make a big hit.

MADISON SQUARE GARDEN.

Madison avenue, between Twenty-sixth and Twenty-seventh streets.

"MIDWAY PLAISANCE,"

as seen at the World's Fair, Chicago. German village, arena trained animals, Indian temple, streets of Cairo, Chinese theatre, old Vienna, scenic alps, Esquimaux village, Japanese village, Turkish theatre, Irish village and numerous other attractions.

BIJOU THEATRE.

Broadway, between 30th and 31st streets. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"A COUNTRY SPORT."

If you want to laugh "until your sides ache" try a session from quarter past eight until half past ten with Peter F. Dailey and his fun makers at the above house. Originally intended for a one week's run only, it has crowded the house to its full capacity every evening and matinee for eight weeks, and the chances are that it will remain indefinitely to delight theatre-goers in this city. "The Country Sport" is one of the very few successes this season. With its phenomenal run here, it should prove an immense money-maker for years to come, on the road.

H. R. JACOB'S THEATRE.

Third avenue and Thirty-first street. Evenings at 8 P.M. Matinees, Monday, Thursday and Saturday at 2 P.M.

"THE HUSTLER."

COLUMBUS THEATRE.

One Hundred and Twenty-fifth street, near Lexington avenue. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"A MAN AMONG MEN."

HERRMANN'S.

Broadway, between Twenty-eighth and Twenty-ninth streets. Continuous performance.

Vaudeville.

IMPERIAL MUSIC HALL.

Twenty-ninth street, near Broadway. Matinees, Monday, Thursday and Saturday at 2 P.M.

Vaudeville.

PEOPLE'S THEATRE.

201 Bowery. Evenings at 8 P.M. Matinees, Saturday at 2 P.M.

Change of programme weekly.

TONY PASTOR'S.

Fourteenth street, near Third avenue. Evening at 8 P.M. Matinees, Tuesday and Friday at 2 P.M.

High-class Vaudeville.

THE CIRCUS EFFECTS OF A PAIL OF WATER.

The first man to strike the corner where the porter had thrown a pail of water over the flag stones and produced a glare of ice was an insurance agent. He slid to the right, clawed to the left, clutched at a sunbeam, and went down with the exclamation: "Hanged if I don't!" He rose up to jaw and threaten and collect a crowd, and almost lick somebody, and he went away stirred up for all day.

The next man was a tailor—tall, spare and solemn. His toes all of a sudden turned out, his left leg was lifted, and he spun once and a half around before he went down with the remark: "I knew 'twould happen!" He got up to hurry along out of sight, and it was easy to see that he had calculated on about so many falls for the winter.

The next was a fleshy man with a smiling face and an air of good nature. He didn't lose any time going down, and when he struck he realized that he had hit something. And yet what he said was: "Is it possible!" He got up slowly, forced a grin as the boys chaffed him, and looked back three times to make sure that he hadn't made a hole which would prove a man-trap for other pedestrians.

The next was a bank clerk with a pencil over his ears and preoccupied mind. He was swinging his right hand and rushing right ahead when he suddenly saw billions of stars shining in the morning sky. His first thought was that somebody was celebrating the Fourth of July; his next was to scramble up and search for an asylum where he could hunt up his collar button and splice his suspenders. Not a word escaped him until he was a block away. Then he remarked: "At six per cent, it would be $854.17."

The next man was a strapping big fellow with an ulster and a red silk handkerchief hanging out of a pocket. He began a sort of shuffle as he struck the spot, increased it in a minute to a regular "breakdown," and finally went down with a woop that was heard half a block away. He was up in a moment. Diagonally across the street he saw a man in an express wagon. The boys called to him that he had lost his red handkerchief, and that his nose would sadly miss it, but he would not wait. He strode across the street and up to the wagon, and as he hauled off and hit the driver a stinger on the ear, he growled out:

"There, hang you! That makes us even!"

"What even?" shouted the victim, as he rose up and adjusted his cap, but the other was gone.

MARGARET REID,
WITH "THE BOSTONIANS."

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Twenty-third street, New York.

HE TOOK THE HINT.

Her lips were like the leaves, he said,
By Autumn's crimson tinted,
Some people Autumn leaves preserve
By pressing them, she hinted.
The meaning of the gentle hint
The lover did discern,
And so he clasped her round the neck,
And glued his lips to her'n.

LIVER CONDUCIVE TO REFINED THOUGHT.

"I have noticed," said a boarder to Colonel Lubermore, who dropped literature and became a landlord, "that you feed us on liver."

"Yes," the colonel replied.

"Do you think, si, that liver is conducive to refined thought?"

"Yes, it is the moulder of great sentiment."

"I am glad to know this, but I would rather have less liver even at the risk of losing sentiment. To tell you the truth, I don't like liver."

"Then you are not a literary man. Don't you remember what the beautiful Anne Boleyn, in 'Henry the Eighth,' said of liver:

> "'I swear 'tis better to be of humble birth
> And range with lowly livers in content,
> Than to be peck'd up in glistening grief
> And wear a golden sorrow.'"

"That is a glorious idea, colonel, but I fail to discover its relevancy."

"What, don't see the application? Don't you see that Anne Boleyn wanted to range with livers? Said nothing about heart or steak. Craved no sausage or veal, but wanted liver. I fear, sir, that you will never become a man of true literature Help yourselves to the liver, gentlemen.—*The Traveller.*

THE BEST MAN IN ILLINOIS.

"Whoa! Whoa'p!" exclaimed a broad-shouldered emigrant, as he drew up in front of a saloon in Bloomington in an early day. "Dad, let's go in an' have a little corn juice."

Just then a man came out of the log palace head over heels, and another man after him, striking him with his fists at every revolution.

"Enough! Enough!" yelled the vanquished individual.

"Ye-oop!" shouted the victor, "I am the best man in the State of Illinois!"

"Whoa! Whoa'p!" cried the old man in the wagon. "John, ain't we in Eely noy?"

"Yes, pap!"

"Well, we can't stand that air kind o' talk. Git out and whale 'im, John." John came down from the wagon and soon had the bully begging for mercy.

"I'm the best man in Illinois!" shouted John.

"Whoa! Whoa'p!" called the old man, as his bleared eyes flashed fire and his palsied hands twitched nervously. "Somebody hold this 'ere team." A stranger volunteered to do so, and the old man walked up to his exultant son and said:

"John, yer turgit 'at er old man's in Eelynoy," and he gave him a sound thrashing, while the bystanders applauded.

"I'm the best man in Eelynoy," the old man yelled, cracking his fists together and jumping up and down, and no one disputed his word. As they all went in, the young man said:

"You're right, dad, an' yer boy comes next."—*The Traveller.*

THE TRAVELLER

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THE FRENCH LESSON.

"*J'aime, tu aimes, il aime*," she said;
She was studying French—her shapely head
Leaned light on his shoulder—what could he do?
"*Elle aime*," he said, then—"I love, too."

And she, pretty maid, was she acting a part?
Was her manner the grace of an exquisite art?
When with roguish smile and cheeks aglow,
She whispered "*J'aime*" so soft and low?

"*Elle aime*"—his arm stole round her trim, slender waist,
Eyes looked into eyes—the danger was faced.
"*Tu aime*, dearest, so tender and true"—
"*Vous aimez*"—wedding cards ordered for two.

TOO STRICT.

In Germany, the police regulations are very strict, and any violation of them is promptly punished. The people have a holy terror of the law. Two gentlemen happened to meet in Berlin, and the following conversation took place:

"Have you heard the dreadful news about Miller?"

"No what is it?"

"He was in a boat in the river. He fell overboard, and was drowned. The water was too deep."

"Didn't he know how to swim?"

"Swim! Don't you know that all persons are forbidden by the police to swim in the river?"—*The Traveller.*

NOT A SATISFACTORY JOB.

A gentleman from the country stopped at a barber shop to ask for directions concerning the locality of a place where he wished to go, when one of the new hands said: "Boss, ye'r got mighty long hair. Better let me take som ob it offen yer." "I haven't time, now," the gentleman replied with a smile, "but I'll be in again soon." The gentleman went away, met several acquaintances, became somewhat *boozy*, and in that condition went to the shop, said he wanted to be shaved, laid his head back on the cushion and was soon asleep. After shaving the gentleman, the ambitious barber, remembering the conversation of a few hours before, determined to cut his hair. Just as he was completing the work the gentleman awakened, and springing from the chair exclaimed: "I've a good mind to shoot the top of your head off." "What's de matter, boss? Job not done satisfactory, sah?" "Satisfactory, you stupid wretch! You shingled my wig!"

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Extract from the Penal Code.

Chap. 650, Laws 1893. Approved May 8th, 1893.

The Penal Code is hereby amended by inserting immediately following Section 717, a new Section to be known as Section 717a, to read as follows:

717a.—EVERY PROPRIETOR OR PUBLISHER OF ANY NEWSPAPER OR PERIODICAL WHO SHALL WILLFULLY OR KNOWINGLY MISREPRESENT THE CIRCULATION OF SUCH NEWSPAPER OR PERIODICAL FOR THE PURPOSE OF SECURING ADVERTISING OR OTHER PATRONAGE SHALL BE DEEMED GUILTY OF A MISDEMEANOR.

THIS ACT SHALL TAKE EFFECT IMMEDIATELY.

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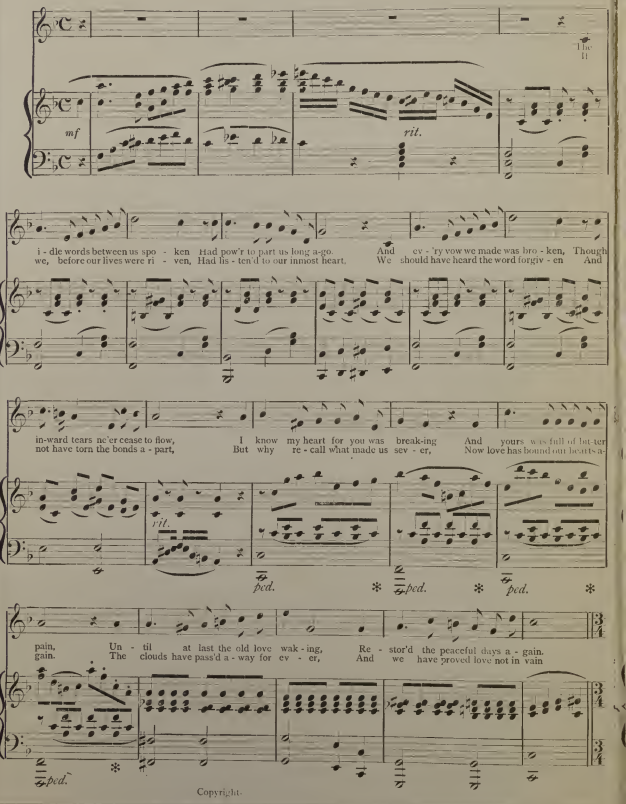
AN OLD-TIME LOVE.

LINDSAY LENNOX.

Moderato.


mf
rit.
i - dle words between us spo - ken Had pow'r to part us long a-go. And ev - 'ry vow we made was bro - ken, Though
we, before our lives were ri - ven, Had lis - ten'd to our inmost heart. We should have heard the word forgiv - en And
in-ward tears ne'er cease to flow, I know my heart for you was break-ing And yours was full of bit-ter
not have torn the bonds a - part, But why re - call what made us sev - er, Now love has bound our hearts a-
rit.
ped.
ped.
ped.
pain, Un - til at last the old love wak - ing, Re - stor'd the peaceful days a - gain.
gain. The clouds have pass'd a - way for ev - er, And we have proved love not in vain
ped.

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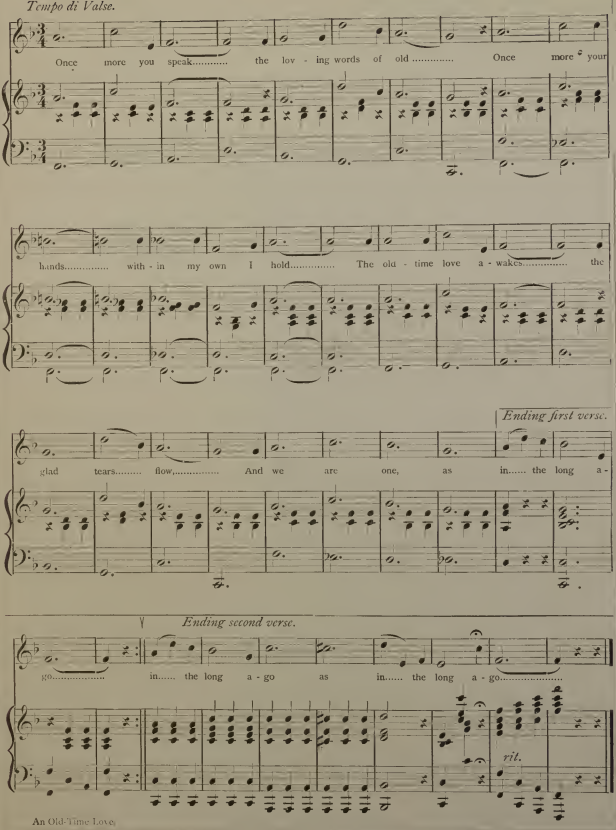
Tempo di Valse.
Once more you speak..... the lov - ing words of old ..... Once more your
hands..... with - in my own I hold..... The old - time love a - wakes..... the
Ending first verse.
glad tears..... flow,..... And we are one, as in..... the long a -
Ending second verse.
go..... in..... the long a - go as in..... the long a - go.....
rit.

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HE WAS A PIONEER AND KNEW HIS BUSINESS.

A traveler passing over a California mountain road on horseback, observed a long, slim, seedy, limber-looking individual laying the foundation of a log cabin so high on the mountain side that it looked as though it could only be reached by the aid of a block and tackle or a balloon. The traveler's curiosity was excited, and for enlightenment he accosted the seedy-looking individual as follows:

"What are you doing up there, my friend—setting up opposition to the Lick Observatory?"

"Wall, not 'zactly, but if I could get a cock-eyed crane like you for a telescope rest, I would. I've taken up a ranch here, and I'm making the necessary improvements."

"But you can't raise anything up there, not even mountain sheep, unless you sit them up to trees or dig holes for them to stand in. Why, you're in danger yourself—if you should fall off your ranch you would break your neck."

"You just go 'long, stranger, I know my biz. This is property, isn't it, you grograined old idiot?"

"Yes."

"I'll have to pay taxes on it, won't I, you old kittle-stomached pyramid?"

"Yes," meekly replied the traveller.

"And I can't sit on a jury unless I'm a property holder and a taxpayer, you old sugar-coated, bow-legged scorpion, can I?"

"I believe that's the law."

"Very well, then, you old bald-head boa constrictor, if I can get on a jury or two and can sell out, I can make more money than any old gangle-shanked, lantern-jawed, son-of-a-dog-churn like you can running around the country sticking your diabolical smelling machine into other people's business. I'm a pioneer, I am."

And the traveler went on in a brown ashes-of-roses study.

HOW TO MAKE A WIFE INSANE.

The *Christian at Work* has an article entitled "How to Make a Wife Insane." We've been too busy to peruse it, but we know what it is all about, just the same. You go into the house of a rainy day, track the mud through the kitchen, dining-hall and drawing-room into the parlor, lean your dripping umbrella against the marble-top center-table, throw your wet coat on the piano, kick your boots against the what-not in the corner, fill the house with the stench of a nasty five-cent cigar and top off with knocking your cigar ashes all over the carpet. This is the regular formula, and if a woman is the sort of wife she ought to be she will go raving mad in ten minutes. If she don't you can set her down as a muff, jump on her and utilize her for floor-mopping purposes and she won't raise the slightest objection.—*The Traveller.*

WATCH the columns of THE TRAVELLER every week for a few months for some interesting developments.

"THE TRAVELLER."

EDMUND S. MORGAN, Editor & Proprietor.

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EMPIRE THEATRE.

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"SOWING THE WIND."

There seems to no let up on the delight with which thousands of play-goers have seen this play, and as a consequence every friend of these thousands wants to see it also. Consequently its withdrawal is one of those very remote possibilities which delights the heart of every manager. A well spent pleasurable evening, a well acted play, and a beautiful house, and there you have the tout ensemble of the theatre-goer's delight. Try it.

have been added a great number of new and diverting specialties. Of the former features only those have been retained which the patrons of the burlesque demanded. The burlesque is playing to the nightly capacity of the house, but more new things are being devised to arouse interest. Next month will be added a European novelty that is just now creating a sensation in London. The 250th performance in New York will be celebrated with handsome souvenirs on Monday March 5th.

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"ABOUT TOWN."

Russell's Comedians make their first bow to a metropolitan audience at this beautiful theatre last week in "About Town," an adaptation of "The Corner

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Madison avenue and Twenty-seventh street. Evenings at 8 P.M. Matinees, Saturday at 2 P.M.

"1492."

Theatrical theories have been quite upset by the extraordinary success of Rice's new "1492", at the Garden Theatre. It has always been considered hazardous to break a run, or move an attraction. But "1492" has taken firm root in new soil and flourishes as vigorously as it did so many months at Palmer's. This emphasizes the wonderful vitality of the most unique and enjoyable performance that New York has seen for years. And incidentally shows that one theatre is about as good as another if you have the attraction. In Boston "1492" was moved about with equal success to five different theatres within a year. There is a wealth of novelty and timely diversion in the new "1492". To fresh splendors of scenery and costume have Grocery of Avenue A." In the cast are Jacques Kruger, Dan Daly, Charles W. Seaman, William Cameron, William F. Mack, David Warfield, Willis P. Sweetnam, Henri Laurent, Mathilde Cottrelly, Ada Dare, Jennie Reiffarth, Kate Uart, Mamie Kelso and Amelia Glover. With such a cast of star fun makers a long run is predicted for this very funny success.

UNION SQUARE THEATRE.

Union Square between Fourth avenue and Broadway. Continuous performance from noon until 10.45 P.M.

The revival of "The Bohemian Girl," operetta, as well as the immense bill of variety performers presented at this house every week, makes it one of the favorite places of amusement in this city. The latest and best talent of all kinds procurable for the vaudeville stage is always to be seen at "Keith's".

Good morning

Have you used

PEARS' SOAP?

FOURTEENTH STREET THEATRE.

Fourteenth street and Sixth avenue. Evenings at 8 P.M. Matinees, Wednesday and Saturday at 2 P.M.

W. C. Hudson's melodrama, "A Man Among Men," is at the Fourteenth street Theatre. Since the piece was produced a couple of weeks ago in Brooklyn several changes have been made in it, and one entirely new scene has been introduced. The caste will include Amelia Bingham, Alice Fisher, Mary Davenport, Gertrude Dawes, Gussie Hart, William Harcourt, Harry Meredith, Charles Nevins, Theodore Babcock, Ernest Elton, Fred M. Lee, Frank Kemble, Errol Dunbar, Walter B. Woodall, Edward Young, Thomas Wilson, Lloyd Melville, George Thomas and Alfred Brooks. To aid the unemployed actors and actresses, Manager Pitou has engaged about fifty of them to act as "supers." "A Man Among Men" will remain at the Fourteenth Street only one week, and will be followed on the 19th inst. by the Kimball Opera Comique Company in "Hendrick Hudson," with Corinne in the title role.

BROADWAY THEATRE.

Broadway, 41st street and Seventh avenue. Evenings at 8 P.M. Matinees, Saturday at 2 P.M.

"ROBIN HOOD."

The Bostonians will continue to present "Robin Hood" at the Broadway Theatre until the 17th inst. The week following that date the theatre will be closed, and on Easter Monday, the 26th inst., Gilbert & Sullivan's new opera, "Utopia, Limited," will be produced there by a company which D'Oyly Carte is now selecting in Europe. The company sails from Liverpool on Saturday, and will bring with them all their costumes, which are said to be very costly and exact duplicates of those worn in the opera at the Savoy Theatre, London.

There are only two scenes in the opera. The first represents a tropical landscape, the next a second a throne room. In the latter hundreds of extra electric lights are employed.

IRVING PLACE THEATRE.

Irving Place and Fifteenth street. Evenings at 8.15 P.M. Matinees, Saturday at 2 P.M.

"DER PROZES HAT I."

CONRAD!

CONRAD!

CONRAD!

CHANGE OF ADDRESS.

In accepting the Presidency of the Honduras National Lottery Company (Louisiana State Lottery Company), I shall not surrender the Presidency of the Gulf Coast Ice and Manufacturing Company, of Bay St. Louis, Miss.

Therefore address all proposals for supplies, machinery, etc., as well as all business communications, to

PAUL CONRAD,

Puerto Cortez, Honduras,

Care Central America Express,

PORT TAMPA CITY,

FLORIDA, U. S. A.

GRAND OPERA HOUSE.

Twenty-third street and Eighth avenue. Evenings at 8 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"KILLARNEY."

Kate Emmet will delight the West Side with her charming Irish drama all this week. She is a great favorite and cannot fail but draw big houses.

NEW PARK THEATRE.

Broadway and Thirty-fifth street. Evenings at 8.15 P.M. Matinees, Tuesday and Friday at 2 P.M.

"YON YONSON."

Gus Hegge and a good play, a pleasant house conveniently located, and there you have the tonte ensemble for a most enjoyable evening.

MRS. CHARLES HOYT.
(CAROLINE MISKEL.)

MADISON SQUARE GARDEN.

Madison avenue, between Twenty-sixth and Twenty-seventh streets.

"MIDWAY PLAISANCE."

as seen at the World's Fair, Chicago. German village, arena trained animals, Indian temple, streets of Cairo, Chinese theatre, old Vienna, scenic alps, Esquimaux village, Japanese village, Turkish theatre, Irish village and numerous other attractions.

ACADEMY OF MUSIC.

Irving Place and Fourteenth street. Evenings at 8 P.M. Matinees, Saturday at 2 P.M.

"THE GIRL I LEFT BEHIND ME."

The immense stage of the Academy insures a "setting" for this war drama such as no other theatre in this city can give, and the preparations have been made for both a scenic and dramatic success on the most elaborate plan.

The Traveller

is the only paper which is delivered to all the guest rooms of the leading hotels in this city every morning regularly.

Your advertisement in THE TRAVELLER will reach daily every Stranger who comes to New York, as it goes to his bed room before he sees the morning papers.

THE TRAVELLER is never thrown away. The many new and interesting features in THE TRAVELLER and its excellent music make it worth keeping.

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More than two hundred hotels in all parts of the United States, including the very best in all the large cities will be supplied with THE TRAVELLER shortly.

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Watch the advertising space in THE TRAVELLER, see it fill up. For this purpose the advertising space will be left blank until engaged.

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No deception.

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EDMUND S. MORGAN,
Editor and Proprietor,
369 West Twenty-third St.,
New York.

HERRMANN'S.

Broadway, between Twenty-eighth and Twenty-ninth streets. Continuous performance.

One of the prettiest little theatres in New York is undoubtedly Herrmann's, and this fact, together with its splendid location on Broadway, between Twenty-eighth and Twenty-ninth streets, gives it what may be called natural advantages not possessed by any other house of amusement in this city. It was due to the person of that well-known manager, J. M. Hill, that Herrmann's was converted, a few months ago, into a home for every form of entertainment that comes under the term "Vaudeville"; that is to say, one may see here in the continuous performance that runs on from 12 30 noon, until 10:30 P.M., the finest and most remarkable combinations of solo and quartette singing, trick, fancy and Parisian dancing; comic scenes on phases of human nature; trapeze and acrobatic evolutions; juggling and instrumental playing.

NIBLO'S THEATRE.

Broadway, near Prince street. Evening at 8 P.M. Matinees, Wednesday and Saturday at 2 P.M.

To prove that everyone is looking for the most goods for the least money, one has only to visit Niblo's Theatre on Broadway and watch the throng that nightly crowds the spacious lobbies. Manager Walter Sanford plays only the best attractions there, and plays them to audiences that pack the old theatre, the popular prices (from fifteen to fifty cents) being a wonderful magnet. Public favors are once more being shed upon the grand old Thespian temple, where the walls at one time echoed the voices of Edwin Forrest, E. L. Davenport, Charles Fechter, Barney Williams, John McCullough, Charlotte Cushman, and many others whose names have become famous.

FIFTH AVENUE THEATRE.

Broadway, corner Twenty-eighth street. Evenings at 8:15 P.M. Matinees, Saturday at 2 P.M.

"LOVE'S EXTRACT."

The Rosenfeld Bros. began their fourteen weeks' season at the Fifth Avenue on Monday night, with the production of the farcial comedy "Love's Extract," a translation from the French. Later they will bring out a translation of Gerhardt Hauptmann's "Haunele." The date has not yet been fixed.

HARLEM OPERA HOUSE.

West One Hundred and Twenty-fifth street, near Eighth avenue. Evenings at 8 P.M. Matinees, Saturday at 2 P.M.

"A TEMPERANCE TOWN."

HARRIGAN'S THEATRE.

Thirty-fifth street, near Sixth avenue. Evenings at 8 P.M. Matinees, Wednesday and Saturday at 2 P.M.

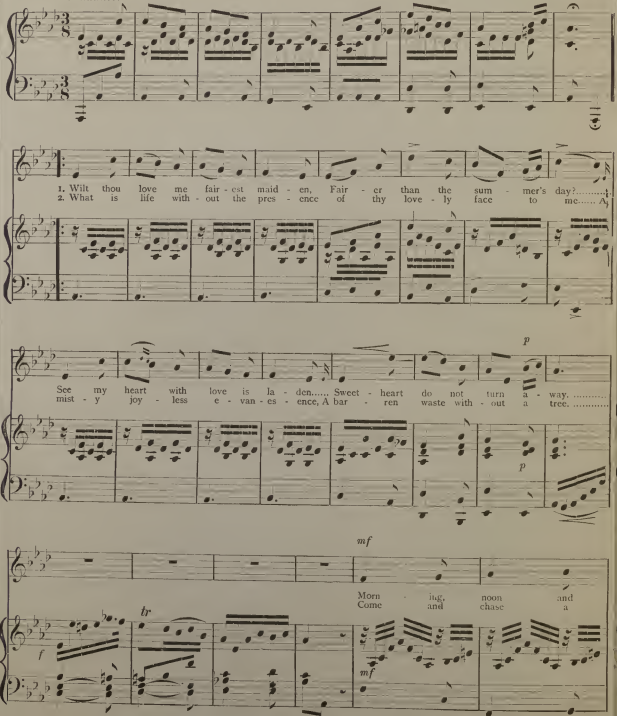
"PAULINE HALL OPERA COMPANY,"

assisted by Richard Golden, have taken possession of this house for an indefinite run in "The Princess of Trebizonde." La belle Pauline, one of the Casino favorites, and the belle Amie of New York theatre-goers, will make her usual hit *tout seule et sans dire.*

Wilt Thou Love Me, Fairest Maiden.

Words by TALHAIRN. Composed by R. S. HUGHES.

Andante.


1. Wilt thou love me fair - est maid - en, Fair - er than the sum - mer's day?
2. What is life with - out the pres - ence of thy love - ly face to me.....
p
See my heart with love is la - den..... Sweet - heart do not turn a - way.
mist - y joy - less e - van - es - ence, A bar - ren waste with - out a tree.
mf
Morn - ing, noon and
Come and chase a
tr
f
mf

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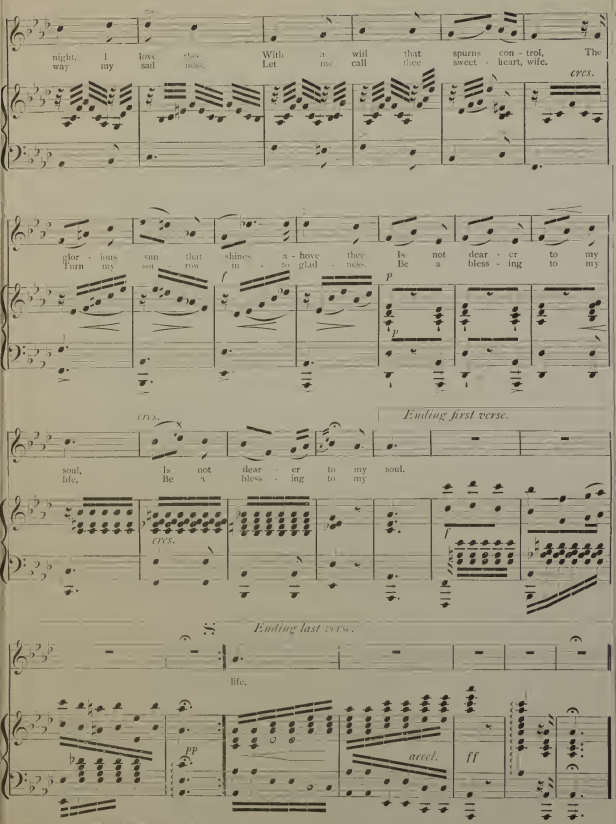
night, I love thee With a will that spurns con - trol, The
way my sad ness, Let me call thee sweet - heart, wife.
cres.
glor - ious sun that shines a - bove thee Is not dear - er to my
Turn my sor - row to glad - ness, Be a bless - ing to my
f
p
cres.
Ending first verse.
soul, Is not dear - er to my soul.
life, Be a bless - ing to my
cres.
f
Ending last verse.
life.
pp
accel.
ff
With Thee I Long My Fairest Maiden

HOYT'S MADISON SQUARE

Twenty-fourth street, between Broadway and Sixth avenue. Evenings at 8:30 P.M. Matinees, Saturday at 2.15 P.M.

"A TRIP TO CHINATOWN."

The revival of this old-time favorite, which ran over two years in this city, has not disappointed the owners of the Madison Square Theatre, for the cosy little house is filled nightly with crowds of fun-loving theatre-goers. The original caste makes the old-time play go with its accustomed vim to which play-goers are accustomed, and this is especially so of Anna Boyd, the charming and fascinating Widow. It is doubtful whether another revival anywhere would have met with such flattering success as Hoyt's very funny farce has just met with. The beautiful and new "Myriad Dance," is given at 10.50 P.M., towards the close of the performance, and has proven an attractive feature to this most charming play.

DALY'S THEATRE.

Broadway and Thirtieth street. Evenings at 8.15 P.M. Matinees, Saturday at 2.30 P.M.

"SHORE ACRES."

There will be no change at this theatre for the balance of the season, as James A. Herne's play is drawing the best paying house which even Daly's has known in a very long time. The comedy is good and clean, while the pathetic is not so strongly drawn as to leave a bad after taste with the play-goer. "Shore Acres" is a wonderfully truthful study of the homely New England life. It is never vulgar, never common-place and never farcial. In sentiment, as clean as in its performance, it is a play which delights those who see it.

PALACE MUSEUM.

Fourteenth street, near Fourth avenue. Open day and evening.

TONY PASTOR'S.

Fourteenth street, near Third avenue. Evening at 8 P.M. Matinees, Tuesday and Friday at 2 P.M.

High-class Vaudeville.

KOSTER & BIAL'S.

Thirty-fourth street, West of Broadway

High-class Vaudeville.

H. R. JACOB'S THEATRE.

Third avenue and Thirty-first street. Evenings at 8 P.M. Matinees, Monday, Thursday and Saturday at 2 P.M.

"THE PRIDE OF MAY."

COLUMBUS THEATRE.

One Hundred and Twenty-fifth street, near Lexington avenue. Evenings at 8:15 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"CORINNE."

EDEN MUSEE.

Twenty-third street, between Fifth and Sixth avenues. Open every day from 12 o'clock noon to 11.30 P.M.

ABBEY'S THEATRE.

Broadway and Thirty-eighth street. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"A COMEDY OF ERRORS."
STUART ROBSON.

PALMER'S THEATRE.

Broadway and Thirtieth street. Evenings at 8.15 P.M. Matinees, Saturday at 2 P.M.

"THE BUTTERFLIES."

Henry Guy Carleton's latest success as interpreted by Mr. John Drew and his clever company at the above theatre is proving a drawing card for mid Lenten dissipation as is evinced nightly by the large and fashionable theatre parties. It is a very clever comedy, decidedly "legitimate" and free from the farcial to a degree." Palmer's scores another big success and a happy author reaps his reward. The management makes money and the public makes the play go. If you doubt it, go and convince yourself that this is so.

LYCEUM THEATRE.

Fourth avenue, between Twenty-third and Twenty-fourth streets. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"THE AMAZONS."

Like every play which goes on at the Lyceum "The Amazons" is a big success and well worth seeing. Mr. Frohman has the happy reputation of never putting on a play in his house which has the slightest chance of being a failure and as is one of the best judges of what the fickle public wants, it is very safe to say that "The Amazons" stands a good show of a long run. It is mounted in a manner thoroughly in keeping with the plays which have made this house famous in the past. Other than this criticism would be simply a repetition of praise.

BIJOU THEATRE.

Broadway, between 30th and 31st streets. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"A COUNTRY SPORT."

If you want to laugh "until your sides ache" try a session from quarter past eight until half past ten with Peter F. Dailey and his fun makers at the above house. Originally intended for a one week's run only, it has crowded the house to its full capacity every evening and matinee for eight weeks, and the chances are that it will remain indefinitely to delight theatregoers in this city. "The Country Sport" is one of the very few successes this season. With its phenomenal run here, it should prove an immense money-maker for years to come, on the road.

IMPERIAL MUSIC HALL.

Twenty-ninth street, near Broadway. Matinees, Monday, Thursday and Saturday at 2 P.M.

Vaudeville.

PEOPLE'S THEATRE.

201 Bowery. Evenings at 8 P.M. Matinees, Saturday at 2 P.M.

Change of programme weekly.

STANDARD THEATRE.

Broadway, Sixth avenue and Thirty-third street. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2.15 P.M.

"CHARLEY'S AUNT."

The new "business" in "Charley's Aunt" has freshened up this delightful comedy, and it is hard to tell just how long this very funny play will hold the boards at the Standard. Already the two hundredth night is close at hand and still the supply of "nuts" from Brazil is not exhausted.

STAR THEATRE.

Broadway, corner 13th street. Evenings at 8.15 P.M. Matinees, Wednesday and Saturday at 2 P.M.

"ROSEDALE."

PROCTOR'S THEATRE.

Twenty-third street near Sixth avenue. Continuous performance from 10 A.M. until 11 P.M.

"The Ladies' Club," as Proctor's has come to be known, is one of the very best vaudeville theatres in the United States. Always up to date in its performers, with a clean bill and the best talent, the house does a rushing business every day, as the location is an extremely favorable one for the Lenten public.

Situated in the heart of the busiest shopping district, "The Ladies Club" with its low rates of admission has proven a wonderfully attractive lounging place for tired shoppers as well as for promenaders who for a small price may rest themselves and at the same time witness one of the best performances in this city. The idea is another evidence of what the fin de siecle manager must be equal to in providing with new ideas this continually growing little town of "York."

DORIS' EIGHTH AVENUE MUSEUM.

Between Twenty-seventh and Twenty-eighth streets. Open all day and evening.

INSTRUMENTS OF TORTURE.

Twenty-third street, West of Sixth ave. Open from 10 A.M. to 11 P.M.

THE WAY OF THE WORLD.

If at market thou shouldst be,
And the butcher said to thee,
"Dees is a tender sthake I haf,
Shoost so soft und nice like calf—"
Ten to one it's tough.

If your bath-room needs repair,
And the plumber should declare
That the money he requires
Hardly pays the help he hires—
Ten to one he lies.

If you want to buy some clothes,
And the tailor should depose
That his clothes are finest made
And his goods will never fade—
Ten to one he cheats.

Thus lives the truth of what was said
By the gay old Mormon (long since dead),
That the love of ready pence
Is the root of all offense—
Ten to one he quoted!

Masonic Directory for Travellers.

MASONIC HALL—23d St. & Sixth Ave.

Acacia, 327	3	Tuesday
Adelphic, 348	3	Tuesday
Adelphi, 23, 4th Dist.	3	Tuesday
Albion, 20	3	Monday
Amity, 226	3	Thursday
Amity, 323	3	Thursday
Anawan, 774	3	Thursday
Antiquity, Lodge of 11, 4	3	Tuesday
Arcana, 530	3	Monday
Astor, 601	3	Thursday
Atlantic, 197, 9	3	Monday
Atlas, 316	3	Tuesday
Benevolent, 68, 4	3	Saturday
Bethel, 526, 8	3	Saturday
Board of Relief	3	1st Sat.
Centennial, 763, 8	3	Tuesday
Charter Oak, 580, 8	3	Wednesday
Chancellor Walworth, 271, 5	3	Wednesday
Clinton, 120	3	Friday
City, 608, 8	3	Monday
Constitution, 261, 5	3	Tuesday
Corinthian, 404, 7	3	Thursday
Continental, 611	3	Wednesday
Continental, 387, 6	3	Wednesday
Crescent, 455, 6	3	Thursday
Darcy, 781, 6	3	Monday
Delta, 264, 5	3	Monday
Doric, 260, 6	3	Friday
Eastern Star, 227, 5	3	Wednesday
Eastern, 618, 8	3	Saturday
Enterprise, 228, 5	3	Tuesday
Excelsior, 249, 5	3	Monday
Evangelist, 690, 7	3	Tuesday
Excelsior, 197, 9	3	Monday
Franklin, 417, 6	3	Monday
George Washington, 285, 6	3	Friday
Girard, 631, 7	3	Saturday
Greenwich, 467, 7	3	Friday
Gramercy, 501, 7	3	Monday
Globe, 580, 7	3	Saturday
Herman, 598, 2	3	Wednesday
Henry Clay, 676, 6	3	Friday
Hiram, 499, 6	3	Friday
Holland, 8, 4	3	Thursday
Hope, 344, 5	3	Tuesday
Howard, 25, 4th Dist.	3	Friday
Independent Royal Arch, 2, 4	3	Thursday
Independent, 183, 5	3	Saturday
Ivanhoe, 610, 7	3	Friday
John Hancock, 20, 4	3	Tuesday
Kane, 454, 6	3	Tuesday
Keystone, 295, 6	3	Tuesday
Knickerbocker, 662, 8	3	Tuesday
La Fayette, 449, Grange Hall, 4th, 23	3	Saturday
Lafayette, 64, 4	3	Monday
La Sincerite, 750, 8	3	Tuesday
Lebanon, 191, 5	3	Tuesday
Livingston, 45, 4th Dist.	3	Wednesday
Lotus, 44, 4	3	Thursday
Manhattan, 1, 4	3	Monday
Manhattan, 62, 4	3	Friday
Manhattan, 73, 8	3	Wednesday
Masonic Veterans	2	Saturday
Mechanics, 655, 6	3	Thursday
Nunn, 196, 5	3	Thursday
Nassau, 448, 6	3	Wednesday
Montgomery, 66, 4	3	Monday
Monte Tie, 526, 8	3	Friday
Navisink, 258, 5	3	Friday
Mount, 61, 4	3	Monday
Neptune, 302, 6	3	Friday
Nepperhan, 536, 8	3	Saturday
Normal, 24, 4	3	Monday
Nyack, 233, 5	3	Thursday
Palestine, 264, 5	3	Saturday
Paris, 184, 5	3	Thursday
Prince of Orange, 16, 4	3	Friday
Putnam, 338, 6	3	Friday
Puritan, 595, 6	3	Wednesday
Pyramid, 490, 7	3	Friday
Republic, 690, 8	3	Saturday
Rome, 776, 8	3	Saturday
Sagamore, 671, 6	3	Monday
Scotia, 684, 7	3	Tuesday
Shakespeare, 726, 8	3	Thursday
Siloam, 188, 5	3	Wednesday
St. John's, A. Y. M., 1, 4	3	Tuesday
St. Cecile, 568 (1:30 p. m.), 7	3	Tuesday
St. Nicholas, 525, 8	3	Wednesday
Stuyvesant, 745, 8	3	Saturday
Sutton, 771, 23	3	Monday
Sylvan Grove, 275, 6	3	Tuesday
Tabernacle, 566, 8	3	Thursday
Tecumseh, 487, 7	3	Thursday
United Brethren, 456, 29	3	Tuesday
Washington, 21, 4	3	Tuesday
York, 197, 5	3	Friday

GERMAN MASONIC TEMPLE—226 E. 15th St.

Beethoven, 491, 29	3	Tuesday
Columbia, 465, 6	3	Thursday
Daniel Carpenter, 913, 8	3	Monday
Frankfort, 510, 29	3	Tuesday
German Union, 54, 29	3	Thursday
Garibaldi, 542, 29	3	Friday
German Pilgrim, 175, 29	3	Thursday
Germania, 186, 5	3	Wednesday
Goethe, 623, 29	3	Saturday
Harmony, 199, 29	3	Wednesday
Humboldt, 512, 29	3	Wednesday
Iserk, 681, 29	3	Tuesday
Italia, 780, 29	3	Friday
La Fraternite, 387, 29	3	Thursday
Navigator, 282, 29	3	Thursday
Polar Star, 246, 5	3	Wednesday
Pythagoras, 46, 28	3	Wednesday
Saxonia, 505, 29	3	Friday
Trinity, 12, 29	3	Monday
Teutonia, 617, 29	3	Tuesday
Worth, 210, 5	3	Monday
Zerubabel, 325, 5	3	Friday
Zschokke, 232, 29	3	Thursday

IN OTHER PARTS OF THE CITY.

Arcturus, 774—55 av. & 69th st., 6	3	Tuesday
Architect, 519—2d av. & 76th st., 7	3	Wednesday
Aires, 738—80th st. & Madison av., 8	2	Thursday
Atlantic, 653—3d av. & 76th st., 7	3	Friday
Bedford—3d av. & 25th st., 8	3	Monday
Centre, 276—8th av. & 53d st., 6	3	Monday
Charity, 727—8th av. & 59th st., 6	3	Friday
Concord, 56—8th av. & 23d st., 4	3	Monday
Empire City, 926—59th st., 5th av., 5	3	Wednesday
Gavel, 703—146th st. & Willis av., 3	3	Friday
Golden Rule, 720—1st av. 125th st., 8	3	Wednesday
Guiding Star, 565—231 E. 17th st., 7	2	Tuesday
Harlem, 457—8th st. & 125th st., 7	3	Thursday
Hamilton, 418—8th av. & 23d st., 4	3	Wednesday
Jerusalem, 1—2d st. & 1st av., 2	3	Monday
Justice, 756—8th av. & 53d st., 6	3	Wednesday
King Solomon, 278—Oxford—8th av.	2	Wednesday
L'Union Francaise, 17, 29	3	Saturday
Lincoln, 748—3d av. & 59th st., 6	3	Friday
Lily, 332—538 Willis av., 6	3	Tuesday
Manahatta, 469—6th st. & 2d av., 2	3	Tuesday
Mariners, 67—8th av. & 23d st., 4	2	Tuesday
Marion, 378—West Farms, 6	3	Monday
Naphtali, 782—141 W. 125th st., 8	3	Thursday
Nassau, 448—3d av. & 59th st., 6	3	Wednesday
Nassau, 584—8th av. & 23d st., 7	3	Tuesday
Nassau Morlok, 582—E. 59th st., 1	3	Monday
Ocean, 156—8th av. & 23d st., 4	2	Thursday
Ogden, 596—8th av. & 59th st., 7	3	Tuesday
Pentalpha, 744—8th av. & 59th st., 8	2	Tuesday
Perfect Ashlar, 654—8th av. & 59th st., 7	3	Thursday
Pioneer, 20, 32 E. 58th st., 4	2	Monday
Ramapo, 730—8th st. & 3d av., 2	3	Tuesday
School of Instruction, 8th av., 23d st.		Every Sat.
Star of Cuba, 747—8th st. & 3d av., 3	3	Friday
Strict Observance, 264	2	Saturday
Triangle, 235—8th av. & 125th st., 5, 7	3	Friday
True Craftsman, 611—157 E. 58th, 8	2	Wednesday
Unique, 511—8th av. & 53d st., 6	3	Monday
United States, 307—3d av. & 124th, 5	3	Wednesday
Universal, 150—8th av. & 23d st., 4	3	Monday
Wieland, 744—372 Willis av., 29	2	Wednesday

ROYAL ARCH CHAPTERS.

Adelphic, 158—8th av. & 23d st.,	2	Wednesday
Americus, 25—8th av. & 23d st.,	2	Friday
Amity, 169—57th st. & 7th av.,	1-3	Thursday
Arcana, 179—8th av. & 23d st.,	2	Friday
Constitution, 230—23d st. & 6th av.	2	Tuesday
Corinthian, 154—7th st. & 6th av.	2	Monday
Crescent, 213—8th av. & 23d st.,	2	Thursday
Empire, 176—33d st. & 8th av.,	2	Thursday
Hope, 244—8th av. & 23d st.,	2	Thursday
Jerusalem, 2—8th av. & 30 st.,	2	Monday
Jerusalem, 8—8th av. & 23d st.,	1-3	Friday
Manhattan, 181—8th av. & 23d st.,	1-3	Wednesday
Metropolitan, 146—3d av. & 60th st.,	1-3	Monday
Mount Nebo, 203—8th av. & 23d st.,	1-3	Wednesday
St. Johns, 33—8th av. & 23d st.,	2	Tuesday
Phoenix, 2—8th av. & 23d st.,	1-3	Monday
Stamford, 212—8th av. & 23d st.,	1-3	Saturday
Syrian, 168—12th av. & 31st av.,	2-4	Monday
Triune, 241—8th av. & 23d st.,	2-4	Monday
Union, 180—8th st. & 8th av. and 23d st.	2-4	Wednesday
Washington, 272—359 8th av.	1-3	Wednesday
Zerubabel, 13—6th av. & 23d st., 2nd fl.		Thursday
Zetland, 141—8th av. & 23d st.	1-3	Thursday

COUNCIL—Royal and Select Masters.

Adelphic, 2—23d st. & 6th av.,	1	Saturday
Columbian, 1,		On call
Union, 2—8th av. & 23d st.,	8	Saturday

COMMANDERIES.

Adelphic, 59—23d st. & 6th av.,		On call
Coeur de Lion, 35—23d st. & 6th av.,	2-4	Friday
Columbian, 1—23d st. & 6th av.,	3	Tuesday
Constantine, 58—23d st. & 6th av.,	4	Friday
Ivanhoe, 36—23d st. & 6th av.,	4	Monday
Manhattan, 9—23d st. & 6th av.,	1	Tuesday
Morton, 4—23d st. & 6th av.,	3	Monday
Palestine, 16—23d st. & 6th av.,	1-3	Monday
York, 55—23d st. & 6th av.,	4	Wednesday

A. A. S. R.

Cerneau Consistory, No. 1, W. 23d st., near 6th av.,	2-4	Tuesday
The Consistory of N. Y. City,		When convened
The Chap. of Rose Croix, 32d st. & 4th av.,	2	Friday
The Council of Princes, N. Y. City,	2	Tuesday
The Lodge of Perfection, N. Y. City Madison av. & 29th st.,	1	Tuesday
Triple Alliance—8th av. & 23d st.,	1-3	Monday

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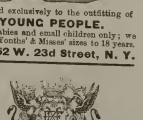

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Kittie, her step-daughter.....Bessie Tannehill
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Birdy Duffy—"Yer see dat".....Helia Archmere
Dolly Dutton—"Oh, I don't know".....Jennie Reynolds
Ellen Edwards—"There are others".....Minnie Carlton
Pauline Perkins—"Come to think of it".....Cad Wilson
Mabel McGuire—"I've heard of it?".....Madge Davenport
Blanche Burns—"Well, I never did".....Nellie Grey
Pearl Pearline—"I have to laugh".....Daisy Dawn
Mabel Maguire—"So do I".....Annie Fording
Fannie Flarrity—"I shan't cry over it".....Annie Barry
Bordelia Brennan—"Neither shall I".....Mary Foley
Mary Mahoney—"I'm with you".....Nellie Freeland

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PROGRAMME CONTINUED ON THIRD PAGE.

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ACT II.—McNab's Ball. Mandolin solo by Messrs Nicol, Lucier; Misses Reynolds Carlton and Arehmere. "The Beau Brummell Four," by Misses Carlton, Russell, Fording and Arehmere. Song and dance by Mr. Sam J. Ryan. "McNab's Spiketail coat," by Miss Reynolds. "Do not kill Nemo," by company. Congo Dance by Wilson and Davenport. Comic Song by Mark Murphy. Ballad, "First and Only Love," by W. A. Paterson. "The Sextette," from "Lucia Di Lammermoor," by Misses Lynton Whittemore, Messrs Broderick, Paterson, Lucier, Durham. Skirt dances by Otey Sbatinck. English prize fight by Murphy and Ryan. Grand transcription of national airs (Nicol) by Misses Lynton, Tannehill, Messrs Broderick, Paterson, Durham, Lucier, Shattuck, Eastwood and entire company. "Goddess of Liberty"—Miss Jennie Reynolds.

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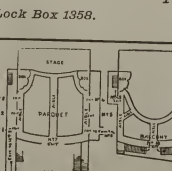

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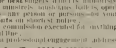
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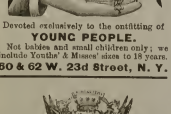

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Week commencing Monday, January 18th, 1892.

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Hector	Jules Cluzette
Servant	Delancey Barclay
Princess Bodanka	Kate Meek
Baroness Karobine	Mrs. Beaumont Smith
Helene	Miss Helen Jones
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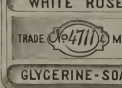

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Supported by their own Company, in

CLEOPATRA.

By H. RIDER HAGGARD.

THE PLAYERS.

HARMACHIS, Son of Amenemhat.....R. D. MacLEAN
Antony.....W. S. Hart
Brenus.....Maclyn Arbuckle
Dellius.....Max von Mitzel
Amenemhat.....Charles Grey
Sepa, Uncle to Harmachis.....Dearborn Bird
Centuriau.....Augustus MacLean
Officer of Guard.....Oliver Taylor
Paulus.....Mark R. Robbins
Eros.....Alexander McKenzie
High Priest.....Morris Bauer
Charmion, Daughter of Sepa.....Agnes Maynard
Atoun.....Ellen Dean
CLEOPATRA.....MARIE PRESCOTT
Soldiers, Greeks, Egyptians, Romans, Nubians, Etc.

SYNOPSIS.

ACT I.—The Oath. The Crowning of Harmachis. Meeting of Harmachis and Cleopatra.

ACT II.—Harmachis in the Palace of Cleopatra. "I am thy Friend, I cannot be thy Foe."

ACT III.—Cleopatra in love with Harmachis. Harmachis betrayed by Charmion. Cleopatra's revenge. Fall of Harmachis. "Cleopatra has won."

ACT IV. The love of Antony and Cleopatra. Harmachis in prison. His escape and denunciation of Cleopatra. "On your knees before your king."

ACT V.—Death of Cleopatra. "Still must I love, forever love thee."

NOTE.—

Act I.—Scene 1. Interior of Egyptian Temple. Scene 2. Corridor of Temple. Scene 3. Street in Alexandria.
Act II.—Cleopatra's Chamber.
Act III.—Scene 1. Housetops of the Palace. Scene 2. Corridor of Temple. Scene 3. Cleopatra's Chamber.
Act IV.—Antony's Tent near Cydnus.
Act V.—Egyptian Temple.

PROGRAMME CONTINUED ON THIRD PAGE.

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Tuesday and Saturday Nights,

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Mr. MacLean as ..... Othello
Miss Prescott as ..... Iago

Thursday and Friday Nights and Saturday Matinee,

Cleopatra.

"MODJESKA."

The word artist is oftimes much abused in its application, especially when applied to the interpreters of the drama, yet, to quote from an article which appeared in the Century some time since, "Modjeska is an artist in the highest sense. As her fellow countryman Chopin, was an artist in music, as De Musset in poetry, Millet in painting, so Modjeska is in acting." She not reserved as approximating to the profession and learned early to be at home on the stage in the face of an excitable, demonstrative audience, but she has taken the step beyond excellence into the rank of master. "In the late Mr. Lewes' book on actors and the art of acting he says: 'Rachel was the panther of the stage; with a panther's terrible beauty and undulating grace, she moved and crouched, glared and sprang. Scorn, Triumph, rage, hate and merciless malignity she could represent in symbols of irresistible power; but she had little tenderness, no womanly caressing softness, no gayety, no heartiness. She was so graceful and so powerful that dignity was inseparable. But somehow you always felt in her presence an indefinable suggestion of latent wickedness. "So far as can be learned from those who saw her, Rachel was simply the superior of Modjeska in stage skill. According to Mr. Lewes, she was wanting in qualities in which the Polish actress is pre-eminent. Modjeska is full of gayety, not violent or riotous, but well controlled, and her womanly manner is winning her admirers in this country almost as warm as these in Poland. Moreover, she is a most conscientious artist, and in that like Rachel, while in other respects greater. She does not, like Rachel in her later days and like Sarah Bernhardt already, play indifferently at times — almost carelessly — until the supreme moment for a telling point arrives, in order to flash out then into action of the highest strain. Modjeska gives sufficient attention to all parts of a role, and modifies and subordinates the parts in such a manner that the play becomes of finely modulated tone. Her Juliet, for instance, is such a workman leaves none of the minor things undone — these minor things which it is the tendency in all acts to raise to the dignity of major questions. Modjeska begins with great care the costumes used in her many productions, that they may be historically accurate, and tries to bring realism into a strong play without letting it usurp the interest of an audience.

Modjeska may have her equal, but it is doubtful if Europe passes so well rounded a genius for the stage as she. Voller of Vienna is said to be unrivalled in heavy tragedy; Janauschek has proved in America her marked tragic genius; Bernhardt has her roles in which she is unsurpassed; but none of these can run the gamut of emotions like Modjeska.

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with her own company of players will appear Week of JANUARY 11th, 1892.

Repertoire:—Monday, "As You Like It;" Tuesday, "Marie Stuart," Wednesday, "Countess Roudina," Thursday, "Measure for Measure," Friday, "Much Ado About Nothing;" Saturday matinee, "Camille;" Saturday night, "Mary Stuart." Sale of seats opens Thursday, January 7.

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None genuine without our trade mark on each pair.

Excellent wearing. Fits finely.

An absolutely clean-fast black guaranteed.

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Park Place, New York, runs out of Broadway opposite the Post Office. Among its features is the largest lamp store in the world, that of the Rochester Lamp Co., which often offers like to go down among the large wholesale houses, and buy in single hands. They will find at 25 Park Place the largest and most artistic display of lamps ever shown—over

Eight thousand patrons daily at "The Metropolis," 21 and 23 East 14th Street, near Union Square (formerly "Daly's Kitchen"), proves that the choicest viands, culinary delicacies, delicious cantaloupes and other fruits, fruit juice soda (hot or cold), and all sold at astonishingly low prices, with charming music, is duly appreciated.

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Annual Sales Exceed 33 MILLION Lbs.

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Next to Huyler's.

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MORIARTY'S

No. 1 Fourth Ave., opp. 6th St.

A FACT.

1.
O sing a song of sixpence,
A pocketful of chaff,
The folks that try to copy me
At them I always laugh;
With flaming advertisements
They gull the public mind,
And infamite to one and all
That they are wondrous kind.

2.
They'll give for Fifty Dollars
What for a hundred can't be bought,
And yet they think with the like these
The public sure are caught,
They swear their goods are foreign,
Fresh from old Europe's shores,
While nothing else but poorest goods
Are found within their stores.

3.
And a'en their very salesmen
They keep upon the rack,
For if he don't swear black is white
He'll surely get the sack.
I'll stick to honest dealings
As I've always done before,
And sell my goods, — upon the square
Number One in Avenue Four.

4.
And I, John Moriarty,
Am proud that I can say!
"You'll find as represented
My goods, — in every way
And thus my Special Credit
It fills a want much felt
And helps you furnish up your home
If you are short of "Gold".

5.
So, now, then some and see me
And my stock both fine and new,
'Tis the motto of my business
To render all their due.

JOHN MORIARTY has no connection with any other store in the city.

BIOW BROS., Importing Tailors. 1240 THIRD AVENUE, near 72d St., NEW YORK.
All wool Suits to order $20.00. All wool Trousers to order $5.00.
We guarantee our Clothes and keep them in repair 1 year Free of Charge.

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The Piano of America — The Piano of the World

43,000 IN USE. — IS PREFERRED BY ROYALTY USED BY — 26 PATENTS.

Her Majesty Queen Victoria,
H. R. H. The Prince of Wales,

H. R. H. The Duchess of Fife,
The Nobility of England.

AND
GENERAL ANTONIO EZETA, Vice-President of San Salvador.
THE
SELF-PLAYING "SYMPHONY"
Upon this Instrument may be played the most difficult as well as the lightest Compositions, without previous Instruction.
Warerooms, HARDMAN HALL, 5th Ave. & 19th Street.
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KOPF'S COMPRESSED PEA SOUP

A 10c. Package makes a quart of excellent soup
Boil ten minutes and it is ready to serve
M'f'd by C. W. KOPF CO., 84 West B'way cor. Leonard St., New York.
ASK YOUR GROCER FOR IT.

BUY YOUR UMBRELLAS AND CANES of CHAS LE BIHAN & CO.,
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Largest stock in N. Y. of 14 Karat Gold and Solid Silver handled Umbrellas and Canes for presentation.
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A Lamp which gives a light purer and brighter than gas light, softer than electric light and more cheerful than either. That lamp is

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Cor. 22nd St.

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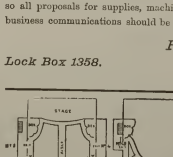
Lock Box 1358. New Orleans, La.



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FOR THE THROAT AND VOICE.
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We have them in a variety of Shades, To measure, from $18.00.

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All Colors.
Round and flat Crowns.
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More Hats, Styles and Prices than can be found elsewhere.
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210 BOWERY, bet. Spring & Prince

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CURES CONSTIPATION, RESTORES THE COMPLEXION, CURES SICK HEADACHE
Saves Doctors' Bills. 25 Cts. at Druggists.

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A. LEBLANC, Proprietor.

A la Carte all day.
Table d'Hote Lunch, from 11 to 2 P. M., 50c.
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Not babies and small children only; we include Youths' & Misses' sizes to 18 years.
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EVERY EVENING AND SATURDAY MATINEE
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Bleached Linen Table Sets, with fancy colored borders.
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Fringed Doylies, white and with colored borders.

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The "Speedwell" sewing machines are all guaranteed to give satisfaction or money refunded.
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EVENING GOWNS, STREET COSTUMES,
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And Covers are the Best.
Improved Dust Proof Stools, Music Cabinets, Stands, Stamped Linen, Scissors, and Fancy Drapery Goods. Send for Catalogue.
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FINE CANDIES
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144 Fifteen One Pound from 21st Street.

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The tea and coffee 5c 2 cents sold at "The Metropolis" 36 and 38 East 14th Street, are a veritable revelation to all lovers of good and wholesome beverage.

Union Sq. Theatre. J. M. HILL takes pleasure in announcing a two weeks Engagement of "MODJESKA" with her Company of Players. Commencing Jan. 11th.

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Classique Corsets

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In Exclusive Shapes & Materials.

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100,384 RHEUMATISM and GOUT cured in every case since 1865. Salicylic Pyrine quickly cures. Incurables; Internal, 75c. bottle. Dr. A. B. De Villeneuve, New Orleans, writes: "I have seen the marvelous action of your medicine so many instances." All druggists and Wm. B. Muller, Ph. G., 46 Universary Place, New York.

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Breakfast Cocoa

1891—SEASON—1892.

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Capes, Jackets, Wraps, etc., etc.

Gents' Coats, Gloves, Caps, etc.

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Send for Illustrated Catalogue.

Union Square Theatre.

J. M. HILL, Manager.

WEEK COMMENCING JANUARY 4, 1892.

Monday and Wednesday Nights,

R. D. MacLEAN AND MARIE PRESCOTT.

Supported by their own Company, in

MERCHANT OF VENICE,

in 6 Acts, by SHAKESPEARE.

CAST OF CHARACTERS.

SHYLOCK	R. D. MacLEAN
Bassanio	W. S. Hart
Gratiano	Maclyn Arbuckle
Antonio	Max Von Mitzel
Launcelot	Alexander MacKenzie
Lorenzo	Augustus MacLean
Tubal	Charles Gray
Duke	Morris Baur
Gobbo	Oliver Taylor
Salarino	Dearborn Bird
Salanio	Mark R. Robbins
Balthazar	Le Roy Dunbar
Jessica	Florine Malcolm
Nerissa	Agnes Maynard
PORTIA	MARIE PRESCOTT

John Whitely	Manager
Alexander MacKenzie	Stage Manager
F. H. Bowly	Advance Agent

PROGRAMME CONTINUED ON THIRD PAGE.

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☞ MASON & HAMLIN'S ORGANS USED HERE. ☜

Press of H. BARTSCH, Franklin Square.

Doors open at 7.15, Performance begins at 8.15 o'clock.
Doors open Matinee 1.15, Performance begins at 2 o'clock.

☞ Box Office Open all day. ☜

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Ware Rooms, 235-239 East 23d St., 16 West 125th St., N. Y.

An absolutely first-class Piano at a moderate price. Pianos sold on Instalments. Pianos to Rent.

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Fresh! Pure!! Delicious!!!

Bonbons & Chocolates.

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21 West 42d Street, near 5th Ave. }
150 Broadway, cor. Liberty St. }

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DECKER BROTHERS' MATCHLESS PIANOS 33 UNION SQUARE NEW YORK

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Grand Square & Upright Brilliant Qualities.

Moderate Prices & Terms

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"BETWEEN THE ACTS" ALL TOBACCO CIGARETTES. MANUFACTURED BY THOS. H. HALL, NEW YORK. FOR SALE EVERYWHERE.

MODJESKA has entirely recovered from her severe attack of "La Grippe," and is again enjoying excellent health. Her Buffalo engagement, which was cancelled on account of her illness, was rescheduled for the week beginning Monday, January 11th, at the Union Square Theatre. She will remain there for two weeks, when she opens a short engagement at the Grand Opera House, Philadelphia. Her New York engagement, which is limited to two weeks, begins January 11th at the Union Square Theatre.

PHILLIPS' DIGESTIBLE Cocoa

Unequalled for Delicacy of Aroma and Nutritious Properties. Easily Digested. The only Cocoa with Rich Chocolate Flavor. Different from all other Cocoas.

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The Garden of Eden, Fairyland, The Alhambra and Aladdin's Palace all fade into insignificance before the marvelous beauty, magnificence and refined taste displayed in the furnishing of "The Columbia," on Union Square. Words of mere fill to properly describe the splendors of this really sumptuous establishment.

It will well repay you to visit the magnificent "Columbia" Restaurant on Union Square. You will be just as welcome to inspect its marvelous and dazzling splendors whether you make a purchase or not.

Nowhere in New York can you get so many really good things for so little money as at "The Metropole" Restaurant and Bakery, 24 and 26 East 14th street, near Union Square. Delicious meal-tickets, fruit juice soda (not of coarse, cheap syrup) and the finest cakes and pastry, all at prices astonishingly low. Soaring flights make one dizzy. Seating capacity, 1,500. Charming music.

For wedding receptions, select balls, society affairs, theatre and private dinners, receptions and entertainments, nothing in this city can for a moment compare with the really splendid accommodations offered by "The Columbia" on Union Square. Ample accommodations for as many as 1,000 guests can be secured for a price that, considering the magnificent surroundings and character of entertainment furnished, astonishes everyone. The handsomest dancing or entertainment in private rooms.

"The Columbia" Restaurant, on Union Square, is generally conceded to be the grandest establishment of its kind in all the wide world, the finances alone costing nearly $100,000.

It will pay you to visit "The Metropole" Restaurant and Bakery, formerly "Dairy Kitchen"), 24 and 26 East 14th Street, near Union Square, open every day in the year. 8,000 patrons daily. 1,500 seating capacity. Charming music. Everything first-class. Popular prices.

The Table D'Hote dinner for 75 cents served at "The Columbia," on Union Square, from 5 to 8 P. M. is without a doubt the finest ever served in New York at any price.

A beautiful present, and one that is sure to be highly appreciated, is a box of the delicious bons bons and confections of all sorts sold only at "The Columbia," on Union Square. They are original, new in ideal, and fit for a prince.

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RUNKEL BROS' COCOA

IS SUPERIOR IN FLAVOR, DIGESTIVE & ECONOMICAL.

Ladies

Wishing to procure tonics and Liquors for medicinal or family use are respectfully invited to purchase them at our store where there is no bar or other objectionable feature. Prompt and courteous service assured. CUSHING PROCESS CO., 825 Broadway, New York.

Cut this out, bring or send it to us, and in addition to purchase during month of December, we will give each Lady an elegant

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COUGH DROPS

FOR COUGHS, COLDS, CATARRH, HOARSENESS, &c.

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THE REPERTOIRE.

Monday and Wednesday,

The Merchant of Venice.

Mr. MacLean as ..... Shylock
Miss Prescott as ..... Portia

Tuesday and Saturday Nights,

Othello.

Mr. MacLean as ..... Othello
Miss Prescott as ..... Iago

Thursday and Friday Nights and Saturday Matinee,

Cleopatra.

The Orchestra under the direction of Mr. LOUIS J. CORNU will perform the following selections:

1. Overture, Stradella ..... Flotow
2. Selection from Carmen ..... Bizet
3. Le Petit Duc ..... Arranged by Geo Wiegand
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The Asbestos (Fire Proof) Curtain from the H. W. JOHNS MANUFACT[illegible] New York.

Go to T[illegible] "BENSL[illegible]

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The Operatic Comedy Success

"Miss Helvett."

After 10 weeks at the Star will be transfered TO THE STANDARD THEATRE.

New Comedy by David Belasco.

New Music composed for this production by Edmond Audran.

New Cast. New Songs. New Dances. New Costumes. Everything New.

Second Year in Paris.
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Third Month in New York.

UNION SQUARE THEATRE.

MODJESKA, with her own company of players.

NEW YORK RAISON. FIRST WEEK, JANUARY 11.

Repertoire:—Monday, "As You Like It;" Tuesday, "Marie Stuart," Wednesday, "Countess Roudine," Thursday, "Measure for Measure." Friday, "Much Ado About Nothing;" Saturday matinee, "Camille;" Saturday night, "Mary Stuart." Sale of seats opens Thursday, January 7.

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Why suffer with HEADACHE or home when Dr. WAKELY'S Marvelous Headache cures relieves you within a few minutes.

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An absolutely clean fast Black guaranteed.

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NOTICE.

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MORIARTY'S

No. 1 Fourth Ave., opp. 6th St.

A FACT.

1.

O sing a song of sixpence,
A pocketful of shoff,
The folks that try to copy me
At them I always laugh;
With flaming advertisements
They gull the public mind
And intimate to one and all
That they are wondrous kind.

2.

They'll give for Fifty Dollars
What for a hundred can't be bought,
And yet they think with the like these
The public sure are caught.
They swear their goods are foreign,
Fresh from old Europe's shores,
While nothing else but poorest goods
Are found within their stores.

3.

And so on their very salesmen
They keep upon the rack,
For if he don't swear black is white
He'll surely get the sack.
I'll stick to honest dealings
As I've always done before,
And sell my goods, upon the square
Number One in Avenue Four.

4.

And I, John Moriarty,
Am proud that I can say:
"You'll find as represented
My goods, in every way
And then my Special Credit,
Is like a watch much fast
And helps you furnish up your home
If you are short of "Cash".

5.

So, now, then come and see me
And my stock both fine and new,
I'm the modus of my business
To render all their due.

JOHN MORIARTY has no connection with any other store in the city.

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839 B'WAY, opp. the STAR Theatre. Our Specialties for the Holiday Season are

White Silk hem stitched Handkerchiefs, large size 36c, 3 for $1		
Colored Borders, " " "	(75c. quality)	49 c.
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Large Size all Silk Mufflers, formally $1, to $2.		79c.
Silk Sterling Silver Handle Umbrellas,		$3. 19 formally $6.

MODJESKA has entirely recovered from her severe attack of "La Grippe," and is again enjoying excellent health. — Rev. Buffalo

BIOW BROS., Importing Tailors. 1240 THIRD AVENUE, near 72d St., NEW YORK.
All wool Suits to order $20.00. All wool Trousers to order $5.00.
We guarantee our Clothes and keep them in repair 1 year **Free of Charge.**

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43,000 IN USE. IS PREFERRED BY ROYALTY USED BY 26 PATENTS.

Her Majesty Queen Victoria,
H. R. H. The Prince of Wales,

H. R. H. The Duchess of Fife,
The Nobility of England.

AND

GENERAL ANTONIO EZETA, Vice-President of San Salvador.

THE

SELF-PLAYING "SYMPHONY"

Upon this Instrument may be played the most difficult as well as the lightest Compositions, without previous instruction.

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KOPF'S PEASOUP 10¢ QUART

KOPF'S COMPRESSED **PEA SOUP**

A 10c. Package makes a quart of excellent soup.

Boil ten minutes and it is ready to serve.

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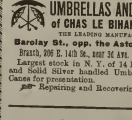
BUY YOUR **UMBRELLAS AND CANES** of CHAS LE BIHAN & CO., THE LEADING MANUFACTURERS,

Barclay St., opp. the Astor House,

Branch, 206 E. 14th St., near 3d Ave. L Station.

Largest stock in N. Y. of 14 Karat Gold and Solid Silver handled Umbrellas and Canes for presentation.

Repairing and Recovering.



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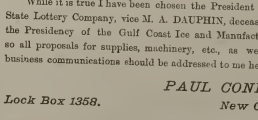
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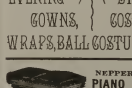
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Bassanio	W. S. Hart
Gratiano	Madlyn Arbuckle
Antonio	Max Von Mitzel
Launcelot	Alexander MacKenzie
Lorenzo	Augustus MacLean
Tubal	Charles Gray
Duke	Morris Baur
Gobbo	Oliver Taylor
Salarino	Dearborn Bird
Salanio	Mark R. Robbins
Balthazar	Le Roy Dunbar
Jessica	Florine Malcolm
Nerissa	Agnes Maynard
PORTIA	MARIE PRESCOTT

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PROGRAMME CONTINUED ON THIRD PAGE.

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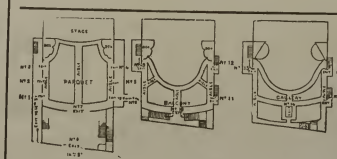

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Standard Theatre,
Week commencing Monday December 21st 1891.

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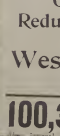

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Brenus	Maclyn Arbuele
Delilus	Max von Mitzel
Amenembat	Charles Grey
Sepa, Uncle to Harmachis	Dearborn Bird
Centurian	Augustus MacLean
Officer of Guard	Oliver Taylor
Paulus	Mark R. Robbins
Eros	Alexander McKenzie
High Priest	Morris Bauer
Charmion, Daughter of Sepa	Agnes Maynard
Atoua	Ellen Dean
CLEOPATRA	MARIE PRESCOTT

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PROGRAMME CONTINUED ON THIRD PAGE.

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SYNOPSIS.

ACT I.—The Oath, The Crowning of Harmachis. Meeting of Harmachis and Cleopatra.

ACT II.—Harmachis in the Palace of Cleopatra. "I am thy Friend, I cannot be thy Foe."

ACT III.—Cleopatra in love with Harmachis. Harmachis betrayed by Charmion. Cleopatra's revenge. Fall of Harmachis. "Cleopatra has won."

ACT IV. The love of Antony and Cleopatra. Harmachis in prison. His escape and denunciation of Cleopatra. "On your knees before your king."

ACT V.—Death of Cleopatra. "Still must I love, forever love thee."

NOTE.

Act I.—Scene 1. Interior of Egyptian Temple. Scene 2. Corridor of Temple. Scene 3. Street in Alexandria.
Act II.—Cleopatra's Chamber.
Act III.—Scene 1. Housetops of the Palace. Scene 2. Corridor of Temple. Scene 3. Cleopatra's Chamber.
Act IV.—Antony's Tent near Cydnus.
Act V.—Egyptian Temple.

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3. Fascination, "Moreau".....Moses

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Let nothing be separate—not even life.
And when they do marry, good people should carry
A plan in their heads, the safest and best,
That now they are united, like birds so related,
They both go together, to fit up their nest.

II.

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Are right in the pattern, and right in the price,
From Sofas and Tables, to Potsticks and Ladles
Let everything be what both shall call nice,
A nice room to dine in, good Chairs to recline in
A well furnished room, for receiving your friends,
With Carpets that fit on, and chairs you may sit on,
And everything else meeting, Housekeeping ends.

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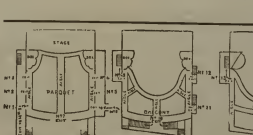

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Tuesday, Thursday and Saturday Nights, and Christmas Matinee.

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Antony.....W. S. Hart
Brenus.....Maclyn Arbuckle
Dellius.....Max von Mitzel
Amenembat.....Charles Grey
Sepa, Uncle to Harmachis.....Dearborn Bird
Centurian.....Augustus MacLean
Officer of Guard.....Oliver Taylor
Paulus.....Mark R. Robbins
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Charmion, Daughter of Sepa.....Agnes Maynard
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CLEOPATRA.....MARIE PRESCOTT

Soldiers, Greeks, Egyptians, Romans, Nubians, Etc.

THE REPERTOIRE.

Monday (Dec. 21st), Wednesday, Friday Night and Saturday Matinee: "SPARTACUS, THE GLADIATOR."

Tuesday, Thursday, Saturday Night and Christmas Matinee: "CLEOPATRA."

PROGRAMME CONTINUED ON THIRD PAGE.

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SYNOPSIS.

ACT I.—The Oath, The Crowning of Harmachis. Meeting of Harmachis and Cleopatra.

ACT II.—Harmachis in the Palace of Cleopatra. "I am thy Friend, I cannot be thy Foe."

ACT III.—Cleopatra in love with Harmachis. Harmachis betrayed by Charmion. Cleopatra's revenge. Fall of Harmachis. "Cleopatra has won."

ACT IV. The love of Antony and Cleopatra. Harmachis in prison. His escape and denunciation of Cleopatra. "On your knees before your king."

ACT V.—Death of Cleopatra. "Still must I love, forever love thee."

—NOTE.—

Act I.—Scene 1. Interior of Egyptian Temple. Scene 2. Corridor of Temple. Scene 3. Street in Alexandria.
Act II.—Cleopatra's Chamber.
Act III.—Scene 1. Housetops of the Palace. Scene 2. Corridor of Temple. Scene 3. Cleopatra's Chamber.
Act IV.—Antony's Tent near Cydnus.
Act V.—Egyptian Temple.

John Whitely.....Manager
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I.

There's not a relation, in all of creation,
Should bind us so closely, as husband and wife.
In mirth or in gladness, in sorrow or sadness,
Let nothing be separate—not even life.
And when they do marry, good people should carry
A plan in their heads, the safest and best,
That now they are mated, like birds so nestled,
They both go together, to fit up their nest.

II.

The Carpets shall be, what both shall agree,
Are right in the pattern, and right in the price,
From Sofas and Tables, to Portsticks and Ladies
Let everything be what both shall call nice.
A nice room to dine in, good Chairs to recline in
A well furnished room, for receiving your friends.
With Carpets that fit on, and Chairs you may sit on
And everything else meeting, Housekeeping ends.

III.

This whole combination, from roof to foundation
May all be selected, with never a hitch
By seeing **One Man** who, both will go and plan on
The right thing be all, the way and the rich
That's JOHN MORIARTY, and right from the start, he
Will prove he's a Friend, to the Wage earning man
Not trying to beat him, but fairly to treat him
By giving him Time to pay as he can.

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A GREAT AID to nursing mothers. Sickly children and feeble persons can take it, being more nutritious and less expensive than beef tea.
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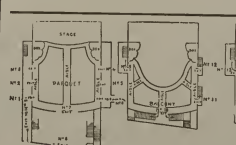

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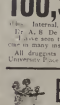

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J. M. HILL, Manager.

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Lentellus	Georgs Montgomery
Florus	Mark R. Robbins
Jovius	Dearborn Bird
Gellius	Oliver Taylor
Bracchius	Max Von Mitzel
Gaul	LeRoy Dunbar
Ehonaus	Augustus MacLean
Crixus	Alexander MacKenzie
Senona	Agnes Maynard
Child	Jesse Gray
JULIA	MARIE PRESCOTT

THE REPERTOIRE.

Monday (Dec. 21st), Wednesday, Friday Night and Saturday Matinee:
"SPARTACUS, THE GLADIATOR."

Tuesday, Thursday, Saturday Night and Christmas Matinee:
"CLEOPATRA."

PROGRAMME CONTINUED ON THIRD PAGE.

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SYNOPSIS.

ACT I.—Public Place adjoining the Senate. Capture of Spartacus. "God pity me!" "Does the grave give back its dead?" "Senona! Wife!" Spartacus ransoms his wife and child. "Thou shalt buy another!" "I will kill and slaughter, but spare my wife."

ACT II.—Scene 1: Room in Crassus' house. "Be wise and love none but the worthy." Scene 2: The Great Roman Arena. "I am here to fight; let him come on." The combat with Gaul. The recognition of the brothers. Uprising of the slaves. "Freedom for the Gladiators and death to all their masters." "Strike and spare not."

ACT III.—Scene 1: Fields of Campana. Spartacus and his army. Scene 2: Crassus' house. Capture of Julia and Flotina by Spartacus. Scene 3: Gelina's camp. Victory for Spartacus. "In the Consul's camp I stand a conqueror!"

ACT IV.—Scene 1: Camp of Spartacus. Pleasaries claims his prize. Desertion. "Thou art a changeling!" Scene 2: Near the Roman camp. Crassus consoles with Jovius. Scene 3: The Thracian Army. Offer of a treaty. "Why should I ransom, when I swear to slay?" Scene 4: This is the Thracian's answer!

ACT V.—Scene 1: Camp of Spartacus. Return of Phasarius. The crucifixion of the deserting Thracians. "I swear for this to make Rome howl!" Scene 2: Crassus and his followers. Scene 3: Outside of the gates of Rome. Spartacus and his captives. Death of Phasarius. "Spare not one life." "Battle! Battle! Battle!!!" Scene 4: The Practor's tent. Entrance of Spartacus. The last battle. "Never heed the tempest." "Set your sails, we'll be in Thrace anon." Death of Spartacus.

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I.

There's not a relation, in all of creation,
Should blind us so closely, as husband and wife,
In mirth or in gladness, in sorrow or sadness,
Let nothing be separate—not even life.
And when they do marry, good people should carry
A plan in their heads, the safest and best.
That now they are mated, like birds so related,
They both go together, to fit up their nest.

II.

The Carpets shall be, whet both shall agree,
Are right in the pattern, and right in the price,
From Sofas and Tables, to Potsticks and Ladles
Let everything be whet both shall call nice.
A nice room to dine in, good chairs to recline in
A well furnished room, for receiving your friends,
With Carpets that fit on, and Chairs you may sit on
And everything else meeting, Housekeeping ends.

III.

This whole combination, from roof to foundation
May all be selected, with never a hitch
By seeing **One Man** who, both will do and can do
The richt thing by all, the poor and the rich
That's JOHN MORIARTY, and right from the start, he
Will prove he's a Friend, to the Wage earning man
Not trying to best him, but fairly to treat him
By giving him Time to pay as he can.

IV.

This John Moriarty joins no other party,
His Business is single, and on his own score,
He's **Opposite Sixth Street,** you'll find it complete
With **JOHN MORIARTY'S** low prices and pose,
Him Payments so Easy, for Goods that will please ye,
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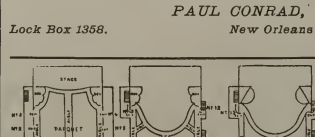
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He—It says that more than half the women in this country are crazy
She (with a sigh)—I expect that's so. There are a great many married women in this country.

The population of France has only increased 500,000 in five years.

Young Lady—How can one tell a horse looks like that?
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Small boy—I have it.

Teacher — John McCarthy, you may give us your sentence.

John McCarthy—Boys bees bare whin they goes in swimmun'.

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John: "I didn't know what kind you wanted, ma'am."

Mistress: "What kinds did the dealer have?"

John: "Six-penny, eight-penny and ten-penny, ma'am."

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Little girl: "Are you the conductor?"

Old gentleman: "Why, no; I have nothing to do with the railroad."

"Then I'm seven years old."

McManus—Why does a fireman wear red suspenders?

O'Toole—To keep his pants up.

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Suit Doctor or Small Family.

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WEBER Upright & Grand PIANOS, CASH AND INSTALMENTS.
WAREROOMS,
FIFTH AVENUE, cor. of West 16th St., New York City.

Synopsis of Scenes:

ACT I.

Home of the O'Connors by Moonlight. The Belfry Chimes. Rose's friends arrive. Rose and Charles pledge their love. The elopement planned. We leave for France to-morrow. The ride. The chase.

ACT II.

Railway Depot and Steamship Dock. The Detective in Search of Fitzgerald. Charles under Cover. The arrival of O'Connor friends and servants. McGozzle arrives. A fatal letter exchanges hands. The singing sailors.—Scene 2nd: Adjoining staterooms aboard the steamer Norwich. Off for France. Case of mistaken identity. The Octopus. The arrest. "Eight Bells." Look out for squalls. Stop the ship. She takes a roll. The wreck.
Incidental to the Second Act, The Electric Quartette, Messrs. Howard Powers, Ed. A. Kerr, J. D. McCabe, George W. Kerr.

ACT III.

Safe on the French Coast. Hearts too light to sink. McGozzle ashore. Merry-making in celebration of the rescue.
During this act Mr. Tom Browne, the "King of Whistlers."

The music incidental to the play arranged by Mr. A. E. Herwig.

FRANK WILLIAMS, ... Manager.

Mr. J. T. West, Treasurer. Mr. Geo. W. Kerr, Stage Manager.
Mr. Jos Munzer, Agent. Mr. Thos. S. Durkin, Master Mechanic.
Mr. John Sheals, Calcifuge. Mr. Frank Burke, Master Properties.

The Orchestra under the direction of Mr. LOUIS CORNU will perform the following choice selections:

1 Overture, Laughing and Crying.....
2 Shadow Dance, from Dinorah..... Clements
3 Waltz, Die Schoenbrunner..... Lanner

The Asbestos (Fire Proof) Curtain from the H. W. JOHNS MANUFACTURING CO., 87 Maiden Lane, New York.

Great preparations are being made for the production for the first time in this city of the famous comic opera "Robin Hood" by the Bostonians at the Standard Theatre, September 28th. New costumes and new scenery have been ordered and a grand production will be given. Among the artists who will appear are Tom Karl, H. C. Barnabee, W. H. MacDonald, Edwin W. Hoff, Eugene Cowles, Jessie Bartlett Davis, Caroline Hamilton, Louise Van Dyke, Josephine Bartlett, and a grand Chorus and Orchestra.

LADIES ONLY. PRINCESS of WALES DRESS STAY. Each Stay is STAMPED, showing the Position it is to occupy on the DRESS WAIST.
FULL DIRECTIONS and a Pattern accompany each Set, showing where Stays are to be placed.
PUT UP IN SETS OF TWELVE. FOR SALE EVERYWHERE.

CONRAD! CONRAD! CONRAD!

A CARD TO THE PUBLIC.

While it is true I have been chosen the President of the Louisiana State Lottery Company, vice M. A. DAUPHIN, deceased, I still retain the Presidency of the Gulf Coast Ice and Manufacturing Company, so all proposals for supplies, machinery, etc., as well as all other business communications should be addressed to me here as heretofore.

PAUL CONRAD,
Lock Box 1358. New Orleans, La.

CURED OF BRIGHT'S DISEASE.
WATSON, CHIPPEWA CO., MINN., Jan. 23, 1890.
The Owen Electric Belt and Appliance Co.
GENTS: Your No. 3, Belt was received six weeks ago. It is now a great pleasure to inform you that it has performed a most perfect cure. My wife had for years suffered with Bright's Disease of the Kidneys, and she also had been troubled with Female Weakness, and honored for years by many different physicians, and had taken endless prescriptions of medicine without avail. Now, after wearing your belt about six weeks, she says she is entirely cured, feels strong and well. Your Electric Belt has done it all. God bless you, and lead many to use your wonderful Electric Belt. Many, many thanks.
Your Faithful Friend and Well Wisher,
S. ANDERSON.
Call, or send 6 cents postage for "Treatise on Electricity." Catalogues on Electric Belts in English, Swedish, German and Norwegian, mailed for 6cts postage.
Manufactured and Sold only by
THE OWEN ELECTRIC BELT & APPLIANCE CO.
Main Office and Factory,
191-193 State Street, Chicago, Ill., U. S. A.
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Largest Electric Belt Establishment in the World.

Cleanfast Black Stockings.
None genuine without our trade mark on each pair.
Excellent wearing, silk finish.
An absolutely clean-fast Black guaranteed.
Darning Cotton of same Dye.

Send for price list.
The Cleanfast Hosiery Co.,
927 Broadway,

A census taken in China a few years ago showed but four centenarians out of a population of 369,000,000.

When Marriage is not a Failure.

I.
There's not a relation, in all of creation,
Should bind us so closely, as husband and wife,
In mirth or in gladness, in sorrow or sadness,
Let nothing be separate—not even life.
And when they do marry, good people should carry
A plan in their heads, the safest and best,
That now they are mated, like birds to be mated,
They both go together, to fit up their nest.

II.
The Carpets shall be, what both shall agree,
Are right in the pattern, and right in the price,
From Sofas and Tables, to Pottsticks and Ladles
Let everything be what both shall call nice.
A nice room to dine in, good Cheer, reline
A well furnished room, for receiving your friends.
With Carpets that fit on, and Chairs you may sit on
And everything else meeting, Housekeeping ends.

III.
This whole combination, from roof to foundation
May all be selected, with never a Hitch
By seeing **One Man** who, both will do and can do
The right thing by all, the poor and the rich
That's JOHN MORIARTY, and right from the start, he
Will prove he's a Friend, to the Wage earning man
Not trying to beat him, but fairly to treat him
By giving him Time to pay as he can.

IV.
This John Moriarty joins no other party,
His Business is single, and on his own secure,
He's **Opposite Sixth Street,** you'll easily fix it,
His number is **One** on **Avenue Four,**
[illegible] Square
With [illegible] low [illegible] and place
The Payments so Easy, for Goods that will please
MORIARTY'S [illegible]

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Thirteen Exceptional
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MATINEES, EVENINGS AND SUNDAYS.

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Cures Soreness and Strengthens the Voice.
FOR SALE AT ALL DRUGGISTS.
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THE "NORTH AMERICAN REVIEW"
SAYS OF THE CELEBRATED

SOHMER PIANOS:

"No one can fail to notice in them every good quality which one is entitled to expect from a good instrument; nobility, elasticity and utmost clearness of tone, with a high degree of power which never fails, added to which a perfect firmness of touch renders them as near perfection as human skill can make them. Their touch suits with absolute precision a delicacy and pliability, and a most happy and responsive quality not found in the instruments of any other maker."

While the present firm of Sohmer & Co. was founded in 1872, its existence really extends further back to the year 1861, when the late head, Mr. Hugo Sohmer, (a native of the Black Forest, in Germany, coming of a good family in comfortable circumstances,and was given a most finished scientific and literary education, at the same time acquiring a thorough knowledge of music and the pianoforte. At sixteen years of age he arrived in New York, and was apprenticed to piano-making in the factory of Schmeltz & Lindolph. Thoroughly learning his trade in every detail, he returned to Europe in 1861 and traveled in the various capitals, studying piano-making critically and scientifically, finishing practically at Erard, Paris. In 1861 he returned to New York, and in 1872 commenced embodying in practical form the ideas which his inquiring and travel had brought. His partner was Mr. Joseph Ruder, who still continues in the firm; a piano-maker who studied the art and trade thoroughly in the Vienna Shops, and who had a reputation already gained in the shops of prominent makers. Of these the firm consists, in addition to Messrs. Sohmer and Ruder, of Mr. Charles Fahr and George Hutchinson, members of the firm being in charge of a special department, to which he devotes his entire energies. The concern now has, in addition to its extensive warehouses on Fourteenth Street and Third Avenue, a new factory at Astoria, which is the most magnificent piano-manufacturing plant in the country, and the advent of which has done much for Long Island in inducing other manufacturers to establish themselves there.

Even with the present average production of the firm, which is the high figure of forty pianos per week, it is not insufficient to supply the extensive demand. The firm being to-day largely in excess of its output.

A widely-spread constituency demanding these celebrated instruments, they may be had not only at the principal warerooms, 149 to 155 East Fourteenth Street, New York, but at Montreal, Canada; 226 State Street, Chicago; Union Club Building, San Francisco; 1056 Olive Street, St. Louis, Mo.; 1108 Main Street, Kansas City; as also of local dealers throughout the country.

The tastes of the firm of Sohmer & Co. have been "good and cheerfully believed."

Messrs. KARL, MACDONALD and BARNABEE announce the production for the first time in this city of DEKOVEN & SMITH'S famous comic opera,

ROBIN HOOD

AT THE

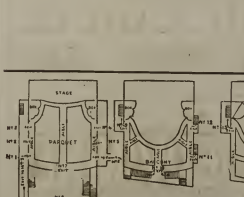
Standard Theatre.

SEPTEMBER 26TH.

By their famous English Opera Company,

"THE BOSTONIANS."

The Opera is the most famous comic opera ever written and had a run of five months in London. New scenery has been painted for it and great pains will be taken in the production here.



No. 1-2. Orchestra to 14th St.
No. 4-5. " " Bway.
No. 7-8, " " 14th St.
No. 9. Balcony to 14th St.
No. 10. " " Lobby.
No. 11-12, " " 8 Way.
No. 13. Gallery to 14th St.
No. 14. " " Lobby.
No. 15-16. " " 8 way.

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The Largest Electric Belt Establishment in the World.

ED PINAUD'S FAMOUS QUININE HAIR TONIC

A man went into a crowded store to buy some stockings for his wife. "I want striped ones," he said to the clerk. "We have very few stripes, sir," the clerk replied; "they are not so much worn now." "Are you sure?" "Oh, yes! quite sure? I will demonstrate the fact to you." Then he leaned over the counter and shouted: "Rats!" "See?" he added. "Yes," said the customer," give me plain colors."

Examiner — Now Mr. Murphy, while on the subject of physical science, what are the properties of heat? Murphy (a Tipperary Candidate for license) — "Expanshun, surr." Correct. Give me an illustration. In Summer, surr, the sun, being hotter, causes the days to lengthen.

Literary Man (to his new factotum) — What became of the letter that was on my desk? Pat — Shure I mailed it, sor. Literary Man — Mailed it? You idiot. Why, there was no address on it. Pat — Shure I know that, sor, but I thought you didn't want me to know who you was writing to.

Young Lady (at the races) — What is meant by saying, Jack, "He looks like a dead sure winner?"

Jack — A horse that is apt to win the race.

ELECTRICITY APPLIED
FOR THE CURE OF DISEASES BY THE—
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DR. A. OWEN.

Our Illustrated Catalogue, containing cuts, prices, sworn testimonials and full information, in English, Swedish, German or Norwegian, or Treatise on Rupture cured with Electric Truss, mailed to any address on receipt of postage, 6 cents.

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The poor boarder who is fast wearing out his store teeth on tough fowl has the satisfaction of knowing that his host will be obliged to give an account of all the tough deeds done in the flesh.

The population of France has only increased 500,000 in five years.

Young Lady—How can one tell a horse looks like that?

Jack—When you see his nose under the wire first.—New York Sun

He—Ha! ha! Here is a good hit in this paper at the female sex.

She—What does it say.

He—It says that more than half the women in this country are crazy

She (with a sigh)—I expect that's so. There are a great many married women in this country.

—Calling the attention of our readers to the advertisement of Burnham's Clam Bouillon. We take pleasure in informing the patrons of the Union Square Theatre that Burnham's Clam Bouillon can be had between the acts or after the performance at Jess Eas' well known family resort, 12 Union Sq

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IT CURES Dyspepsia, Cholera Infantum, Morning Sickness, and all Gastric Troubles.

A GREAT AID to nursing mothers. Sick headache and nervous people thrive on it, being more strengthening than extracts of beef.

THE BEST DIET for invalids and convalescents. A rare relief for cases of incontinence of liquors.

IT MAKES a delicious broth for the table, and is acceptable to the weakest stomach when all other foods fail. Makes a delightful "night-cap."

SEND 2 CENT STAMP for valuable book for the sick, from the E. S. BURNHAM, 120 Gansevoort St., N. Y. City. Grocers and Druggists.

Largest Stock in New York of Parasols and Sun Umbrellas.

Those who want Fine, Strong, Durable Umbrellas and Natural Walking Canes at moderate prices go to Chas. Le Bihan & Co., the Manufacturers and Importers, No 1a Barclay Street, and Branch Store 206 East 14th Street.

MILLER & CO.
UNEXCELLED HATS
27 BROADWAY CORTLANDT & DEY STS.
1147 BROADWAY BET. 26TH & 27TH STS.

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BOVININE

BOVININE By its powerful and concentrated food properties alone will permanently relieve or mitigate the worst features of Nervous Prostration, Consumption, Wasting of old age, Weakness from any cause, Brain fatigue, Dyspepsia and all Intestinal troubles. Its wonderful blood-making qualities will insure perfect nutrition, increased appetite and better digestion. Use BOVININE in all conditions of acute or chronic illness.

The Schmer Piano factory is kept busy night and day to supply the immense demand for this wonderful instrument. Its success is phenomenal in the history of the piano-trade, and the leading professional artists, the world over, are ever becoming more enthusiastic upon it, which its beautiful and faultless construction fully entitles it to. In these days of competition an article must be, indeed, perfect, to stand. The unparalleled sales of the Schmer during the past, fully demonstrates the fact, that it has earned a reputation, which promises to be as enduring, as it is rare for music itself. Merit is always appreciated and always brings reward; and we are glad to know that the efforts of Schmer & Co. to furnish a Piano second to none in the world have been crowned with unprecedented success.

THE HOMES OF GOTHAM.

AN ACROSTIC.

The stately homes of Gotham, how beautiful they stand
High tow'r'g on their dignity magnificent and grand.
Enclosed within with charms which money can obtain.

Selected from our native stores and o'er the mighty main.

Of comfort and of luxury ideal homes they are,
Models indeed for painter, for an Emperor or Czar,
Magnificent in Structure Commercial in design—
Excrescent from the pallor of centennial Kings;
Rich tapestry, fine paintings, by the master hands of old.

Priceless gems of furniture in ormolu and gold,
Indian rugs and carpets of the most unique designs,
And everything to which good taste and genius could incline.

Nor can such homes be furnished in a truly perfect manner,
Omitting what is best of all — A Sohmer Grand Piano.

$50 WILL BE

given for the best written article describing the most elegant household outfit of "The Columbia," Union Square, N. Y. Article limited to 500 words. Description made article published and open for bid on October 1st, 1891. A handsome box of candies given to each, for five second best articles sent in. A few of the many attractions are named for the benefit of those desirous of competing, who are unable to visit the place. Restaurant à la carte. Majestic Prices. Table d'hôte dinner, 6 to 8, in costs, 12 courses, best in the city at any price. Charming Music. Afternoon and Evening. Open every day in the year from 7 A. M. until 1 A. M. Elegant rooms for the accommodation of Society, Clubs, Theatre or Private Dinner Parties. Strictly first-class in-door pleasure or Entertainment Resort. Total seating capacity of banquet Rooms and Restaurant 1,000.

Handsomest and most expensive Soda Fountain in the world. Price $15,000. Finest soda drawn at two degrees above freezing. We make our delicious Soda syrups from Pure Fruit Juices and sugar only. We used 15,000 pineapples as a base for Pineapple Soda this season.

The exquisite flavor of our fruit syrups is universally admitted to be superior to all others. Our candies are the finest made, and are served with such elegant taste as to attract the most fastidious customer. Our Ice Cream is the confidence of "THE COLUMBIA" most popular, and its dazzling splendor, refined taste and palatial grandeur is to be admired by all on the premises any establishment in the world. The decorations include costly draperies and wainscoting of Gobelin's, massive bevelled French plate mirrors, finest panels and silk draperies, as well as the ceilings. Grand Mosaic floors, rich Moquet carpeting and all brilliantly illuminated by means of electric lights in diamond cut glass globes.

Everything is sold at moderate prices, and the quality and purity of the goods are proverbial.

Full articles in "The Columbia," 6, 8, 10 St., Union Square, N. Y. City.

A Terrible Disaster.

Telegraphic Editor — Terrible accident! Twenty oars go through a bridge.

Managing Editor Give it a triple head and get me some points for an editorial. By the way, what bridge was it?

Telegraphic Editor—A covered bridge.—Tid Bits.

A little seven-years-old girl said, "Uncle Horace, eight and seven make fifteen, don't they?" — "Yes." — "Then," said she, "it's only eight years before I shall have a bean, and — oh, I dread it!"

Sworn Off. —Cleverton—"Are you going yachting this season?" Dashaway—"No, I've signed the pledge."

Dabbs—"So poor Dick's in trouble again: anything serious?" Jabbs—"Oh, no: in love."

First passenger—"Are ye sick, Thomas?" Second passenger (faintly)—"I've think I'm doing this for fun?"

Miss Wiseman—"Isn't your husband a little bald?" Mrs. Hendricks (indignantly)—"There isn't a bald hair in his head."

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FAMOUS PERFUME DE PARME
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Union Square Theatre.

J. M. HILL, Manager.

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Special Engagement of

Mr. William Muldoon,

and his troupe of Athletes, including the great Wrestlers.

Trocustus	Mr. William Muldoon
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Matteo	Mr. Ernest Roeber
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CYCLOPS and **SANDOW**,

Whose feats of main strength give them the right to their title

THE STRONGEST MEN ON EARTH.

PROGRAMME CONTINUED ON THIRD PAGE.

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PIANOS **SOHMER** PIANOS
Are at present the most popular and fashionable
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A census taken in China a few years ago showed but four centenarians out of a population of 360,000,000.

The Father of a Hungarian family lived to be 172 years old, the mother 164, and the youngest child 115. The wedded life of the parents lasted 142 years.

The Zuyder Zee may be drained before long, for the association for that purpose about to try it.

At the mouth of a cornish mine there is this piece of advice: "Do not fall down this shaft, as there are men at work at the bottom of it."

A Novel Experience.—Mr. Vaux is reported to be the best listener in Congress. Probably in spite of all his experience he never heard anything like it before.

The difference between a woman and an umbrella is, that you can shut up an umbrella.

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33 UNION SQUARE — NEW YORK

Mistress: "Where are the nails, John?"

John: "I didn't know what kind you wanted, ma'am."

Mistress: "What kinds did the dealer have?"

John: "Six-penny, eight-penny and ten-penny, ma'am."

Mistress: "You should have bought the latter, John. You know we always get the best."

Old gentleman (to little girl on the horse-car): "How old are you, little girl?"

Little girl: "Are you the conductor?"

Old gentleman: "Why, no; I have nothing to do with the railroad."

"Then I'm seven years old."

MacManus—Why does a fireman wear red suspenders?

O'Toole—To keep his pants up.

Maillard's

THE BEST MADE SOLD By Gr

Breakfast Cocoa

"BETWEEN THE ACTS" ALL TOBACCO CIGARETTES.

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Can not do without
L. SHAW'S
SKELETON BANGS
AND
IDEAL WAVES.
Natural curled, feather light, lifelike, beautiful, from $1 up.
WAVY HAIR SWITCHES
Made of all long Convent Hair, from $5 up; $10 elsewhere.

COCOANUT BALM.
The Most Complete Hair Dressing Establishment in the City.
Price, 41.00 per bottle. All Kinds of Hair Goods.
Celebrated PARISIAN OPERA WAVES CURLING FLUID.
HAIR DYES, ALL SHADES, A SPECIALTY. Hair Dressing in Hair Dyeing, Parties called to residence free. Twenty-five Attendants.

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HIGHEST GRADE PURE RYE.
The only American whiskey receiving "The Gold Medal" at the Paris Exposition, 1889.
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Sole Proprietors.

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The Oldest Established Riding School in New York. Instruction given under the personal supervision of Mr. CHAS. W. DICKEL. The ring is the largest in the City, and is unsurpassed in its Light and Ventilation. This School from the first has enjoyed the patronage of the Best Families of New York and vicinity.

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PIANOS
33 UNION SQUARE.

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ELEGANT and LUXURIOUS
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Best Organs and Pianos
FOR EASIEST PAYMENTS.

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MASON & HAMLIN ORGAN AND PIANO CO.,
158 Fifth Avenue, NEW YORK.

PROGRAMME.

Continued from Page 4.

7. SONG, from "Martha," for Tenor, "M'Appari"..... Flotow
Sung by SIGNOR CAMPANINI.

8. **"SHERMAN'S MARCH THROUGH GEORGIA" AS A FUNERAL MARCH.**
The performance of this march by Gilmore's band, on the occasion of the funeral of the **"Immortal Hero,"** made so profound an impression upon the hundreds of thousands of listeners that the entire press of the country made mention of it, since which time Mr. Gilmore has received applications from scores of bands for the arrangement.

9. VIOLIN SOLO—"Fantaisie Faust"..... Sarasate
MISS MAUD POWELL.

10. NATIONAL ANTHEM—"Columbia"..... P. S. Gilmore
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11. JEWEL SCENE, from "Faust," for soprano..... Gounod
Sung by MISS IDA KLEIN.

12. AFRICAN COCOANUT DANCE..... Frank Gilder
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13. TRIO, from "I Lombardi," "Qual Volutta"..... Verdi
MISS IDA KLEIN, SIGNORI SPIGAROLI and SARTORI.

14. POEM SYMPHONIQUE—"The Chariot Race"..... J. P. Sousa
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Father (sternly)—Joe, do you want me to put you in the dark closet? Little Joe (equivocally)—Papa, what makes you ask me such questions?

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5. PAGE SONG, from "The Huguenots," for Contralto.....Meyerbeer
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6. GRAND SCENA DE BALLET, from "Gioconda".....Ponchiell
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Programme Continued on Page 6.

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PROGRAMME CONTINUED ON THIRD PAGE.

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ACT II.—The Drawing Room. A Packet of Letters. Henrietta.

ACT III.—Private Office of Watson Flint & Co., Stock Exchange Brokers, Wall Street, New York. Bulls, Bears and the Tiger.

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JOHN L. WOODERSON.....Stage Manager for Mr. ROBSON

The orchestra under the direction of Mr. LOUIS CORNU will perform the following choice selections:

1 Overture, Zanetta.....Auber
2 Gavotte, Sappho.....Alfr. G. Robyn
3 Concert Valse (new), Sweet Vows.....Roeder
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The Asbestos (FIRE PROOF) Curtain from the H. W. JOHNS MANUFACTURING CO., 87 Maiden Lane, New York.

BETWEEN THE ACTS GO TO
JAMES W. CARROLL, 2 Union Square East, corner 14th Street,
WINE, BEER, LIQUORS, Etc.
Bell rings 2 Minutes before Curtain rises.
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CREME DE MENTHE, &c.,
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I.

In all legislation, whatever the nation,
There's bound to be sometimes a tentative measure;
And so with McKinley — his tariff will soon be
Esteemed by the people a trip or a treasure;
But in legislature it's like human nature;
A man or a measure is judged by a trial;
And if in their action they give satisfaction,
The people will have them and take no denial.

II.

Now, some traders clever need only a lever
Like this of McKinley to get up a cry
That duties are rising — all commerce comprising;
And up goes their price of all that you buy!
But, friends, ere you pay for your wisdom,
it's safer
To visit the store of a fair dealing party —
A man who will treat you that again he can meet you,
And just such a man we know
John Moriarty.

III.

His Furniture Store on Avenue Four,
Whose number is **One,** is easy to see;
Its white colored frontage shows up to advantage,
Right opposite Sixth Street, as near as can be,
The stock he has there inspection will bear,
For quantity, quality, A Number One,
Of Carpets, of Hangings, of all Furnitures,
A choice you will find that is second to none.

IV.

And when you've been round the store and you've found
The very identical things that you want,
It lightens your heart to pay but a part,
And for the **Time** given not paying a cent!
Yes, thousands have said it, that here'n get **Credit,**
And **Excellent Furniture** by it in pure
And hail fellow hearty is **John Moria,**
You'll always be happy to meet him o.

There is but one **JOHN MORIA',**
No. 1 4th Avenue, opp. 6th St.
Third and Fourth Ave's cars pass the
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Imported Woolen and Tailors' Trimmings retailed.

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'Tis said that fair woman, God's fair gift to man—
And the best—when we think of it—early began
To adorn and improve on divinity's plan,
By arts to enthrall.
She sought to preserve in creation her place
By ornamenta, charming attire, and grace—
But found a fair skin and a beautiful face
The best after all.
If impure blood has disordered some important
function, producing obstructions, nerve failure,
dyspepsia, sallow skin, swollen eyelids, eczema,
pimples, etc., the Cactus Blood Cure is the only
blood purifier and beautifier now recognized by
science.
Vigorous circulation of healthy blood is the best
cosmetic.

See what IDA KLEIN says.

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To Alva's Brazilian Specific Co., N. Y.

GENTS:—
I have used your Cactus and must say that it is the best medicine I have ever used for the complexion.
Will recommend it to all my friends and wish you a great success.

Yours very truly,
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Mothers' Favorite

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The Spanish Dancing Beauty.

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Yours truly,
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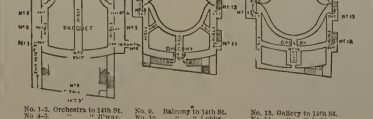

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FOR A ONE DOLLAR BILL sent us by mail, we will deliver, free of all charges, to any person in the United States, all the following articles carefully packed in a neat box:

One two-ounce bottle of Pure Vaseline, 10 cts.
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Dress Suits for Dancing School, etc. Overcoats, English Ulsters and Capes.

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Easily Digested. The only Cocoa with Rich Chocolate Flavor. Different from all other Cocoas.

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are desirable in every woman, but many girls ruin their beauty by wearing bad fitting corsets.
BE SURE TO BUY FERRIS'
GOOD SENSE CORSET WAISTS.
WHICH ARE NOW 10 YEARS
Best for Health, Economy and Beauty.
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We cut from measure perfect fitting patterns or material. Money refunded if not satisfactory. We have the largest assortment of fashion books to select from, and the leading system of cutting in the world.
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Offer this week a large and unique selection of
Hand-painted & Decorated Japanese Porcelains
The most delicate and artistic ornamentations we have ever shown.
ALL HIGH-CLASS WARES.

A. SIEGEL & SONS, The Popular Tailors
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1266 & 1268 BROADWAY,
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are now showing their superb line of Latest Importations for Spring and Summer Wear. Here are to be found the choice designs in Scotch Tweeds, Top Coatings, Fancy Vesting, &c.
The Garments produced at this establishment are unique in style, fashionable style, and perfect in fit.
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None genuine without our trade-mark on each pair.
Excellent wearing; silk finish.
An absolutely cleanfast Black guaranteed; darning cotton of same Dye.
Send for price list.
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For Concerts, Musicales, Readings and Art-class Entertainments. For terms and Date apply to
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BASS'S ALE
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Pointed Remarks
Made by Some who have been There.
"It's the largest, handsomest and most complete entertainment I have ever seen anywhere, and I have traveled all over the world." "It is simply marvelous." "The decorations are something wonderful." "This place is without doubt the finest in the world." "The table d'hôte dinner of 12 courses for 75 cents is the best in New York." "The candies are pure, fresh and most delicious." "That the food is made from pure fruit juices is self-evident." "The cooking and service are strictly first class, and the prices reasonable." "The music is delightful."
The management guarantees to entire satisfaction the patrons every 5 day season feet of floor room, and are confidently looking forward. Among the many attractions may be mentioned the hundreds of electric lights in diamond cut glass globes; the $11,000 soda apparatus, the largest and handsomest in the world; the rich onyx counters and wainscoting; the hundred or more electric push buttons; the massive French reflecting plate mantel and fronted wainscoting of finest oak and plush; the grand Mosaic floors; the large and intricate designed basin; the spacious ladies' lunch rooms and the comfortable gentlemen's café and smoking rooms. The public are cordially invited to inspect this establishment, located at 46 E. 14th Street (Union Square), and known as "The Columbia."

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Breakfast Cocoa

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An Effectual and Natural Remedy for
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DAHL'S DYSPEPSIA CAKES.
If your Druggist or Grocer does not keep our CAKES send your orders direct to
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PIANOS,
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BECAUSE it is lined with
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Union Square Theatre.
J. M. HILL, Manager.
WEEK COMMENCING MONDAY, APRIL 27, 1891.
SATURDAY MATINEE ONLY.
ENGAGEMENT OF THE COMEDIAN
STUART ROBSON
And Company of Players,
Under the Direction of W. R. HAYDEN,
IN BRONSON HOWARD'S COMEDY SUCCESS OF THE CENTURY,
THE HENRIETTA
Mr. ROBSON, as Bertie, the Lamb.
"These no key transactions, these speculations in life and death."—THACKERAY.

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NICHOLAS VANALSTYNE, Old Nick in the Street	GEO. S. WOODWARD
DR. PARK WAINWRIGHT,	EDWARD J. RATCLIFFE
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BERTIE VANALSTYNE, his brother, a lamb	STUART ROBSON
LORD ARTHUR TRELAWNEY, another	FRANKLYN ROGIAD
THE REV. DR. MURRAY HILTON, a shepherd	JOSEPH B. EVERHAM

"It was to come and expose such as these, no doubt, that Laughter was made."—VANITY FAIR.

WATSON FLINT, a broker	GEO. D. MACINTYRE
MUSGRAVE, an old Clerk	JOHN L. WOODERSON
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MISS. ROSE VANALSTYNE, wife of Vanalstyne, Junior	MISS EUGENIA LENDEMAN
AGNES, her sister, in love with Bertie	MISS OLIVE MAY
LADY MARY TRELAWNEY, old Vanalstyne's daughter	MISS AMY BUSBY

PROGRAMME CONTINUED ON THIRD PAGE.
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MASON & HAMLIN'S ORGANS USED HERE.
Doors open at 7.15, Performance begins at 8.15 o'clock.
Doors open Matinee 1.15, Performance begins at 2 o'clock.
Box Office Open all day.
Flowers furnished by the Alpine Floral Company, 1298 Broadway.

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PIANOS SOHMER PIANOS
Are at present the most popular and preferred by the leading Artists.
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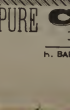
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SOLD ON EASY TERMS
PIANOS

A Texas railway track inspector, while officially traveling over the road in a stately palace car ballasted with several baskets of champagne, happening to look out of the rear window, was startled at the tapering appearance of the track which seemed to narrow away as it receded in the distance. He immediately ordered the train to be stopped, got out, cut a stick, and, after marking of the exact gauge, proceeded down the road for some distance, measuring the width of the gauge at various points. Presently he returned, saying it was all right, and that the track was of the same width all the way. The train then resumed its journey.

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FLOWER & CO., Props.
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PURE CANDIES FRESH
Between the Acts.
Boxes of Candy
For use at Theatre
A SPECIALTY.

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Due Again!
A month's rent! How fast the months roll by! Well **Don't Rent, own a Home.** I will tell you how, if you will only drop me a postal.
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The superior quality is always maintained, made to measure, $ for $9.00. None better at any price; satisfaction guaranteed.

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Broadway, bet. 11th & 12th Sts.

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Art Specialties

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Premium Family Chocolate
For Drinking and Cooking,
Cakes, Puddings, etc.
PURE! HEALTHFUL!
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UPRIGHT AND GRAND
PIANOS,
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(An Interval of Eighteen Months.)

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The orchestra under the direction of Mr. LOUIS CORNU will perform the following choice selections:

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2. Selection from Freischütz.....Weber
3a. Ballet from Faust.....Gonnod
b. Valse, In Thy Eyes.....Waldteufel
4. Commercial Travelers Patrol.....Williams

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Mr. ROBSON, as Bertie, the Lamb.
"These money transactions, these speculations in life end death."—THACKERAY.

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BERTIE VANALSTYNE, his brother, a lamb ..... STUART ROBSON
LORD ARTHUR TRELAWNEY, swell ..... PERCIVAL REOLID
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"It was to comb and expose such as these, no doubt, that
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AGNES, her sister, in love with Bertie ..... MISS OLIVE MAY
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PROGRAMME CONTINUED ON THIRD PAGE.

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ACT I.—Residence of Nicholas Vanalstyne in New York. A Giant and a Lamb.

ACT II.—The Drawing Room. A Packet of Letters. Henrietta.

ACT III.—Private Office of Watson Flint & Co., Stock Exchange Brokers, Wall Street, New York. Bulls, Bears and the Tiger.

(An Interval of Eighteen Months.)

ACT IV.—Vanalstyne's Residence.

Safe used in Act 3 furnished by

JOHN L. WOODERSON.....Stage Manager for Mr. ROBSON

The orchestra under the direction of Mr. LOUIS CORNU will perform the following choice selections:

1. Overture, Felsenmühle.....Reissiger
2. Selection from Freischütz.....Weber
3a. Ballet from Faust.....Gounod
b. Valse, In Thy Eyes.....Waldteufel
4. Commercial Travelers Patrol.....Williams

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WINE, BEER, LIQUORS, Etc.
Bell rings 2 Minutes before Curtain rises.
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NUTRITION is first in importance, Medication second, in all illness. Perfect nutrition is possible with **BOVININE** containing as it does every element necessary for making new and pure blood. **BOVININE** makes the flesh firm and rosy, gives color to the lips and cheeks, and brightens the eyes by its blood making and tissue building properties. No medication whatever enters into the composition, it being a food only, but the most effective as yet devised by honest research and experiment.

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Interesting and mysterious; answers in its results a second sight, mindreading or clairvoyance, will give intelligent answer to any question. Proven at Patent Office before patent was allowed. Price, $1.50. All first-class toy stores. KENNARD NOVELTY CO., 254 & 256 Canal St., New York.

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COMMENCING
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Commencing May 4th,
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Annual Sales Exceed
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For all Theatres and the Opera
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The only John Moriarty
Who just the only store,
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Of things you may explore;
Now in your house whatever you lack,
Let it be Furniture,
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John has the right thing sure.
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Right opposite to Sixth Street,
Its painted White just all the Store,

As easier to fix it
Right there for all Society
There's Value and Variety
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WORCELL OF THE
Established 1755.
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WOMAN'S CHARMS.

"In said that fair woman, God's last gift to man—
Who, when she's not a angel, is the nearest tegan
To whom and improve on dirtuity's plan.
By art to enthrall.
She sought to preserve in creation her place
By ornaments charming attire, and grace—
But found a fair skin and a beautiful face
The best after all.
Then science has disordered some important
functions, producing obstructions, nerve failure,
dyspepsia, sallow skin, swollen eyelids, eczema,
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blood purifier and beautifier now recognized by
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Vigorous circulation of healthy blood is the best
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See what IDA KLEIN says.

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GENTS:—
I have used your Cactus and must say
that it is the best medicine I have ever
used for the complexion.
Will recommend it to all my friends and
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Yours very truly,
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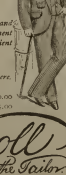

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from which the excess of oil has been removed,
is absolutely pure and it is soluble.

No Chemicals
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THOSE K-WREN REMEDIES.

THEY IMMEDIATELY RELIEVE
COUGHS, COLDS, and all
THROAT & LUNG DISEASES
LEADING TO CONSUMPTION.

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Gentlemen:—A bottle of your wonderful K-WREN CURE BALSAM cured me of a very severe cold. The Proprietary Medicine record could not come in my company.
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K-WREN
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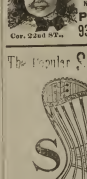

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In point of comfort, fetish, durability and correct shape.

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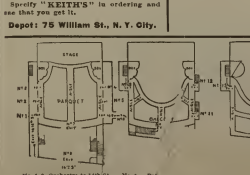

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Thousands of Happy Homes Every Year.
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One 2-ounce bottle Pure Vaseline, 25 cts.
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If you have occasion to use Vaseline in any form be careful to accept only genuine goods, put up in original packages. A great many spurious imitations are offered for sale, which are not only worthless, but often injurious. Never think to save pennies, as the article is an imitation without value and will not give you the results you expect. A two-ounce bottle of Pure Vaseline is sent by all druggists at ten cents. CHESEBROUGH MFG CO., N. Y.

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A French engineer has conferred a blessing on all players of stringed instrument by inventing a peg which will not slip.

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25 per cent. Green the Acts.

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PURE CLEAR HEALTHFUL WATER.

The only Perfect, and only Germ Proof Water Filter in the World; invented by the celebrated French scientist LOUIS PASTEUR. Made by the Pasteur Chamberland Filter Co., Dayton, Ohio. **New York Office and Salesroom, 1255 BROADWAY.** R. C. ANDERSON, Mgr.

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ENGLISH SAILOR SUITS.—
Imported Suits for Dancing School, etc. Overcoats. English Hats and Caps.

Unequalled for Delicacy of aroma and Nutritious Properties.
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Easily Digested. The only Cocoa with Rich Chocolate Flavor. Different from all other Cocoas.

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Offer this week a large and unique selection of
Hand-painted & Decorated Japanese Porcelains
The most delicate and artistic ornamentations we have ever shown.
ALL HIGH-CLASS WARES.

HEALTH AND BEAUTY
are desirable in every woman, but many girls ruin their beauty by wearing bad fitting corsets.
BE SURE TO BUY FERRIS
GOOD SENSE CORSET WAISTS.
THEY ARE NOW IN USE.
Short for Health, Economy and Beauty.
Buttons at front instead of side.
Bone Retainer to hold Hose Supporters.
Tape-fastened Perfect-Fitting Cord-Edge Button Holes—can't tear out.
FIT ALL AGES—Infants to Adults.
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A Perfect Fitting Dress.
We cut from measure perfect fitting patterns of material. Money refunded if not satisfactory. We have the largest assortment of fashion books of any firm. Our fashionable system of dress Cutting in use world wide.
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Cleanfast Black Stockings.
None genuine without our trade mark on each pair.
Excellent wearing.
Silk finish.
An absolutely cleanfast Black guaranteed.
Dureing cotton of same Dye.
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Send for price list.
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Mr. Stuart Robson,

In BRONSON HOWARD'S Masterpiece,

THE HENRIETTA.

The greatest and most successful play of the present day.

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"STRAIGHT" Ladies' Tailor,
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A. SIEGEL & SONS,
The Popular Tailors
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1266 & 1268 BROADWAY,
Bet. 32d and 33d Sts.
are now showing their superb line of Latest Importations for Spring and Summer Wear. These are beautiful and choice designs in Suiting, Trouserings, Top Coatings, Fancy Vesting, &c.
The Garments produced at the establishment are unsurpassed for faultless in style, and perfect as fit
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IN THE BEST MANNER AT THE LEAST COST.
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A la Carte all day.
Table d'Hôte Lunch, from 11 to 2 P. M., 50c.
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GRAND and UPRIGHT **PIANOS.**
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XAVER SCHARWENKA "Answers every requirement in regard to tone and touch as fully as can possibly be expected of an instrument combining so many excellences."
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To Rent—Behr Bros.' Hall
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HIGHEST GRADE
BASS'S ALE
and GUINNESS'S STOUT,
Bottled in London.

Pointed Remarks
Made by Some who have been There.

"It's the largest, handsomest and most complete establishment I have ever seen anywhere, and I have traveled all over the world." "It is simply marvelous." "The decorations are something wonderful." "The place is without doubt the finest in the world." "The table d'hôte dinner at 12 course for 75 cents is the best in New York." "The candles are pure, fresh and most delicious." "That the soda is made from pure fruit juices is self-evident." "The cooking and service are strictly first class, and the prices reasonable." "The music is delightful."

The restaurant's magnificent reception saloon building that contains over 3,000 square feet of floor room, and will comfortably seat 1,200 persons. Among the many attractions may be mentioned the hundreds of electric lights, in diamond cut glass globes; the $11,000 soda apparatus, the largest and handsomest in the world; the rich and exquisite hand-embroidered table linen of the finest quality; the seven French plate mirrors, reducing the elegant wall coverings to insignificance of finest silk and plush; the grand Mosaic floors; the large and brilliant skylight; the extensive ladies' lunch rooms and the comfortable gentlemen's café and smoking rooms. The public are cordially invited to inspect this establishment, located as do ft. 14th Street (Union Square), and known as "The Columbia."

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An Effectual and Natural Remedy for Dyspepsia, Indigestion & Constipation.

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PIANOS,
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An absolutely first-class Piano at a moderate price.
Pianos sold on Instalments. Pianos to Rent.

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J. M. HILL, Manager.

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SATURDAY MATINEE ONLY.
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STUART ROBSON
And Company of Players,
Under the Direction of W. R. HAYDEN,
IN BRONSON HOWARD'S COMEDY SUCCESS OF THE CENTURY,
THE HENRIETTA
Mr. ROBSON, as Bertie, the Lamb.
"These no ney transactions, these speculations in life and death."—THACKERAY.

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BERTIE VANALSTYNE, his brother, a lamb	STUART ROBSON
LORD ARTHUR TRELAWNEY, another	FRANCLYN ROGUID
THE REV. DR. MURRAY HILTON, a shepherd	JOSEPH B. EVERHAM
"It was to calm it and expose such as these, no doubt, that laughter was made."—VANITY FAIR.	
WATSON FLINT, a broker	GEO. D. MACINTYRE
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AGNES, her sister, in love with Bertie	MISS OLIVE MAY
LADY MARY TRELAWNEY, old Vanalstyne's daughter	MISS AMY BUSBY

PROGRAMME CONTINUED ON THIRD PAGE.

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☞ MASON & HAMLIN'S ORGANS USED HERE. ☜
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☞ Box Office Open all day. ☜
Flowers furnished by the Alpine Floral Company, 1206 Broadway.

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Life-Size Crayon & 1 doz. Cabinets, $10.

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BECAUSE it is lined with
GILBERT'S GOODS,
which prevents the seams from parting.
Their name on selvage.

That the choice viands, splendid candies and delicious pure fruit juice soda, all sold at popular prices, with charming music, at "The Metropolis," Nos. 44 and 46 E. 14th Street (Union Square), are appreciated, is proven by the fact that over 7,000 persons patronize the immense establishment daily. 1,200 seating capacity.

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Testimonial Benefit
TENDERED TO
ED. J. RICE,
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A Great List of Volunteers.

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PIANOS
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EMERSON PIANOS
SUPERIOR QUALITY
HIGHEST PRICE
BOSTON NEW YORK CHICAGO
50 & 52 SOLD
PIANOS ANNUALLY
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CATALOGUES FREE

A Texas railway track inspector, while officially traveling over the road in a stately palace car ballasted with several baskets of champagne, happening to look out of the rear window, was startled at the tapering appearance of the track which seemed to narrow away as it receded in the distance. He immediately ordered the train to be stopped, got out, cut a stick, and, after marking of the exact gauge, proceeded down the road for some distance, measuring the width of the gauge at various points. Presently he returned, saying it was all right, and that the track was of the same width all the way. The train then resumed its journey.

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841 BROADWAY, Bet. 13th & 14th Sts.,

PURE **CANDIES** FRESH
Between the Acts.

Boxes of Candy
For use at Theatre
A SPECIALTY.

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Due Again!
A month's rent! How fast the months roll by! Well

Don't Rent, own a Home.

I will tell you how, if you will only drop me a Postal.
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The superior quality is always maintained, made to measure, $ for $9.00. None better at any price; satisfaction guaranteed.

Shirts from stock, $3 Cts., $1.00, $1.50, $1.00.

FANCY SHIRTINGS,

IN CREPON, ZEPHYR, FLANNEL, FLANNEL & SILK FABRICS for English suiting at

MANUFACTURERS PRICES.

Keep Manufacturing Co.,

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THEATRICAL PEOPLE

(ought always to use the best and purest of liquors. Those purified by the Cumbing Process Co. are the only ones rendered absolutely free from all poisonous elements. The following is a letter received from Wm. Hanlon of the renowned Hanlon Bros., whose company received its world-wide reputation in their famous play "Fantasma"):

GENTLEMEN:—I take pleasure in stating that, in my opinion, the Bourbon Whiskey I have had from you is as pure, wholesome, and free from ill consequences as that article can be made. I have given it a lengthy trial, and have sent to you for it because I believe it to be what every user should be furnished of my opinion of its existence.

My attention was first drawn to your process by Dr. D. Stevens of Providence, R. I., whom I had occasion to consult, and I can truly say that I feel indebted to him for it. Considering that "Good wine needs no bush," my praise of your liquor is almost superfluous. I have no hesitation in recommending its use to brother artists in the theatrical profession. Yours very truly,

WM. HANLON.

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THE LATEST IDEAS
FOR DECORATING
Your Summer Home,
EXAMINE THE
Draperies, Table Linen, and Art Specialties
At 929 Broadway.

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BONBONS. CHOCOLATES.

Fancy Baskets & Bonbonnieres,
863 Broadway, bet. 17th & 18th Sts., N. Y.
150 Broadway, cor. Liberty Street,
use ora

Premium Family Chocolate
For Drinking and Cooking,
Cakes, Puddings, etc.
PURE! HEALTHFUL!
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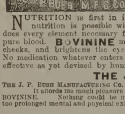

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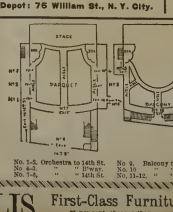

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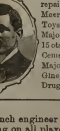

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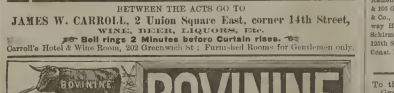

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At the Standard Theatre, Manager J. M. Hill, will soon inaugurate a prolonged comedy season, and to this end has contemplated arrangements whereby Mr. George W. Lederer's Comic Physical Humor, featuring the inimitable Mr. Hill, will begin an extended run commencing about the 16th of March. A magnificent new production will introduce this wonderfully successful musical nature, headed by the famous comedians, Messrs. Cox, Williams and John P. Kelly, who need no introduction to New York audiences, for their long and prosperous career on the stage has endeared them to all lovers of laughing comedies.

At the head of the ladies of the company there is Miss Fanny West, who has been named by a number of prominent critics the "Dazzling Sunbeam." This petite little body is an importation of Mr. Lederer and to state that she has created a veritable furor is but putting it mildly. In fact, it is positively asserted by those who ought to know, that she fully equals the talents of our own Lotta in the minors pathetic lays. Miss Fanny Rice will be another attraction. Miss Gertrude Lederer, the charming girl, seventeen years old, who is a recent first prize graduate of the New York conservatory of Music. There is besides a host of pretty and clever ladies and gentlemen in the musical company.

As a comedy is being called for the author, Mr. Edgar Smith, a musical comedy is ready—it is a new one by him called the Merry Monarch, with much more thread than most farce comedies can boast of, with enough incidental situations that usually go to cover the plot, and a finale that is so called sake now before the public. As for the two masters of contrasted dialect parts, Mr. Gus Williams appears as Professor Oppenheim, a German music teacher who is a victim of circumstances, a lover of drinks and as of yore, his humor is easy, natural and pleasing. John P. Kelly as Octopus Jones, is entertainingly funny. The dialogue of this piece is sparkling and witty throughout and the whole is a genuine satire on the New York Flat-House system. While the last act "The Roof Garden Fete" is a genuine reproduction of New York's Circle Roof Garden.

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"But tell me of the play?" she said:
"Think you 'tis beautiful and grand?"
"You're both-and-perfect, too," he said,
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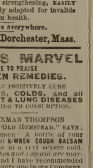

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IS THE MARVEL OF MUSICAL SUCCESS.
WAREROOMS:
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PARIS, 37 Boulevard de Strasbourg
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Violet of Parma, Rose, Lotus, Ideal, Bouquet Royal, Iris, Jockey Club and Ambre.
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The world renowned Hair Tonic. Prevents the Hair from falling out.
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The Best Soap known. For Sale by Druggists.

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PIANOS.
Ware Rooms, 235-239 East 23d St., 16 West 125th St., N. Y.
An absolutely first-class Piano at a moderate price. Pianos sold on Installments. Pianos to Rent.

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8 Sts., NEW YORK.

PEDINE The great foot remedy for REDUCING THE SIZE, and for COLD, TENDER, OR PERSPIRING feet as now on one every morn. A TRIAL package may be obtained FREE where Pedine is on sale. If you cannot find it near you, we will mail you a full size package for 50 cts. A TRIAL PACKAGE for a dime, or our illustrated pamphlet free.
THE PEDINE CO., WORLD BUILDING, N. Y.

20 per cent. Profit the first Year. Best paying business on earth. Florida Havana Tobacco growing; 14,000 acres; capital $1,500,000. A few shares of this stock for sale. Who will be fortunate enough to secure it? Full particulars by addressing CHAS. S. PHILLIPS, Pres., 288 Pearl St., N. Y.

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VIRGIN LEAF
TOBACCO

For the winter go to
BERMUDA
Frost unknown.
Cable Communication. 60 Hours by Steamer Weekly.
QUEBEC S. S. CO., 39 Broadway.
THOS. COOK & SONS, 261 BROADWAY, N. Y.

Week ending Saturday, Feb. 14, 1891,

3rd—YEAR—3rd

OF

NEIL BURGESS

AND A SELECTED COMPANY OF PLAYERS,

Under the Management of
DAVID TOWERS,
IN

THE COUNTY FAIR.

A Picture of New England Life.

By CHARLES BARNARD.

CAST OF CHARACTERS:

GUS TUCKER	ROBERT FISCHER
TIM. THE TANNER	JOHN B. MAHER
SOLON HAMMERHEAD	FRANK J. OURRIER
JOEL BARTLETT	HERBERT CARR
BILL PARKER	GEORGE ERROLL
BUB	ALLIE PHILLIPS
JOHNNIE PERKINS	ARTIE STOREY
CONSTABLE	JOE SILVERS
JOCKEY JOE	A. ANDERSON
COLD MOLASSES	BY HIMSELF
TAGGS	MARIETTA NASH
SALLY GREENAWAY	MAY TAYLOR
MARIA PERKINS	STELLA BARCLAY
SARAH WILKINS	EDITH WILSON
ABIGAIL PRUE, prim, prudish and practical	NELL BURGESS

PROGRAMME CONTINUED ON THIRD PAGE.

SOHMER PIANOS USED HERE.

☞ MASON & HAMLIN'S ORGANS USED HERE. ☜

Doors open at 7.15, Performance begins at 8.15 o'clock.
Doors open Matinee 1.15, Performance begins at 2 o'clock.

☞ Box Office Open all day. ☜

Horse Furnishings used in "The County Fair" are from the house of R. S. Laupner & Co., 67 Murray Street.

Horses used in "The County Fair" were trained at Dickel's Riding Academy. The largest ring in the city.

"COUNTY FAIR," by Neil Burgess,
For sale in Lobby.
Price, 25 Cents.

Flowers furnished by the
Alpine Floral Company, 1298 Broadway.

THE CELEBRATED
PIANOS SOHMER PIANOS
Are at present the most popular and preferred by the leading Artists.
SOHMER & Co., Warerooms, 149, 151, 153, 155 East 14th St., N. Y.

Taylor's Restaurant,
ST. DENIS HOTEL,
BROADWAY AND ELEVENTH STREET.
Only two blocks from this Theatre.
The most popular Restaurant in the City. Prices moderate.
Open until 12 o'clock for the convenience of those attending the theatre.
WILLIAM TAYLOR, Proprietor.

PURE CANDIES FRESH
Between the Acts.

Choice Fruit
BASKETS ARRANGED TO ORDER.

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STERN BROTHERS,
ARE NOW OFFERING
ROCOCO, CAMBRIC, SWISS and NAINSOOK
EMBROIDERIES,
In different Widths to Match.
FANCY COLORED
SKIRTINGS,
Pompadour & Aberdeen
PANELS & ROBES,
ALL OUR OWN IMPORTATION & NOT OBTAINABLE ELSEWHERE.
32 to 36 W. 23d St.
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DECKER BROTHERS
MATCHLESS
PIANOS
33 UNION SQUARE.

FOUND AT LAST!
An Effectual and Natural Remedy for
Dyspepsia, Indigestion & Constipation.
DAHL'S DYSPEPSIA CAKES.
Active Principle.
If your Druggist or Grocer does not keep our CAKES send your orders direct to
Dyspepsia Cake Manufacturing Co.,
236 238-240 Schermerhorn St., Brooklyn, N. Y.
A box mailed from the factory on receipt of 50c.

Have you seen the SLAVE MART?
THE QUEEN OF ALL PICTURES AT THE NEW QUARTERS OF THE
METROPOLITAN ART GALLERY, 16 E. 23rd St.
10 A. M. to 10 P. M. ADMISSION 25c.
The "Belfast News-Letter" says—As a study from the nude it is worthy of high praise. The graceful outlines of the undraped figure are not more beautifully than is the capricious yet sardonic humor on the face of the Arab Slave Dealer. The coloring of the prayer-carpets is also admirable, &c.&c.

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SUPERIOR QUALITY
BOSTON
MODERATE PRICES
50,000 SOLD
PIANOS
WARRANTED
NEW YORK
CATALOGUES FREE
PIANOS

Standard Theatre.
Week commencing, February 23rd,
LYDIA THOMPSON and Company in
"THE DAZZLER."

Standard Theatre.
THIS WEEK:
THE DAZZLER.

Garfield Tea
CURES CONSTIPATION
RESTORES THE COMPLEXION
CLEARS THE BRAIN
Never Destroys Hair.
25 Cents at Druggists.

THE IDEAL HOME, **HASBROUCK HEIGHTS.**

By way of 23rd and Chamber St. Ferries. 20 trains. Theatre Trains. 35 minutes ride. Magnificent Improvements. Finest lot and valley-view in America. My Story, book and tickets for Week day and Sunday free.

LOUIS H. SCHNEIDER, World Building, Room 42, 3rd Floor.

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The superior quality is always maintained.

KEEP'S CUSTOM SHIRTS

Made to measure, 6 for $9.00. None better at any price; satisfaction guaranteed.

Shirts from stock, 86 Cth., $1.00, $1.35, $1.50.

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LOWEST PRICE.

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Broadway, bet. 11th & 12th Sts.

The Very Best

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1 Bottle Brandy
1 Bottle Rye Whiskey
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1 Bottle Sauterne or Hock
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$7.25

Securely packed in unbranded case on receipt of price. Mail orders promptly attended to. Send for Price List.

CUSHING PROCESS CO.,
825 BROADWAY, between 12th and 13th Sts.

WEBER UPRIGHT AND GRAND **PIANOS,** Cash or Installments. WAREROOMS.

FIFTH AVENUE, Cor. of West 16th St., New York City.

SYNOPSIS.

ACT I.—Abby's Sitting Room. Rock Bottom Farm.
By Mark Asjohn and Benson Sherwood.

ACT II.—Rock Bottom Farm.
By Goatcher, Young and Benson Sherwood.

ACT III.—Abby's Barn. The Corn Husking.
By Harley Merry, Goatcher, Young, Sherwood and Raymond.

ACT IV.—The County Fair. The Race.
By Goatcher, Young and Raymond.

Double Quartette. Madrigal Boys. Thoroughbred Running Horses, Jersey Cows. Farm Hands, Jockeys, etc.

DAVID TOWERS.....Manager
GEORGE KENNINGTON.....Advertising Representative
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The orchestra under the direction of Mr. LOUIS CORNU will perform the following choice selections:

1 Overture, Romantic.....Bela
2 Sandillian Gavotte.....S. Markstein
3 Selection, Le Petit Duc.....Lecocq
4 Waltz, Blooming Youth.....Geo. Wiegand

The Asbestos (Fire Proof) Curtain from the H. W. JOHNS MANUFACTURING CO., 87 Maiden Lane, New York.

BETWEEN THE ACTS GO TO

JAMES W. CARROLL, 2 Union Square East, corner 14th Street,

WINES, LIQUORS, Etc.

Bell rings 2 Minutes before Curtain rises.

Carroll's Hotel & Wine Room, 202 Greenwich St.; Furnished Rooms for Gentlemen only.

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Annual Sales Exceed **30 MILLION Lbs.**

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GENTLEMEN:—I have one of your Kodaks, and must say that I would not be without one, as they are grand.

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The SINGER MANF'G Co.

IT IS NOW ADMITTED

That no "Hand Work"

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EXQUISITE ART NEEDLE WORK

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Singer Family Sewing Machines

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Stop in and be convinced.

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THE ACUTELY SICK, as well as chronic invalids, are starved daily while using beefteas, calfsfoot jelly and the various beef extracts made by application of heat. None of these things contain a particle of nutrition, nor do they contribute anything for the support of the vital processes, but act solely as stimulants, not restoratives.

BOVININE holds in solution the albumoids and salts of lean, raw meat, prepared only by a cold process, containing the life sustaining and tissue-building properties of the meat itself. Consult your doctor about it.

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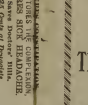
A wonderful remedy, indeed, have used your Fluid Food Bovinine to great advantage in my own case, as it has a wonderful effect in restoring strength and tone to the system after exhausting prostrating ware, and supplies the body with a gentle stimulation from which there is no reaction, as is the case with alcoholic beverages. MAURICE MORRISON.

Standard Tea-ists.
THIS WEEK
THE DAZZLER.

Tea Set



Tea

HELPING DYSPEPSIA
CURES SICK HEADACHE
Sold by Druggists.

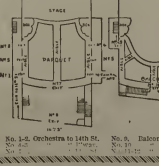
CONRAD! CONRAD! CONRAD!

A CARD TO THE PUBLIC.

While it is true I have been chosen the President of the Louisiana State Lottery Company, vice M. A. DAUPHIN, deceased, I still retain the Presidency of the Gulf Coast Ice and Manufacturing Company, so all proposals for supplies, machinery, etc., as well as all other business communications should be addressed to me here as heretofore.

PAUL CONRAD,

Lock Box 1358. *New Orleans, La.*



No. 1-5. Orchestra to 14th St. No. 9. Balcony to 14th St. No. 13. Gallery to 14th St.

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Fancy Baskets & Bonbonnieres, 863 Broadway, bet. 17th & 18th Sts., 159 Broadway, cor. Liberty Street, N. Y.

USE OUR

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For Drinking and Cooking, Cakes, Puddings, etc.

PURE! HEALTHFUL!

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NO STAIRS TO CLIMB.

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Evenings at 8. Saturday Mat., 2:15.
LYDIA THOMPSON and Company in

Homes for All.

SEE **JOHN MORIARTY.**

I.

He is the hero in the strife
Who side his fellow man to live,
And shares the burdens of this life,
And hastens sympathy to give.
JOHN MORIARTY feels for all
Whose lives are honored by their labor,
He thinks the weak would never fall,
If every man would help his neighbor.

II.

Prosperous himself; he pities those
Who cannot rise alone unaided,
And poverty's the least of woes,
If ye folk we are not degraded,
As well put money in your hand,
As give you of his goods and chattels,
On **terms** a child could understand,
And thus he helps you win your battles.

III.

His **Special Credit** is the theme,
Dwelt on by rich and poor at present,
By this you may attain your dream
And make existence sweet and pleasant.
No house low priced or goods to show,
Beds, Carpets, Furniture and Pictures,
On terms you'll find extremely low,
Unmarred by hidden cost or strictures.

IV.

More, no man does than he will do
To aid you in this wise endeavor,
Start now that home, for loved ones true,
Your empire and domain forever.
JOHN MORIARTY, Avenue Four, Opposite Sixth St., One the Number,
Third and Fourth Avenue Cars pass by the door,
Go see to this before you slumber.

No connection with any other house in New York. This Special Credit is what will do the business.

A. ESCHBACH'S Chop House, STEAKS, CHOPS & RARE BITS a Specialty. *Special Attention given to Supper Parties.* FURNISHED ROOMS FOR GENTLEMEN. 259 & 261 Fourth Ave., near 21st St. Excellent Service.

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To their Royal Highnesses the Prince & Princess of Wales and The Royal Family.

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LADIES' VELVET RIDING HATS

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To be obtained from all first-class Hatters.

T. W. STEMMLER & CO., N. Y. Sole Wholesale Agents for America.

WOMAN'S CHARMS.

"He said that hair woman, God's last gift to man—
And the best—when we think of it—early began
To adorn and improve on divinity's plan.
By arte to enthrall.
She sought to preserve in creation her place
By ornamenta, charming attire, and grace—
But found a fair skin and a beautiful face
The best after all.
If impure blood has disordered some important function producing constipation, nerve failure, dyspepsia, salt rheum, swollen eyelids, eczema, pimples, sallow skin, clarine Doetz is the only blood purifier and beautifier now recognized by science.
Vigorous circulation of healthy blood is the best cosmetic.

See what IDA KLEIN says.
NEW YORK, Sept. 1st, 1890.
GENTS:—
I have used your Cascara and must say that it is the best medicine I have ever used for the complexion.
I will recommend it to all my friends and wish you a great success.
Yours very truly,
IDA KLEIN,
Metropolitan Opera Co.

Park Place, New York, runs out of Broadway opposite the Post Office. Among its features is the largest book store in the world, that of the Scribner Lamp Company. Ladies often like to go down among the large wholesale houses and buy of first hands. They will find at 54 Park Place the largest and most artistic display of lamps ever shown—over 8000 varieties. The house sells single lamps.

Of the Popular Fabrics for the Fashionable Double-Breasted Stick Suit

One Display of English "Black Cheviots" is JUST THE THING. To order, from $20.00.

Nicoll the Tailor
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McCANN'S HATS.
LATEST STYLES.
BOWERY,
BETWEEN SPRING AND PRINCE STREETS.

A WORD OF WARNING.

There are many Dress Shields, each represented to be "just as good as The Lily." THEY ARE NOT, but, like all counterfeits, lack the peculiar and remarkable qualities of the genuine. In buying Shields ask for the Lily Dress Shields and insist on getting them. Wide-awake dealers generally sell them; the sleepy ones soon will.

THE NEW YORK HERALD

IT COVERS THE NEWS FROM POLE TO POLE

LOOK OUT FOR

"The Light of the World"

By SIR EDWARD ARNOLD,

IN THE

SUNDAY HERALD

OF FEBRUARY 15th,

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Broadtail Sable, Sealskin, Mink, Otter, Beaver, Persian Lamb, Black Lynx, Alaska Sable, Astrachan, Monkey, Squirrel, and light and dark Opossum in Muffs, Capes, Collarettes, Boas, Mantles, Wraps, Boas, Muffs, Real Widths, Coats, Jackets, Sacques, Newmarkets, Caps and Gauntlets, manufactured by C. C. SHAYNE, wholesale and retail, Umbrella, 103 West 42d Street, near Sixth Avenue, Fifth Avenue Hotel, 103 Fifth Avenue, corner of Broadway, New York.

All goods have the firm name in them, thereby carrying the guarantee of reliability. Lowest prices for reliable Furs. C. C. SHAYNE.

A Coy Correction.

"What think you of the play?" she said
And smiled into her lover's eye.
The young man gaily bent his head:
"I think you're perfect," still he cries.
"But tell me of the play?" she said:
"Think you 'tis beautiful and grand?"
"You're both-and-perfect, too," he said.
"Perfect? I don't quite understand,
I've heard the words before, but in the sense
Of fool's nutritious excellence:
H-O the perfect breakfast grain,
Food for body, bone and brain."

Young's "Bright Thoughts."

DR. T. FELIX GOURAUD'S ORIENTAL CREAM, or MAGICAL BEAUTIFIER.

PURIFIES AND BEAUTIFIES THE SKIN. No other Cosmetic Can Do So.

Removes Tan, Pimples, Freckles, Moth Patches, Rash, and Skin Diseases, and every blemish on beauty, and defies detection. It has stood the test of 40 years and is harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name. Dr. L. A. Sayer said to a lady of the *haut-ton* (a patient): *"As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations."* For sale by all Druggists and Fancy Goods Dealers in the United States, Canada and Europe.

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W. BAKER & CO.'S
Breakfast Cocoa
from which the excess of oil has been removed.
It is absolutely pure and it is soluble.

No Chemicals
are used in its preparation. It has more than three times the strength of Cocoa mixed with Starch, Arrowroot or Sugar, and is therefore far more economical, *costing less than one cent a cup.* It is delicious, nourishing, strengthening, EASILY DIGESTED, and admirably adapted for Invalids as well as for persons in health.

Sold by Grocers everywhere.

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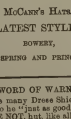
DELANCEY—"The reason is I always buy Gilbert's Dress Linings. They are warranted by the manufacturer to give you a perfect fit. You can buy it from any representative Drygoods store.

THOUSANDS MARVEL AND CONTINUE TO PRAISE THOSE K-WREN REMEDIES.



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Thankfully Yours,
DENMAN THOMPSON.

K-WREN
contains neither potash nor morphine. Sold by all Druggists.

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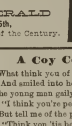

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Our Throat and Lung Protector **Stops Snoring.** Keeps the mouth from becoming dry and parched during sleep, compels the air to pass through its proposed channal in order to reach the lungs, and to a great extent prevents colds, coughs, sore throat, etc.

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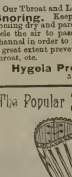
The Popular S. C. Corsets.



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ARE UNEXCELLED

In point of comfort, finish, durability and correct shape.

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Try them, and you'll wear no other.

For sale by all first-class dealers at popular prices.

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ALL LOADED WITH Transparent Films.
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Send for Catalogue. ROCHESTER, N. Y.

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TAILOR,

Maker of Fur Overcoat excelled either for Style or exquisite Russian Beaver.

Every Article necessary for the Horse Stable and Carriage.

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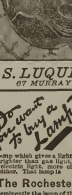

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A Lamp which gives a light purer and brighter than gas light, softer than electric light, more cheerful than either. That lamp is

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Two minutes by the hands of the clock will convince you that it is the best, brightest, the most economical and safest (unless careless) the display of the most beautiful variety of these beautiful lamps.

ROCHESTER LAMP CO.,
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A delightful, healthful and effective hair dressing. Impurities in the hair, scurf, dandruff, humors, itching, and falling hair, are speedily removed by this elegant preparation. It promotes the growth of the hair, prevents premature baldness, and restores gray hair to its youthful color and beauty. All Druggists or 11 stalk, 50 Cts. BARCLAY & CO., 44 Stone St., New York.

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Private Bathrooms with every convenience.

DOUCHE and NEEDLE BATHS.

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Single baths for non-members, 30c.

For further particulars inquire at Office of C. T. V.

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OUR NAME ON SELVAGE.

THOMAS WILLIS, First-Class Furniture and Carpet Warehouse, 8 & 10 Fourth Ave., Opposite Cooper Institute.

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Special accommodations given on applications.

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PURE CLEAR HEALTHFUL WATER.

The only **Perfect**, and only **Germ Proof** Water Filter in the World; invented by the celebrated French scientist LOUIS PASTEUR. Made by the Pasteur Chamberland Filter Co., Dayton, Ohio. **New York Office and Salesroom, 1255 BROADWAY.** R. C. ANDERSON, Mgr.

J. M. HILL, Manager. **LEO von RAVEN, Publisher, 113 E. 14th St., New York.**

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304 Fifth Ave., near 36th St.,
The most exquisite productions in Boy's Clothing from 3 to 7 years. The most select styles in Young Gentlemen's Clothing, from 7 to 14 years.
—ENGLISH SAILOR SUITS.—
Dress Suits for Dancing School, etc. Overcoats, English Hats and Caps.

Bargains in Furs.
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CAPES,
A GOOD ASSORTMENT OF
Furs of all kinds,
STILL UNSOLD.
To avoid carrying that stock over, I am selling at remarkable low prices —(spring prices)—for furs, and IT WILL PAY YOU TO BUY NOW.
I make only FIRST-CLASS GOODS and every article is guaranteed to be as represented.
HENRY SIEDE,
14 W. 14th Street,
and 5th AVENUE, Cor. 38th Street, New York.
Established 40 Years.

UNION SQUARE THEATRE
Under the Management of J. M. HILL.
PERMANENT ATTRACTION.

Cleanfast Black Stockings.
F. P. Robinson Dye.
None genuine without our trade mark on each pair.
Excellent wearing Silk finish.
An absolutely clean, fast Black guaranteed. Durating cotton of same Dye.
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PHILLIPS' DIGESTIBLE Cocoa
Easily Digested. The only Cocoa with Rich Chocolate Flavor. Different from all other Cocoas.

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125 Pieces Elegant Porcelain and Bronze,
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THE MOUSSELINE SYSTEM.
The only System of Cutting adopted by the French Government.
Everybody who wishes to become a perfect dressmaker should call at my place. I guarantee to teach in a few lessons, and in a very short time even to those not having any knowledge of Dressmaking.
NO APPARATUS. NO MEASUREMENT. NO FIGURING
Cutting & Fitting, 25 cts., with Drawing, $5 cts.
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Retains in Work manship & Prices.
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For Evening Wear, Frilly Floral Tepes, Piano Lamp Shades and Wire Frames for making the shades.
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CLOTHE BOYS, GIRLS, and BABIES
In the best manner at the least cost.
Everything needed for complete outfits from Hats to Shoes and, for all Ages, up to 13 years.
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Latest Invention for the Hair.
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HAIR WAVER
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Be careful in every woman but more girls ruin their beauty by wearing bad fitting corsets—BE SURE TO BUY FERRIS'
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PERFECT FITTING. Best for Health and Beauty. Ladies, Misses & Children. Corsets at cost, instead of CASHE.
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Short Fingers a Specialty.
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Open from 7 to 1 A. M.

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GRAND and UPRIGHT **PIANOS.**
ARE ENDORSED BY
XAVER SCHARWENKA, regard to tone and touch is fully as can possibly be expected of an Instrument constructed in the year A. D. 1890.
DR. HANS VON BÜLOW, "Your Instruments in general merit my approval. The form of Baby Grand. & Co. are deserving of success."
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To Rent—Behr Bros.' Hall
For Concerts, Musicales, Readings and first-class Entertainments. For terms and Dates apply to
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THE ROCKSHEAD BOTTLING
HIGHEST GRADE
BASS'S ALE
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Bottled in London.

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44 & 46 E. 14th St., (Union Square)
Largest, best, most magnificent
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Vestris Bouquet. The Queen of Flowers. Ess. Rare Ambr.
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The world renowned Hair Tonic. Prevents the Hair from falling out.
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Week ending Saturday, Feb. 14, 1891,

3rd—YEAR—3rd
OF
NEIL BURGESS
AND A SELECTED COMPANY OF PLAYERS,
Under the Management of
DAVID TOWERS,
IN
THE COUNTY FAIR.
A Picture of New England Life.
By CHARLES BARNARD.

CAST OF CHARACTERS:

OTIS TUCKER	ROBERT FISCHER
TIM. THE TANNER	JOHN B. MAHER
SOLON HAMMERHEAD	FRANK J. CURRIER
JOEL BARTLETT	HERBERT CARR
BILL PARKER	GEORGE ERROLL
BUB	ALLIE PHILLIPS
JOHNNIE PERKINS	ARTIE STOREY
CONSTABLE	JOE SILVERS
JOCKEY JOE	A. ANDERSON
COLD MOLASSES	BY HIMSELF
TAGGS	MARIETTA NASH
SALLY GREENAWAY	MAY TAYLOR
MARIA PERKINS	STELLA BARCLAY
SARAH WILKINS	EDITH WILSON
ABIGAIL PRUE, prim, prudish and practical	NEIL BURGESS

PROGRAMME CONTINUED ON THIRD PAGE.

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☞ MASON & HAMLIN'S ORGANS USED HERE. ☜
Doors open at 7.15, Performance begins at 8.15 o'clock.
Doors open Matinee 1.15. Performance begins at 2 o'clock.
☞ Box Office Open all day. ☜
Horse Furnishings used in "The County Fair" are from the house of R. S. Laugear & Co., 67 Murray Street.
Horses used in "The County Fair" were trained at Dickel's Riding Academy. The largest ring in the city.
"COUNTY FAIR," by Neil Burgess,
Price, 25 Cents. For sale in Lobby.
Flowers furnished by the Alpine Floral Company, 1598 Broadway.

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PIANOS **SOHMER** PIANOS
are at present the most popular and preferred by the leading Artists.
SOHMER & CO., Warerooms, 149, 151, 153, 155 East 14th St., N. Y.

Taylor's Restaurant,
ST. DENIS HOTEL,
BROADWAY AND ELEVENTH STREET. *Only two blocks from this Theatre.*
The most popular Restaurant in the City. Prices moderate.
Open until 12 o'clock for the convenience of those attending the theatre.
WILLIAM TAYLOR, Proprietor.

PURE **CANDIES** FRESH
Between the Acts.
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STERN BROTHERS,
ARE NOW OFFERING
ROCOCO, CAMBRIC,
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EMBROIDERIES,
In different Widths to Match.
FANCY COLORED
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PANELS & ROBES,
ALL OUR OWN IMPORTATION & NOT OBTAINABLE ELSEWHERE.
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MATCHLESS
PIANOS
33 UNION SQUARE.

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An Effectual and Natural Remedy for
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DR. HAHL'S DYSPEPSIA CAKES.
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If your Druggist or Grocer does not keep our Cakes send your orders direct to
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294 to 300 Schermerhorn St., Brooklyn, N. Y.
A box sent from the factory on receipt of 50c.
Have you seen the **SLAVE MART?**
THE QUEEN OF ALL PICTURES AT THE NEW QUARTERS OF THE
METROPOLITAN ART GALLERY, 16 E. 23rd St.
10 A. M. to 10 P. M. ADMISSION 25c.
The "Belfast News-Letter" says:—"As a study from the nude it is worthy of high praise. The graceful outlines of the female figures are not more noticeable than is the expression of sensible humor on the face of the Arab Slave Dealer. The coloring of the prayer-carpets is also admirable. &c.&c.

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Shirts from stock, 85 Cts., $1.00, $1.35, $1.50.

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$7.25

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IT IS NOW ADMITTED

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Stop in and be convinced.

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150 Broadway, cor. Liberty Street, }

THE ONLY

Premium Family Chocolate

For Drinking and Cooking, Cakes, Puddings, etc.

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FIFTH AVENUE, Cor. of West 16th St., New York City.

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ACT I.—Abby's Sitting Room. Rock Bottom Farm.
By Mark Apjohn and Benson Sherwood.

ACT II.—Rock Bottom Farm.
By Goatcher, Young and Benson Sherwood.

ACT III.—Abby's Barn. The Corn Husking.
By Harley Merry, Goatcher, Young, Sherwood and Raymond.

ACT IV.—The County Fair. The Race.
By Goatcher, Young and Raymond.

Double Quartette. Madrigal Boys. Thoroughbred Running Horses, Jersey Cows. Farm Hands, Jockeys, etc.

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The orchestra under the direction of Mr. LOUIS CORNU will perform the following choice selections:

1 Overture, Romantic.....Bole
2 Santillian Gavotte.....S. Markstein
3 Selection, Le Petit Duc.....Lecocq
4 Waltz, Blooming Youth.....Geo. Wiegand

The Asbestos (FIRE PROOF) Curtain from the H. W. JOHNS MANUFACTURING CO., 87 Maiden Lane, New York.

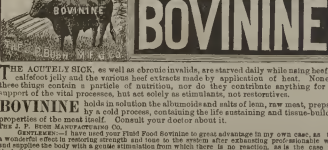
BETWEEN THE ACTS GO TO

JAMES W. CARROLL, 2 Union Square East, corner 14th Street,

WINE, BEER, LIQUORS, Etc.

Bell ringe 2 Minutes before Curtain rises.

Carroll's Hotel & Wine Room, 209 Greenwich St.; Furnished Rooms for Gentlemen only.



THE ACUTELY SICK, as well as chronic invalids, are starved daily while using beefteas, calfsfoot jelly and the various beef extracts made by application of heat. None of these things contain a particle of nutrition, nor do they contribute anything for the support of the vital processes, but act solely as stimulants, not restoratives.

BOVININE holds in solution the albuminoids and salts of lean, raw meat, prepared instantly by a cold process, containing the life sustaining and tissue-building properties of the meat itself. Consult your doctor about it.

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While it is true I have been chosen the President of the Louisiana State Lottery Company, vice M. A. DAUPHIN, deceased, I still retain the Presidency of the Gulf Coast Ice and Manufacturing Company, so all proposals for supplies, machinery, etc., as well as all other business communications should be addressed to me here as heretofore.

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GENTLEMEN:—I have one of your Kodaks, and must say that I would not be without one, as they are grand.
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See JOHN MORIARTY.

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Who aids his fellow man to live,
And shares the burdens of this life,
And hastens sympathy to give.
JOHN MORIARTY feels for all
Whose lives are honored by their labor,
He thinks the weak would never fall,
If every man would help his neighbor.

II.

Prosperous himself, he pities those
Who cannot reach above unaided,
And poverty's the least of woes,
If by it we are not degraded.
As well put money in your hand,
As give you of his goods and chattels,
On terms a child could understand,
And thus he helps you win your battles.

III.

His **Special Credit** is the theme,
Dwelt on by rich and poor at present,
By this you may attain your dream
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No house has richer goods to show,
Beds, Carpets, Furniture and Pictures,
On terms you'll find extremely low,
Unmarred by hidden cost or strictures.

IV.

More, no man does then he will do
To aid you in this wise endeavor,
Start now that home, for loved ones true,
Your empire and domain forever.
JOHN MORIARTY, Avenue Four, Opposite Sixth St., One the Number,
Third and Fourth Avenue Cars pass by the door.
Go see to this before you slumber.

No connection with any other house in NewYork.
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STEAKS, CHOPS & RAREBITS a Specialty.
Special Attention given to Supper Parties.
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"It's said that fair woman, God's fair gift to man—
And the best—when we think of it—ably began
To adorn and improve on the lady's plan,
By arts to entrap.
She sought to preserve in creation her place
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But found a fair skin and a beautiful face
The best after all.
If impure blood has disordered some important
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boils, pimples, or blotches, Ayer's Sarsaparilla
blood purifier and beautifier now recognized by
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Vigorous circulation of healthy blood is the best
cosmetic.

See what IDA KLEIN says.

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Gents:—

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Will recommend it to all my friends and wish you a great success.

Yours very truly,

IDA KLEIN,
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The Popular Fabrics for the fashionable Double-Breasted Stick Suit

Our Display of English "Black Cheviots" is JUST THE THING. *To order, from $20.00.*

Nicoll the Tailor
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IN THE

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SUNDAY HERALD

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Russian Sable, Sealskin, Mink, Astrakhan, Persian Lamb, Black Lynx, Alaska Sable, Astrakhan, Marmot, Chinchilla and Lynx made up in the newest styles. Muffs, Boas, Capes, Manteles, Wraps, Boas, Muffs, Scarf Wraps, Caps, Jackets, Sacques, Newmarkets, Cuffs and Collars, Children's Furs in all kinds, at wholesale and retail. Drawn, 124 West 23d Street, near Fifth Avenue, one Elevated. Downstairs, 109 Prince Street, west of Broadway, New York.

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Removes Tan, Freckles, Pimples, Moth Patches, Rash, and Skin Diseases, and every blemish on beauty, and defies detection. It has stood the test of 40 years and is so harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name. Dr. L. A. Sayer said to a lady of the haut-ton (a patient): "As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations." For sale by all Druggists and Fancy Goods Dealers in the United States, Canadas and Europe.

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A Coy Correction.

"What think you of the play?" she said
And smiled into her lover's eyes.
The young man gaily bent his head:
"I think you're perfect," still he cries.
"But tell me of the play?" she said:
"Think you 'tis beautiful and grand?"
"You're hoth-and-perfect, too," he said,
"Perfect! I don't quite understand,
I've heard the words before, but in the sense
Of fool's nutritious excellence:
H-O the perfect breakfast grain,
Food for body, hone and brain."
Young's "Bright Thoughts."

Sleep with the Anti-Snorer.

Sleep without the Anti-Snorer.

Our Throat and Lung Protector **Stops Snoring.** Keeps the mouth from becoming dry and parched during sleep, compels the air to pass through its proposed channal in order to reach the lungs, and to a great extent prevents colds, coughs, sore throat, etc.

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from which the excess of oil has been removed, *is absolutely pure and it is soluble.*

No Chemicals are used in its preparation. It has *more than three times the* strength of Cocoa mixed with Starch, Arrowroot or Sugar, and is therefore far more economical, *costing less than one cent a cup.* It is delicious, nourishing, strengthening, EASILY DIGESTED, and admirably adapted for invalids as well as for persons in health.

Sold by Grocers everywhere.

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PAULLINE:—How is it that you always look so neat and trim, while you do not spend any more for your dress than I do?

LILLIE:—The reason is I always buy Gilbert's Dress Linings, which are guaranteed to retain your dressmaker to give you a perfect fit (as can buy it from any representative) by goods stores.

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THOSE K-WREN REMEDIES.

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THAT POSITIVELY CURE
COUGHS, COLDS, and all
THROAT & LUNG DISEASES
LEADING TO CONSUMPTION.

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OF THE "OLD HOMESTEAD," SAYS:
mentioned a few days ago the
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cured me on a very severe cold.
They ache and pains are more.
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them to every one in my company.
Positively Yours,
DR. MAN THOMPSON.

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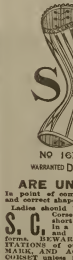
The Popular S. C. Corsets.



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In point of comfort, finish, durability and correct shape.

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Secure a shape suited to your figure, and always ask for the number style by the trade mark, and style number stamped thereon.

Try them, and you'll wear no other.

For sale by all first-class dealers, at popular prices.

Young & Smylie's Pure Sparkling

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Week ending Saturday, Feb. 7, 1891,

3rd—YEAR—3rd
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Under the Management of
DAVID TOWERS,
IN
THE COUNTY FAIR.
A Picture of New England Life.
By CHARLES BARNARD.

CAST OF CHARACTERS:

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SOLON HAMMERHEAD	FRANK J. CURRIER
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BILL PARKER	GEORGE ERROLL
BUB	ALLIE PHILLIPS
JOHNNIE PERKINS	ARTIE STOREY
CONSTABLE	JOE SILVERS
JOCKEY JOE	A. ANDERSON
COLD MOLASSES	BY HIMSELF
TAGGS	MARIETTA NASH
SALLY GREENAWAY	MAY TAYLOR
MARIA PERKINS	STELLA BARCLAY
SARAH WILKINS	EDITH WILSON
ABIGAIL FRUE, prim, prudish and practical	NELL BURGESS

PROGRAMME CONTINUED ON THIRD PAGE.

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MASON & HAMLIN'S ORGANS USED HERE.
Doors open at 7.15, Performance begins at 8.15 o'clock.
Doors open, Matinee 1.15, Performance begins at 2 o'clock.
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"COUNTY FAIR," by Neil Burgess,
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ACT II.—Rock Bottom Farm.
By Goatcher, Young and Benson Sherwood.

ACT III.—Abby's Barn. The Corn Husking.
By Harley Merry, Goatcher, Young, Sherwood and Raymond.

ACT IV.—The County Fair. The Races.
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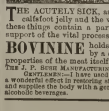

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BOVININE holds in solution the albumoids and salts of lean, raw meat, prepared by a cold process, containing the life sustaining and tissue-building properties of the meat itself. Consult your doctor about it.

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JOHN MORIARTY feels for all
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Prosperous himself, he pities those
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As gives you all its goods and chattels,
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And thus he helps you win your battles.

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No house has richer goods to show,
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But found a fair skin and a beautiful face.

The best after all.
Modern science has disordered some important functions, producing obstructions, nerve failure, dyspepsia, sallow skin, swollen eyelids, eczema, pimples, etc., the Cactus Blood Cure is the only blood purifier and beautifier now recognized by science.

Vigorous circulation of healthy blood is the best cosmetic.

See what IDA KLEIN says.

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Will recommend it to all my friends and wish you a great success.

Yours very truly,
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Metropolitan Opera Co.

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Removes Tan, Pimples, Freckles, Moth Patches, Rash, and Skin Diseases, and every blemish on beauty, and defies detection. It has stood the test of 40 years and is so harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name. Dr. L. A. Sayre said to a lady of the hauton: "As your ladies will use them, I recommend Gouraud's Cream' as the least harmful of all the Skin Preparations." For sale by Druggists and Fancy Goods Dealers in the United States, Canada and Europe.

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W. BAKER & CO.'S
Breakfast Cocoa
from which the excess of oil has been removed,
It is absolutely pure and it is soluble.

No Chemicals
are used in its preparation. It has more than three times the strength of Cocoa mixed with Starch, Arrowroot or Sugar, and is therefore far more economical, costing less than one cent a cup. It is delicious, nourishing, strengthening, EASILY DIGESTED, and admirably adapted for invalids as well as for persons in health.

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LILLIE.—"The reason is I always buy Gilbert's Dress Lining. It does not stretch and enables your dressmaker to give you a perfect fit. You can buy it from any representative Drygoods store.

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THOSE K-WREN REMEDIES.

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Says bold Mac Lean "I oft have vowed,
It ilk's us brawn and courage."
The Scot was right, Both brawn and brain
Demand each day a little grain,
Properly o'er life's path to go.
The Scotch was right. Then eat H-O.

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Shoo!

Now in suburban haunts
Once more begins the fun,
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Much quicker than the sun.

—Boston Courier.

FINE INSTRUMENTS ON FINE SHIPS.

As to music, the owners of the City of Paris, City of New York, Teutonic and Majestic have shown the same consideration for the comfort of their passengers that they have in everything else. The two former ships are each provided with an upright piano by Mason & Hamlin, furnished in a superb case of cherry inlaid in bird's-eye maple, the design harmonizing beautifully with the room itself. These pianos contain the improved mode of stringing invented and patented by Mason & Hamlin, which is said to peculiarly fit them for withstanding the ravages of the sea. The Paris, New York and Majestic are each provided with a two-manual pedal base organ, also by Mason & Hamlin, furnished in an exquisitely chaste case of white enamel. The salon of the Teutonic contains a piano and also one of those marvelously beautiful and artistic instruments, viz., the Liszt organ, by Mason & Hamlin. The case of this instrument is truly a work of art. It is of old oak, highly polished, with trimmings in gold and dark brown, the total effect harmonizing beautifully with the architecture of the room. It is to be regretted that America can boast no such ships as these, but it is some comfort to the patriotic that the magnificent instruments on these ships are all of American make.—*N. Y. Sun*, Aug. 22, 1889.

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A Meaty Conversation.

"How do you feel?" asked the Mutton of the Sausage Meat.

"All cut up," replied the Sausage. "How are you this morning?"

"I feel quite chop fallen."—Tid Bits.

A Terrible Disaster.

Telegraphic Editor—Terrible accident! Twenty cars go through a bridge.

Managing Editor—Give it a triple head and get me some points for an editorial. By the way, what bridge was it?

Telegraphic Editor—A covered bridge.—Tid Bits.

The Zuyder Zee may be drained before long, for the association for that purpose is about to try it.

A census taken in China a few years ago showed but four centenarians out of a population of 369,000,000.

It has recently been decided by the supreme court of Pennsylvania that Sunday marriages are null and void.

The name *A Saragossa* is a corruption of Cæsarea Augusta.

In an up-town theatre lately a handsome young lady was heard to say to her escort: "Let us take supper, after the play, at the Dairy Kitchen on Union Square." Said he, "That suits me to a T." Said she, "They have the largest theatre trade of any place in the city, and the music is perfectly charming." She told the truth, and her reward will be a handsome box of our best D. K. Candies wherever she chooses to call for it.

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CHARMING MUSIC

day and evening. Delightful place for supper parties after the play. Open until 1 A.M. No branch houses. GEO. D. SMITH, Prop'r.

Old gentleman (to little girl on the horse-car): "How old are you, little girl?"

Little girl: "Are you the conductor?"

Old gentleman: "Why, no; I have nothing to do with the railroad." *

"Then I'm seven years old."

In Texas it is unlucky to find a horseshoe, if a horse happens to be attached to it.

Fortunate for Chappie.—"Did her Father kick?"—"Yes, but he missed, thank Heaven."

One trouble make us forget a thousand mercies.

"I'm having a 'gallus time," said the old bachelor, as he mended one of his suspenders.

Sworn Off. —Cleverton—"Are you going yachting this season?" Dashaway—"No, I've signed the pledge."

Dabbs—"So poor Dick's in trouble again: anything serious?" Jabbs—"Oh, no: in love."

First passenger—"Are ye sick, Thomas?" Second passenger (faintly)—"D'ye think I'm doing this for fun?"

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PROGRAMME

Week ending Saturday, August 23d, 1890,

Every Evening at 8 o'clock, and Matinees Saturday at 2 P. M.

T. D. MARKS'
INTERNATIONAL VAUDEVILLES,

UNDER THE DIRECTION OF
T. D. MARKS AND P. B. SHAFFNER.

A CONGRESS OF TALENTED ARTISTS,
CULLED FROM THE PRINCIPAL THEATRES OF THE WORLD,
Their First Appearance in America.

OVERTURE, - - - - - - - - - - Orchestra.

PART 1st.

1. **Mons. Henry Cazman, C. D. D.,** MIMIC AND SHADOWGRAPHIST from Paris.
2. **Mr. Charles Chaplin,** DESCRIPTIVE SINGING COMEDIAN, from Dublin, Ireland.
3. **Lieut. Travis,** EUROPE'S PREMIER VENTRILOQUIST, from London, England.
4. **Miss Maude Branscombe,** AND TERPSICHOREAN DIVERTISSEMENT, from London, England.
5. **Mons. Aidow, assisted by Mlle. Theo,** ELECTRICAL MUSICAL ACT OF PASTEL DRAWINGS, from Madrid, Spain.
6. **The Natuskies,** XYLOPHONE TRIO. A $5000 Challenge open to the world. from Riga, Russia.
7. **The Brothers Borani,** THE DISAPPEARING DEMONS. The only Act of its kind in the World. from Melbourne, Australia.

Intermission Positively 5 Minutes Only.

PROGRAMME CONTINUED ON THIRD PAGE.

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PIANOS,
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NEW YORK.

Little Alice was crying bitterly, and, on being questioned, confessed to having received a slap from one of her playfellows. "You should have returned it," unwisely said the questioner. "Oh, I returned it before!" said the little girl.

DECKER
BROTHERS
MATCHLESS
PIANOS
33 UNION SQUARE.

A man went into a crowded store to buy some stockings for his wife. "I want striped ones," he said to the clerk. "We have very few stripes, sir," the clerk replied; "they are not so much worn now." "Are you sure?" "Oh, yes! quite sure? I will demonstrate the fact to you." Then he leaned over the counter and shouted: "Rats!" "See?" he added. "Yes," said the customer, "give me plain colors."

"Ah, I see," said an equestrian, meeting a one-legged man on the road, "you have had one of your limbs sawed off and are hopping about on one leg in fulfilment of a ridiculous election bet."

First Mate—"Well, sir, things are going smooth now, sir." Captain—"Yes. That is because several of the sailors have been ironed."

In Central Africa.—Emin (to his guide)—"Do you know where we are?" Guide (possitively)—"No, boss." Emin (with tears of joy)—"Thank heaven! lost again!"

Not the Suit He Meant.—Sweetam—"She smiled on my suit, Robbins, old boy." Robbins—"Well, I think, she might. The wonder is that she didn't go into hysterics."

UNION SQUARE THEATRE

PROGRAMME.

LEO von RAVEN, Publisher,

113 East 14th Street.

The following simple and no doubt truthful fish story, is told by the New Orleans *Picayune:* "A bass weighing one pound in 1880 was returned to the Potomac with a small sleigh bell attached to its tail with a wire. A few days ago it was caught, with the bell still attached, the fish weighing six pounds. This may seem like a fish story, but some of our readers will remember that a one pound bass caught in the eastern branch five years ago, was returned to the water with a penny tin whistle attached to its tail. Three years later the bass was caught near the same spot. It still weighed a pound, but the whistle had grown into a fog horn."

THE

"NORTH AMERICAN REVIEW"

HE CELEBRATED

SOHMER

PIANOS:

"No one can fail to notice in them every good quality which can be realized or expected from a good instrument; mobility, elasticity and utmost clearness of tone, and an extent of power which never fails, added to which a perfect evenness of touch renders them as near perfection as has been thus far attained. Their touch unites with absolute precision a delicacy and pliability, and a most happy and responsive quality not found in the instruments of any other maker.

While the present firm of Sohmer & Co. was founded in 1872, its existence really extends further back than 1860. Its author and head, Mr. Hugo Sohmer, is a native of the Black Forest, in Germany, coming of a good family in comfortable circumstances, and was given a most finished scientific and literary education, at the same time acquiring a thorough knowledge of music and the pianoforte. At sixteen years of age he arrived in New York and was apprenticed to piano-making in the factory of Schuetze & Ludolph. Thoroughly learning his trade with this firm, he returned to Europe in 1858 and traveled in the various capitals, studying piano-making critically and scientifically from every possible standpoint. In 1859 he returned to New York, and in 1872 commenced embodying in practical form the ideas which his training and travel had brought. His partner was Mr. Joseph Kinder, who still continues in the firm; a piano-maker who studied the art and trade thoroughly in the Vienna Shops, and added considerable experience gained in the shops of prominent makers. At present the firm consists, in addition to Messrs. Sohmer and Kinder, of Mr. Charles Fahr and George Rehmann, each member of the firm being in charge of a special department, to which he devotes his entire energies. The concern now has, in addition to its extensive warehouse on Fourteenth Street and Third Avenue, a new factory at Astoria, which is the most magnificent and complete establishment in the country, and the advent of which has done much for Long Island in inducing other manufacturers to establish themselves there.

Even with the present average production of the firm, which is the high figure of forty pianos per week, it is yet insufficient to supply the extensive demand, the firm being to-day largely in arrears of its orders.

A widely-spread constituency demanding these celebrated instruments, they may be had not only at the principal warerooms, 149 to 155 East Fourteenth Street, New York, but at Montreal, Canada; 226 State Street, Chicago; Union Club Building, San Francisco; 1022 Oliver Street, St. Louis, Mo.; 1103 Main Street, Kansas City; as also of local dealers throughout the country.

The laurels of the firm of Sohmer & Co. have been hastily earned and cheerfully bestowed."

WEBER UPRIGHT AND GRAND **PIANOS,** CASH AND INSTALMENTS.

WAREROOMS,

FIFTH AVENUE, Cor. of West 16th St.,

NEW YORK CITY.

PROGRAMME

PROGRAMME CONTINUED.

PART 2d.

8.	**Mons. Leonce assisted by Mlle. Lolla,** MARVELLOUS JUGGLING ACT.	from Portugal.
9.	**Sig. Mario Moro,** OPERATIC BARITONE.	from "La Scala." Milan, Italy.
10.	**The Avolos,** (Two Boys, 16 and 17 years of age, without their equals).	
11.	**Mlle. Peppi Sternheim,** VIENNESE SOLOIST.	from Vienna, Austria.
12.	**Miss Minnie Cunnigham,** ARTISTIC COMEDIENNE, VOCALIST AND DANSEUSE.	from Birmingham, England.
13.	**Jo Clemolo,** BUFFOON, AND HIS WONDERFUL MONKEY, CROWLEY JR.,	from Brussels, Belgium.

The Orchestra under the direction of Mr. Louis J. Cornu will render the following choice selections:

OVERTURE, "La Dame Blanche,".....Boieldieu.
TARANTELLE SICILIENNE,.....Moses.

The Asbestos (Fire Proof) Curtain from the H. W. JOHNS MANUFACTURING CO., 87 Maiden Lane, New York.

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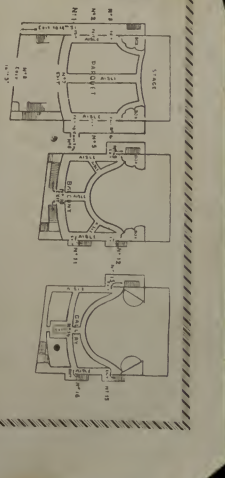

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Oh, who is the victor who comes from the fray
So sparkling and glorious, so gallant and gay?
'T is SOHMER victorious, as always before.
His antagonist humbled and brought to the floor.

There 's a moral attached to th fight that's just fought—
That an honest success must be earned and not bought.
You may buy testimonials and such little things;
But the money is better put into the strings.

To buy all the artists that ever were known
Won't give a cheap instrument musical tone—
And the reason that SOHMER comes out in first place
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VIOLIN SOLO..... FANTASIE BRILLIANT..... DE BERIOT
Performed by MR. A. GESTERICHER.
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Introducing the most popular airs of the period as solos for Violin, Flute, Clarinetto, Cornet, Trombone, especially the celebrated song, FUNNY, FUNNY, VERY FUNNY, as solo for the Xylo-Claviol piano, performed by MR. JOHN SENIA, JR.

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First Production of a Domestic Drama from the French of D'ENNERY, entitled:

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22 Union Square.

THE PRESENT REVIVAL.

The second production of the present Regular Season of the Union Square Theatre takes the form of a revival. The Union Square version of Clivot's "Locataires," under its happier title "French Flats," was produced five years ago. The amusing caricature sketches, falling into the hands of actors able to reflect their spirit and humorous satire, the play "took the town." For three consecutive months it kept the standing-room sign of the house exposed to the inclemency of a very bitter winter; and if the value of a play, like the merits of a candidate, is to be decided by the expressed opinions of a majority, French Flats is the best play ever played in this theatre. In justice to the majorities who applauded it here, we must say they paid for their opinions, and were not paid to express them.

In the present revival of this funny jeu-de-mot and d'esprit, the original cast has been, of course, as nearly effected as possible.

Mr. Parselle retains his position as landlord of the house; Mr. Stoddard and Mr. Polk retain their several flats; Miss Ida Vernon, Miss Jewett, and Miss Harrison still live, love and quarrel on the various floors, and have invegled a new lodger, Miss Nellie Howard, into the position of Miss Maud Harrison's Stepmother and Mr. Parselle's second wife. Mr. Owen Fawcett, Mr. Magnus occupy their due positions, and an innocent young actor from the Boston Museum, Mr. J. B. Mason, has obtained a clerkship, in Mr. Stoddard's law office, in the third story of these "French Flats. Mr Joseph B. Polk, the original tenor, who stood behind the original door in the original production of the original version of this original embroglio, has come all the way from Australia to re-rent his fourth story in these flats, to enjoy a repetition of the original drubbing he gave Mr. J. H. Stoddard for ninety-eight consecutive nights. When these flats were originally built, Mr. Richard Marston contracted for and executed the decorations, for which he was paid in weekly instalments. The furniture came from De Graaff & Taylor's, but the ornamentations were the handiwork of the firm of Winne & Henri. They, too, were duly paid in weekly sums, and the French Flats, No. 56 East 14th Street, are now as free from all indebtedness as their proprietor wishes they were from taxes. The very few changes made in the inhabitants of the house are certainly a certificate of how the house has been kept. It is now occupied by the following old tenants, who seem to have a lease à la Navarre on their several apartments:

Miss Sarah Jewett, a lady of the highest Society, Second Story.

Mr. J. H. Stoddart, a Democratic-Republican lawyer, who sleeps with judges elected by either party, Third Story.

Mr. J. B. Polk, a tenor with a strong temper, weak voice and weaker legs, still screams "Non ti scordar di mo," on the Fourth Story.

Of the character of the young persons who occupy the Fifth Story, the people below sneeringly assure us they know nothing—absolutely nothing. The landlord, Mr. John Parselle, with his amiable daughter, Miss Maud Harrison, and his new wife Miss Nellie Howard, still occupies the lower floor himself, from which floor he rules this "Home of Peace, Concord and Tranquility." Mrs. E. J. Phillips has renewed her claims on the heart of the voiceless tenor, and actually asserts that Mr. Mason of Boston, now occupies towards her that filial relation it was once Mr. Ramsay's pride to acknowledge. There will still be a few rooms to rent in these lovely flats till further notice.

Dupree & Son, Bankers and Brokers, a play in five acts, by Adolphe Dennery, author of Don Cesar de Bazan, Richelieu at sixteen, the Two Orphans, Celebrated Case, etc., is now in rehearsal at the Union Square Theatre and will follow the revival of "French Flats." The play is one of "modern contemporaneous interest" and in its cast will comprise all the leading actors and actresses of the Union Square Theatre Company. Dupree & Son will be followed by a new comedy.

FOURTEENTH REGULAR SEASON.

With the production of the Artist's Daughter, Messrs. Shook and Collier inaugurate the fourteenth Regular Season of the Union Square Theatre. As has been the custom, since the senior partner of the firm established this house, the management take this annual opportunity to make known to their patrons the names of the artist's selected by it for the coming season, and the staff they have retained at the heads of their several departments.

THE COMPANY.

Mr. J. H. Barnes.
Mr. J. H. Stoddard.
Mr. John Parselle.
Mr. Joseph Whiting.
Mr. J. B. Mason.
Mr. E. L. Tilton.
Mr. Owen Fawcett.
Mr. Julius Magnus.
Mr. Lysander Thompson.
Mr. Geoffrey Hawley.
Mr. W. E. Morse.
Mr. W. S. Quigley.
Miss Sara Jewett.
Miss Maud Harrison.
Mrs. E. J. Phillips
Miss Ida Vernon.
Miss Eloise Willis.
Miss Nellie Howard.
Miss Nellie Wetherell.
Miss Marie Greenwald.
Miss Emma Lamont.
Miss Carrie Dundon.
Miss Ella Fielding.
Miss May Brooks.

The *Actresses* of the Union Square Theatre will see from the list of the company that but little change has been made in its important members, and that only when death had made such change unavoidable. Mr. Shook has always believed that in an established stock theatre a certain rapport establishes itself between the actor and the audience alike pleasing and beneficial to both; and for the fourteen years of his proprietorship of the theatre has insisted upon the continuation of its personel as far as possible. In this policy his present associate, Mr. Collier, has most heartily agreed with him. The newcomers are: Mr. J. H. Barnes, Mr. J. B. Mason and Miss N lie Howard.

Mr. Barnes has been most favorably known as a leading actor in the principal theatres of London, and was the gentleman selected by Mr. Henry Irving and Mr. Henry Abbey, to play "the opposite parts" to Miss Mary Anderson during the initial engagement of that popular actress, at the Lyceum Theatre in London.

Mr. J. B. Mason is a young American actor who comes to us from the very excellent stock company of the Boston Museum, where he filled the position of *jeune premier*.

Miss Nellie Howard, a still younger aspirant for your approval, commenced her professional education under the able management of Mr. Augustin Daly. On leaving that stock company she played with several of Messrs. Shook and Collier's travelling organizations, and the talents she there evinced, has caused her transfer to the Regular Company of the Union Square Theatre.

The management entertain no doubt that the strangers will meet with the same hearty welcome that was extended in this house to the older members of the Company when they first appeared upon its stage.

In the staff no change has been made. Mr. Richard Marston continues as the scenic artist, Mr. Tissington, as the Musical Conductor. While the departments of Machinery and Properties are still under the respective management of Mr. Winne and Mr. Henry.

Of the play selected to open the present season, the management can only say, that their estimate of its merit is evinced by their production of it. It simply remains for them to bear the only verdict that can finally determine its value, the verdict of the public; and the management would fain believe that that usual, generous verdict will not be lessened in its kindness, from the pen of us American author.

The repertoire of the present season will comprise plays, by both foreign and native authors of established repution; and, should opportunity offer one play from a yet untried pen.

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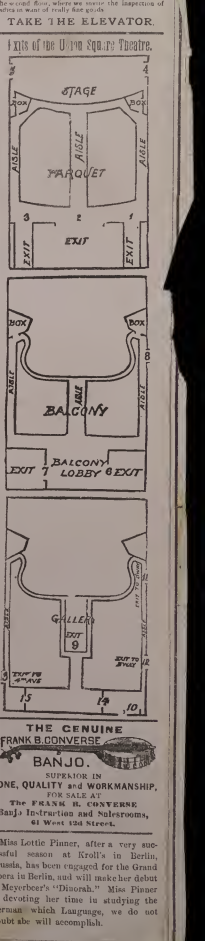
Exits of the Union Square Theatre.



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Miss Lottie Pinner, after a very successful season at Kroll's in Berlin, Prussia, has been engaged for the Grand Opera in Berlin, and will make her debut in Meyerbeer's "Dinorah." Miss Pinner is devoting her time in studying the German which Language, we do not doubt she will accomplish.

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14th REGULAR SEASON.
WEEK ENDING JANUARY 31st.
Every Evening at 8. Saturday Matinee at 2.

The performance will commence at 8 o' clock with the Petite Drama in 1 Act by BENJAMIN WEBSTER, ESQ.

ONE TOUCH OF NATURE.

WILLIAM PENN HOLDER.....Mr. J. H. STODDART
Mr. BENJAMIN FLETCHER, (Dramatic Author).....Mr. JOSEPH E. WHITING
Mr. BELGRAVE.....Mr. JULIAN MAGNUS
JONES.....Mr. OWEN FAWCETT
MISS CONSTANCE BELMOUR.....MISS MAUD HARRISON

At 8:30

First production of a Farce-Comedy,
IN 3 ACTS,
ENTITLED,

THREE WIVES TO ONE HUSBAND.

ADAPTED BY COL. MILLIKEN,
From the French of M. Grenet-Iancourt, produced in Paris, January 11th, 1882, and still being played to crowded houses.

RALPH COBBE.....Mr. J. H. BARNES
ANDREW DOBBS.....Mr. J. B. MASON
Mr. DOBBS, (Andrew's uncle).....Mr. J. H. STODDART
Mr. COBBE, (Ralph's uncle).....Mr. JOSEPH E. WHITING
Mr. CARICOL.....Mr. JOHN FARSELLE
MONSIEUR BOUQUET.....Mr. JULIAN MAGNUS
THE REGISTRAR.....Mr. E. L. TILTON
PADDY.....Mr. OWEN FAWCETT
LULU, an artist's model.....MISS SARA JEWETT
MRS. BATTERBY, a lodging-house keeper.....Mrs. E. J. PHILLIPS
EUPHEMIA BATTERBY, her daughter.....MISS MAUD HARRISON
Mrs. CARICOL (her first appearance in this theatre).....Mrs. G. C. GERMON
JULIET CARICOL (her daughter).....MISS ELOISE WILLIS
Miss. MARIE BOUQUET.....MISS NELLY HOWARD
BIDDY, Caricol's servant.....MISS NELLIE WETHERILL
THE MONKEY'S HEAD.....THE MISSING LINK

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Ralph's Studio.
ACT II.
The Home of the Caricols.
ACT III.
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First and Second Act in London; Third Act at Boston.
Time—The Present Day.

The incidental music to the Comedy composed expressly by Mr. HENRY TISSINGTON.

SCENERY.....By Mr. RICHARD MARSTON
MUSIC.....By Mr. HENRY TISSINGTON
COSTUMES.....By Mr. S. W. LAUREYS
MECHANISM.....By Mr. G. B. WINNE
PROPERTIES.....By Mr. W. M. HENRY
LIGHTS.....By Mr. M. KEHOE
BUSINESS MANAGER.....Mr. LEIGH S. LYNCH
SECRETARY.....Mr. E. H. GOUGE
TREASURER.....Mr. WALTER E. HUDSON

OVERTURE.....Fest.....BACH
SELECTION.....The Beggar Student.....MILLOCKER
With Solos for the Violin, Flute, Clarionetto, Cornet, etc.
WALTZ.....Dolores.....WALDTEUFEL
DIVERTIMENTO.....Merry Chimes.....H. TISSINGTON
Introducing the most popular airs of the period as solos for Violin, Flute, Clarionetto, Cornet, Trombone, especially the celebrated song, FUNNY, FUNNY, VERY FUNNY as solo for the Xylo-Calinet piano, performed by Mr. JOHN SEMIA, JR.

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Union Square Theatre
PROGRAMME.

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CHAS. D. KOPPEL,
22 Union Square.

THREE WIVES TO ONE HUSBAND.

The comedy to be presented here this evening, is from the pen of M. Grenet-Dancourt, and was produced in Paris on January 11th, 1884. It is still being played to audiences which nightly tax the capacity of the enormous theatre. In producing this comedy for their holiday attraction, Messrs. Shook and Collier trust they have found a worthy successor to "Pink Dominoes" and "French Flats." The cast embraces the entire company to which the favorite actress Mrs. Germon has been added.

In "Le Temps" of September 1st, M. Francisque Sarcey, the most eminent of French critics, writes about this piece as follows: "The Cluny Theatre was the first to open the season. It had not taken the trouble to find a new piece. Why, indeed, should it? It had in the prescee of a full house, brought the last season to an end with the 270th representation of "Three Wives To One Husband;" it reopened with the 271st. representation, to an auditorium equally crowded.

I went (although the manager had not thought it necessary to invite the critics to spend their time on so well-known a play) because I had not seen M. Grenet-Dancourt's comedy since its first production, when the audience laughed till it cried, and I was anxious to see if the comedy effects remained as potent as before."

"The first act is excruciatingly funny; so much so, that it is wonderful that the others are able to maintain the interest. Last night the entire audience kept exploding with laughter, just as at the first performance. It was extremely curious to watch this audience. Mainly composed of people who knew the piece, and of many who had seen it so often that they had it almost by heart, one could see that they were waiting for well-known words and passages, and they laughed in anticipation before the speeches were given."

"The anticipatory laughter was often so great that the laughers could not hear, but they kept on just as if they had. When a piece has so completely colored Paris, there seems to be no reason why it should be withdrawn for an indefinite time, and if the management were not bound by previous contract, 'Three Wives to One Husband' would run all the winter."

"The end of the second act is so remarkable and side-splitting an idea that it keeps the house in one long roar of laughter. I know of nothing so droll as this scene, in which the bridegroom has taken by mistake, just before his wedding, a sleeping-draught, intended for his uncle, who was to be by that means groom sets as if in a dream. His eyes are wide open and swimming, his body is bent, ready for the fall it would it certainly take if no friend did not, from time to time, wake him up with a tremendous slap on the back. Then for a moment he recovers himself, but instantly falls back into his lethargy. The whole scene is a prodigious joke, and I defy anyone last night to have heard a word of the dialogue, which was drowned in loud and inextinguishable laughter and to which I certainly contributed my full share. FRANCISQUE SARCEY.

SEASON 1884-'5.
THE COMPANY.

MR. J. H. BARNES.
MR. J. B. STOUDART.
MR. JOHN PARSELLE.
MR. JOSEPH WHITING.
MR. J. B. MASON.
MR. E. L. TILTON.
MR. OWEN FAWCETT.
MR. JULIAN MAGNUS.
MR. W. S. QUIGLEY.
MISS SARA JEWETT.
MISS MAUD HARRISON.
MISS E. J. PHILLIPS.
MISS ELOISE WILLIS.
MISS NELLY HOWARD.
MISS NELLIE WETHERILL.
MISS MARIE GREENWALD.
MISS EMMA LAMONT.
MISS CARRIE DUNDON.
MISS ELLA FIELDING.
MISS MAY BROOKS.

Messrs. Shook and Collier have two companies traveling with the "Lights o' London," and two with "Storm Beaten." These favorite plays are produced with the same completeness in every detail as when presented at the Union Square Theatre. Every scene is carried in its entirety; each company have a special scene and property car. The routes of these companies for the next two weeks will be:

WESTERN—"LIGHTS O' LONDON."

January 19-21—St. Joseph, Mo.
22-24—Kansas City, Mo.
26, 27—Sedalia, Mo.
28—Moberly, Mo.
29, 30—Quincy, Ill.
31—Hannibal, Mo.

EASTERN—"LIGHTS O' LONDON."

Jan. 19-24—Chicago Criterion Theatre.
26, 27—Aurora, Ill.
28, 29 Elgin, Ill.
30—Beloit, Wisconsin.

WESTERN—"STORM BEATEN."

January 19 21 Leavenworth, Kas.
22-24—Topeka, Kas.
26, 27—Atchison, Kas.
28-31—St. Joseph, Mo.

CENTRAL—"STORM BEATEN."

January 19, 20 Olean, N. Y.
21—Jamestown, N. Y.
22-24—Bradford, Pa.
26, 27—Youngstown, O.
28, 29 —Canton, O.
30—Marion, O.
31—Richmond, Ind.

During the Exposition at New Orleans, Messrs. Shook and Collier will fill seven weeks at the Grand Opera House with a specially selected company, including vini, J. C. Padgett, Belle Jackson, Netta Guion, etc. The repertoire will be:

"Storm Beaten,"
"French Flats,"
"Two Orphans,"
"Sea of Ice,"
"Child of the State,"
"Lights o' London."

In writing about "Three Wives to One Husband," Mr. Sarcey says: "The company playing at the Cluny is not a great one; it has no stars, but presents a fair ensemble. The great beauty of this play is, however, that it can be played effectively anywhere by any company."

NEWS NOTES.

The Storm Beaten Companies traveling under the management of Messrs. Shook and Collier are now the one in the Middle States, the other in the West. Their receipts were but little interfered with in either section by the election excitements save on special nights. The same may be said of the Lights o' London Companies traveling under the same management.

The cable says Miss Mary Anderson will not produce "Cymbeline" in London. The Lyceum is crowded nightly to see her performance of Juliet and "Romeo and Juliet" may now run until the end of the season.

The next matinee of the "Actors Fund" will be given at Daly's Theatre, January 2.

The new theatre in Chicago, corner of Clark and Washington streets, will be opened about September next. There will then be more theatres in Chicago than in any other city in the Union except New York. Chicago also possesses a very large number of Dime Museums.

Mrs. Langtry supported by Mr. Charles Coghlan will revisit the States in the fall of 1885.

M. Georges Ohnet, author of "Le Maitre de Forges," has been made a knight of the Legion of Honor.

The success of the present programme at the Union Square Theatre, "One Touch of Nature" and "Three Wives To One Husband," will do something to dispel the idea among New York managers that when they read a "broken bill" always means failure. It will be a good thing for actors, managers and the public when the system of long runs in vogue in our cities. To the actors of America it awards the one act piece affords admirable opportunities for gaining experience and confidence. Recent work in this line published in *Harper's* and the *Century*, by W. D. Howells, Julian Magnus and Brander Matthews, shows that the opportunity and not the ability is wanting.—*N. Y. Herald, Dec. 21.*

SOHMER & CO.

MESSRS. SOHMER & CO., the Pianoforte-makers, continue to make rapid strides in the popular favor. Wether the times be good or bad they are sure to have their reliance, and the result of their intelligible enterprise and of the great improvements they have introduced in the trade during the last few years is becoming apparent and only in the way of increasing their headquarters, but also in the way of "competing" as makers of the first class. It is but right we should regard their business was more or less confined to New York. To day it extends all over the United States, and even beyond to South America and the West Indies.

Mr. EDWARD SOHMER has been signified energetic and practical worker, ably controlling every branch of the establishment. Mr. J. KLEIN, Mr. SOHMER'S partner, is always on the alert for any new invention and improvement, and pays much of his attention to the factory, of which there are two.

The Messrs. SOHMER'S new Ware Rooms, Nos. 149 and 151 GEORGE RETHMANN'S, directly opposite Union Square, have recently been refitted with a decidedly tasteful and handsome fitting.

Of those who hold it their supreme pleasure to be well posted concerning all that is new and fashionable, these rooms and the instruments shown in them are a veritable Mecca. The most lavish display of floral designs, of the richest and rarest, and of the best coloring probably in the world, has, apparently, occupied all by the sweet stamp of its ownership between the hours of 9 and 5 p.m.

The fashionable proclivities of paying for a first-class instrument by the month—one has been introduced by the Hardman Piano, which are fashionable, and can be hired at a reasonable and moderate rate. The new Hardman Upright is the scene of much pleasurable gossiping. New Warerooms, 429 Fifth Avenue, above 39th St.

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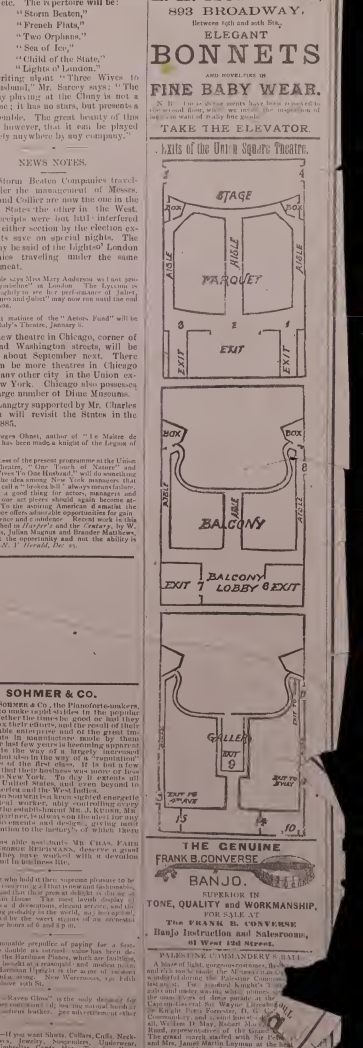

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A blaze of light, gorgeous costumes, brilliant arms and rich music made the Masonic ball a wonderful scene during the Commandery's inauguration. The assorted knight's toggery and masonic aprons, white, crimson, and the rose leaves of dress parade at the Academy of Music on May 1st, 1879, when Sir Knights Frank Lawrence, Grand Commander, and Thomas Sharp, Grand Captain General, led the Grand Commandery and Grand Lodge of the State of New York, representatives of the Grand Encampment of the United States, and Mrs. Jamet Martin Layman at the head, was never seen by the Lotus Club. Gen. William Brindenbecker as Templar armor, with his sword in his hand, and Mrs. Layman with a box.

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Thirteenth Regular Season,

FRIDAY, FEBRUARY 1, 1884.

And every evening at 8 o'clock, and Saturday matinee, at 2.

The New Comedy Drama in Five Acts

By BARTLEY CAMPBELL, Esq.,

KNTITLED:

SEPARATION.

BENTON BLAIR, (a man of prejudice).....Mr. CHARLES COGHLAN
FELIX FAWN, (very susceptible), et.....Mr. JOSEPH E. WHITING
ABNER DAY, (a son of the soil).....Mr. J. H. STODDART
MAJOR MAX MAXWELL, (a widower).....Mr. JOHN PARSELLE
DUKE WARREN, (a young man of the old school).....Mr. HENRY CHANFRAU
M. MEYER, (an operatic director).....Mr. FELIX MORRIS
MR. SWIFT, (a friend of the family).....Mr. JULIAN MAGNUS
MELDRUM, (a servant).....Mr. LYSANDER THOMPSON
DORA BLAIR, (a woman of ambition).....Miss ELEANOR CAREY
MABEL BLAIR, (her daughter).....Miss EFFIE ELLSLER
MISS MAMIE MAXWELL, (engaged).....Miss MAUD HARRISON
MISS FANNY MAXWELL, (an old maid).....Mrs. H. J. PHILLIPS
MLLE. FLORINE, (of the opera).....Miss GABRIELLE DU SAULD
ABIGAIL DAY, (an old fashioned wife).....Miss NELLIE WETHERELL
MILLY, (a maid).....Miss ELOISE WILLIS
LUCY.....Miss MARIE GREENWALD

SYNOPSIS OF SCENERY:

ACT I.—ON THE HUDSON.
(Fifteen years elapse between Acts I. and II.)
ACTS II. and III.—TROUVILLE, NORMANDY.
(Six months elapse between Acts III. and IV.
ACT IV.—HOTEL AT FLORENCE.
(Curtain (fifteen minutes).
ACT V.—HOTEL AT FLORENCE.

The SCENERY by Mr. RICHARD MARSTON.

The incidental music of the Drama composed by Mr. HENRY TISSINGTON.

The Orchestra, under the direction of H. TISSINGTON, will perform the following choice selections:

1. OVERTURE (1st time).....'JUBILEE,".....BACH
2. WALTZ (1st time).....'FEDORA,".....BUCALOSSI
3. CORNET SOLO (1st time).....'DREAM FACES,".....HUTCHISON
Selected and arranged by H. TISSINGTON.
4. DIVERTIMENTO (1st time).....'GATHERED PEARLS,".....H. TISSINGTON

Introducing the following gems of popular Airs:

"SOME DAY," "PRETTY POND LILIES," "THE YEOMAN'S WEDDING-SONG," "LET ME DREAM AGAIN," "ONLY A PANSY BLOSSOM," and the extremely popular song "KISS ME OR I'LL DIE," as Solo for the Xylo Calmo Piano, performed by Mr. JOHN SENIA, Jr.

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The Ratan Furniture from the WAKEFIELD CO.

The Organ used is from the Factory of Messrs. MASON & HAMLIN.

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Union Square Theatre PROGRAMME.

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CHAS. D. KOPPEL,
22 Union Square.

THE NEW PLAY.

After a successful run of seventy-seven performances, Mr. Buchanan's beautiful drama "Storm-Beaten" was withdrawn from the stage of the Union Square Theater, last Saturday evening, to make room for Mr. Bartley Campbell's new American comedy drama, entitled "Separation," This original picture of American life at home and abroad is divided into five acts; and its cast comprises all the leading members of the Union Square Theater. As the scenes of the play shift from the banks of the Hudson to the sands of Trouville, France, and thence to Florence, Italy, it affords ample opportunities to the brush of the scenic artist; and Mr. Richard Marston's illustrations of these several localities, so celebrated for their differing beauties, can scarce fail to equal the expectation of the warmest admirers of his skill. The period of the play being the present day, the characters created in it by Mr. Campbell's graceful and practiced pen possess an unusual living interest, as reflections of people we have met; and the lively and subtle dialogue so characteristic of our favorite dramatist can scarce fail to charm and amuse. The production of a play is the surest evidence the management can give of its own estimate of its merits. The correctness of that estimate can only be ascertained by the verdict of the Press and of that public which, for many years, has so generally and generously extended its patronage and patronage to the productions of the UNION SQUARE THEATRE.

STORM-BEATEN.

Mr. Buchanan's beautiful and powerful melodrama, "Storm-Beaten," the very successful run of which at this theater was closed with the performance of last Saturday evening, will in quick succession be produced with all the original scenery and a strong cast, comprising many members of the original one, in several of the leading cities of the United States, commencing at Haverly's Theater, in the city of Brooklyn.

The play will be produced with all the original scenery, costumes, properties and music, its every performance being, in all respect, a *fac simile* of that given in the Union Square Theater itself.

TWO NEW SONGS.

Two compositions, named "You, a Song From" and "The Alpine Rover," by Paul Steinhagen, have been sent to us, and we can conscientiously recommend them to our readers. The first, in E flat, is a very meritorious composition for tenor voice, and will undoubtedly become a favorite in the concert room; the latter, in G sharp, is of less pretentions, but very pretty. We compliment Mr. Paul Steinhagen and pronounce him a thorough musician.

"THE LIGHTS OF LONDON."

Simms' drama, the "Lights o' London," which was played for one whole season at the Union Square Theatre, and since then in every city and town in the United States with proportionately equal success, seems to preserve all its pristine popularity. Messrs. Shook & Collier have "on the road" at present four companies—fully equipped in point of costumes, properties, calciums, and the scenery by Mr. Richard Marston. The transportation of this large paraphernalia is effected in cars designed by the management and specially built for the purpose, by the Lehigh Car Company of Stainton, Pa., so that the piece is as perfectly presented in the smaller towns they visit as in New York itself. These several companies are entitled, the Western, the Southern, the Central and the Eastern Company; and each of them is under the management of an experienced agent. They are officered as follows:

Western Company, Walter Collier, Manager; W. H. Strickland, Representative in advance. Southern, Charles T. Atwood, Manager; Charles Melville, Representative in advance. Central, Fred A. Dubois, Manager; Charles H. Keeshin, Representative in advance; and Eastern, H. H. Butler, Manager; Edmund Gardiner, Representative in dvance.

"The Alpine Rover" is the name of the play to follow shortly "The Ralph" as the Madness by H. Belgium's success will be the first play written by Mr. Belgium's pen, and will be a comedy and a dramatic and popular novelist. The piece is in four acts.

Only the finest materials and workmanship employed in producing the new Straight Mesh Cigarette "Cloth of Gold."

NOTES.

Ladies should not think because the thermometer stands at zero, that "Button's Face Gloss Shoe Dressing" is not in constant demand. During this inclement weather it is absolutely necessary to keep your shoes look neat and clean, to dress them often.

Exception to the rule. In a certain cafe having a notice "Cigarette smoking not allowed," "Cloth of Gold" is not excluded.

Victor Hugo has been visited by a delegation of Mormons, who urged him to join their body and endeavored by appeals to his poetic sense to make a convert of him. Such, at least, is the story that is going the rounds of the German newspapers, which assert further that the aged poet's visitors introduced two Mormon girls to him and gave him to understand that he might have them both as wives, if he should conclude to become a follower of Brigham Young. The French journals pronounce the latter part of this report a sheer invention, prompted by Teutonic malice, but they admit that Hugo gave audience to a Mormon deputation, and that he had an extended conversation with them.

The young American actor, Mr. E. K. Collier, who made such a decided "hit" at the Union Square Theater in the role of *Christian Christiansen* in "Storm-Beaten," will play this leading part in the "Storm-Beaten" Company. Mr. E. K. Collier will be most pleasantly remembered in all the leading cities of the Union as the successful supporter of the great tragedian, Mr. John McCullough, from New York to San Francisco. Mr. E. K. Collier is the nephew of Mr. J. W. Collier, the manager of the Union Square Theater, and not his son as some papers have erroneously stated.

Mr. H. H. Boyesen, of Columbia College, will produce his first play, entitled, "The Alpine Rose," at the Madison Square Theater next Monday evening.

A new play is in rehearsal at Wallack's Theater.

The present will be the last week of Mrs. Langtry's engagement at the Fifth Avenue Theater.

Mr. Thomas W. Keene is the attraction at Niblo's Theater for the present week. He appears as "Richard III."

Mr. Wilson Barrett, the original English creator of the part of *Harold Armitage* in the popular play "The Lights o' London," will visit this country next season, and appear in the role of *Christian* in the play of that name.

"Love on Crutches" has been postponed at Daly's Theater; and "7-20-8" continues to run.

Mr. Edgar Fawcett has finished a five act play entitled "Christine." The style of the story is in the vein of Octave Feuillet It is admirably written and well constructed.

The most remarkable, if not the largest, collection of photographs in the United States is owned by Detective Henry Weyl, of Philadelphia. It contains 2,000 cartes of "crooks," and with them are newspaper clippings describing them and their exploits, reports of trials, and other memoranda.

Mr. W. P. Baird won Miss Frisca Haverfield of Cincinnati; but she is only fourteen, whereas the law in Ohio requires that the bride shall be over eighteen years of age. Her ingenuity, however, overcame this impediment in the way of her marriage. She put the figure 18 into her shoe, and as she stood to answer the clerk's question she replied, sweetly, "I am over eighteen." The marriage license was granted, and the pair are biding from an irate mother.

Got, the actor, being recently in a small town in the south of France, volunteered for a benefit for the poor. His name drew crowds. The Mayor turned over in the proud and pompous mind what he could do in acknowledgment. He invited the actor to a complimentary breakfast, and placed before him an egg in which ten golden louis were concealed. Got took a spoonful, and, discovering the contents, ceased eating. The other guests, who were in the secret, watched him attentively, and the hostess inquired why he did not finish the egg. "Madame," he replied, "I never touch the yolk." "*Do* you throw it away?" she asked with astonishment. "No, I always leave it for the poor."

In England the custom for the winner to give wine to a club is not uncommon, especially in the days of race meetings, but in this country it is not. It was, however, inaugurated at the Fall Meeting of the Louisville Jockey Club, by the house of Mess. Chandon. All those connected with the turf, along the line, had some time in the past these gentlemen have been the guests of the American turf. The Moet & Chandon Wines are the finest, purest and cheapest Champagnes imported in the United States, and no sportsman should be without them.—*Knickerbocker.*

The manufacturers of "Cloth of Gold" Straight Mesh, intend then to be the *No plus ultra* of cigarettes. Already the demand signifies success.

One of the most unique and attractive displays of rich and beautiful goods in this country, is conspired at present in variety now to be seen at Vantine & Co's new store, 859 Broadway. They seem to have ransacked Europe, Persia, Japan and China, with well-nigh unlimited means to offer their customers everything that can please the sight and taste of lovers of fine Bric-a-brac, Porcelain and Tapestries.

SUPERFLUOUS HAIR.—Mme. Julian's Specific, the only unfailing remedy for removing radically and permanently all annoying disfigurements from the face, chin, neck, arms, breast, palms, destruction, or injury to the most delicate skin; does not burn off the superfluous hair, but kills and destroys the roots completely. Ladies who have in vain tried the various depilatories so extensively advertised by quacks, and were only disgusted, may accept, apple, with certainty of perfect success, in Mme. JULIAN, No. 48 East 20th St., New York. No acids, lime, or other injurious ingredients used. Hours, 10 to 3 daily.

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A woman in Medford has been granted a priest for a butler. She had probably heard her husband say "hang it" so much she thought it best to provide the means.

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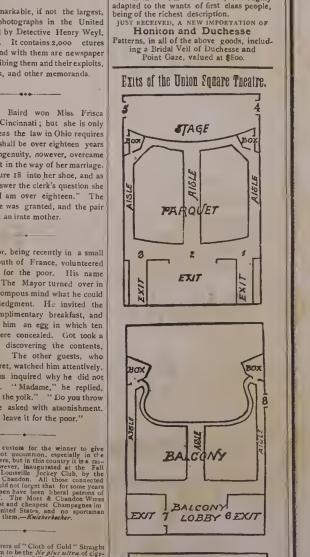

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From [illegible] surface [illegible]

Union Square Theatre

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TUESDAY, JANUARY 24th, 1882.

Mr. G. R. Sims' Powerful Melodrama in Five Acts and Eleven Scenes, entitled

The Lights O' London

CAST OF CHARACTERS:

HAROLD ARMYTAGE, an outcast	Mr. C. R. THORNE, Jr.
MR. ARMYTAGE, of Armytage Hall, his father	Mr. A. D. BILLINGS
CLIFFORD ARMYTAGE, his cousin	Mr. F. DE BELLEVILLE
MARKS, lodge-keeper at Armytage Hall	Mr. T. E. MORRIS
SETH PREENE, a North-country man	Mr. J. H. STODDART
JOSEPH JARVIS, of Jarvis' Temple of the Legitimate	Mr. JOHN PARSELLE
SHAKESPEARE, his son	Miss MAUD HARRISON
JIM, Jarvis' man	Mr. W. MORSE
SKIFFINGTON, a lawyer	Mr. ALFRED BECKS
DETECTIVE CUTTS	Mr. G. S. ROBINSON
DETECTIVE WAITS	Mr. J. P WINTER
PHILOSOPHER JACK	Mr. OWEN FAWCETT
PERCY DE VERE, Esq.	Mr. WALDEN RAMSAY
JO, a Trotter man	Mr. ANDREW JACQUES
MR. BANCROFT, a society gentleman	Mr. JOHN MATTHEWS
MR. MILES, a society gentleman	Mr. JOHN SWINBURNE
LONDON POLICEMAN	Mr. LYSANDER THOMPSON
IRISH POLICEMAN	Mr. W. H. MONTGOMERY
BOXER, a Park Loafer	Mr. E. ELBERTS
TIM, a Waif	LITTLE EVA FRENCH
DILL, a Costermonger	Mr. F. W. GRETTON
THE SUPERINTENDENT OF POLICE	Mr. JULIAN MAGNUS
PORTER OF WORKHOUSE	Mr. W. S. QUIGLEY
BESS MARKS, Harold's Wife	Miss SARA JEWETT
HETTY PREENE, Preene's Daughter	Miss ELEANOR CAREY
MRS. JARVIS, of Jarvis' Temple of the Legitimate	Mrs. E. J. PHILLIPS
JANET, Preene's Servant	Miss ELOISE WILLIS
ANNIE, Hetty Preene's Maid	Miss NETTA GUION
SAL, Boxer's Wife	Miss NELLIE WETHERALL

Policemen, Grooms, Countrymen, Costermongers, Maids, &c., &c., employing over one hundred supernumeraries

Mr. CHARLES CATHCART, of the Princess' Theatre, London, has superintended the rehearsals of this play

The Scenery, all painted and designed by Mr. RICHARD MARSTON, consists of the following:

Act 1.—Park and Grounds of Armytage Hall, with a view of the Hall and the Lodge.
(Between Acts 1 and 2 three years elapse.)

Act 2.—Scene 1.—Interior of the Armytage Arms.
Scene 2.—The Road from Chatham to London, in the Snow and Moonlight.

Act 3.—Scene 1.—Exterior of a London Police Station.
Scene 2.—Jarvis' Lodgings, No. 8 Boston Street, Borough.

Act 4.—Scene 1.—"The Hawthornes," St. Johns' Wood.
Scene 2.—Exterior of Marylebone Workhouse.
Scene 3.—The Slips, Regent's Park, by Moonlight.

Act 5.—Scene 1.—"The Borough," on Saturday Night.
Scene 2.—Mechanical change, showing interior of Jarvis' Lodgings.
NOTE.—Curtain is dropped here for one instant only. Auditors are requested not to leave their seats.
Scene 3.—Interior of the Boston Street Police Station.

Every Tuesday and Thursday, Extra Matinees of the

"NEW MAGDALEN,"

With Miss CLARA MORRIS, JAMES O'NEIL, ELEANOR CAREY, JOHN PARSELLE, WALDEN RAMSAY, OWEN FAWCETT, VIRGINIA BUCHANAN, and others.

The Orchestra, under the direction of Mr. H. TISSINGTON, will perform the following choice selections:

OVERTURE	"Festival"	BACH
WALTZ	"Ever or Never"	WALDTEUFEL
MORCEAU DE SALOON	"Stephanie"	CZIBULKA
VIOLIN SOLO—Fantasie	"Le Bouquet de Roses" Performed by MR. L. G. KAPP.	DANCLA
SELECTION—Aesthetic	"PATIENCE" Selected and arranged by HENRY TISSINGTON, with Solos for Cornet, Clarionet, Flute, Violin, &c.	SULLIVAN
DIVERTIMENTO	"Dew Drops" Introducing the most popular airs of the day, with Xylo-Calme Piano Solo, Performed by Mr. JOHN SENIA, Jr.	H. TISSINGTON

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Matinee of "THE LIGHTS O' LONDON," Saturday, at 1:45.

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UNION SQUARE THEATRE.

The Only Official Programme.

PRINTED AND PUBLISHED

by A. S. SEER, at his SHOW PRINTING HOUSE, 26 Union Square, where all orders for advertising must be addressed.

The Ushers of this Theatre are engaged and paid by this Management to serve its patrons in a polite, respectful and gentlemanly manner, and they are not allowed, under any circumstances, to applaud performances upon the stage. Members of the audience will oblige the Management by reporting to the office any violation of this rule.

THE NEW PLAY.
"THE LIGHTS O' LONDON."

The new drama, presented for the first time in America this season, has for its object the placing before the auditor of a series of realistic pictures of the struggles and sufferings of the poor. While its hero is of the gentry, all the other characters, save his and that of his father, are photographs of the humbler classes of a great, indeed of the greatest and most populous, city of Christendom, if not of the world. The work, therefore, has its uses, and its place in art—a place just as distinctive and just as honorable as that of "The Cotter's Saturday Night" in poesy, or the street pictures of Murillo in painting. The Spanish boy depopulating his garments under a Moorish portico is but the forerunner and type of the benumbed urchin who, in "The Lights o' London," begs to be sent to prison that he may get an honest meal, under the false pretence of being a thief; and Mr. Sims' "Philosopher Jack" is but Victor Hugo's "Gavroche" Saxonized and aged. If "The Lights o' London" be less picturesque than the "Two Orphans," it is simply because, as Dickens tells us in his preface to "Oliver Twist," even poverty which is delightful in the costumes of the past, loses its attractive colors in the dress of the present.

The aim of the author imperatively determined the scenes of his play; and they will be found to consist, not of the mysterious holes and corners of London where crime seeks its hiding places, but of those legal and illegal public localities and institutions where, in London as in New York, utter destitution tries to steal an hour's fitful forgetfulness in sleep. The cold parks, the shadows of the bridges, the casual wards of the asylums for the poor, and the finally almost inevitable police station.

The story of such a play, if it only possesses continuity and consecutiveness, is, of course, of minor importance. Its use is larger than that of a constructive literary puzzle, its chief endeavor being to interest the charity of the heart, rather than to merely entertain the analyses of the intellect.

It is this character in the play which determined its acceptance in this theatre. The Manager has spared neither trouble nor expense in the production of the work, and it is for the public to determine whether that trouble and that expense have been guided by a proper taste, and used by adequate skill.

The cast comprises no less than thirty-one speaking characters, and embraces every member of the Union Square Theatre Company except one. There are eleven different scenes in the play—all of which were designed and painted by Mr. Richard Marston, and are correct pictures of the localities they severally represent.

"THE LIGHTS O' LONDON."

The way was long and weary,
But gallantly they strode.
A country lad and lassie,
Along the heavy road.
The night was dark and stormy.
But blithe of heart were they,
For shining in the distance
The lights of London lay!

O gleaming lamps of London, that gem of the City's crown,
What fortunes lie within you, O Lights of London Town.

With faces worn and weary,
That told of sorrow's load,
One day a man and woman
Crept down a country road.
They sought their native village,
Heart-broken from the fray;
Yet shining still behind them
The Lights of London lay.

O cruel lamps of London, if tears your light could drown,
Your victim's eyes would weep them, O Lights of London Town.

THE COMPANY.

The Union Square Theatre Company for the season of 1881-2 is substantially that of 1880-1. During the past season it has lost none of its regular members; and if it has been increased in numbers the manager believes that in their several spheres the new figures will not be found out of keeping with the general group. The Company now consists of—

Mr. C. R. Thorne, Jr.	Miss Sarah Jewett.
Mr. F. De Belleville.	Miss Maud Harrison.
Mr John Parselle.	Miss Eleanor Carey.
Mr. J. H. Stoddart.	Miss Ida Vernon.
Mr. Walden Ramsey.	Mrs. E. J. Phillips.
Mr. Owen Fawcett.	Miss Estelle Clayton.
Mr. Julian Magnus.	Miss Netta Guion.
Mr. J. W. Thorpe.	Miss Eloise Willis.
Mr. W. S. Quigley.	Miss Nellie Wetherell.

Little Eva French.

Mr. Richard Marston will remain the Scenic Artist, and Mr. Henry Tissington the Musical Director of the Company, while the Machinery and Properties will continue in charge of Mr. Winnie and Mr. Henry.

GRAND REVIVALS AT NIBLO'S THEATRE.

A SERIES of revivals of the successes of the Union Square Theatre will be inaugurated at Niblo's Theatre, on the 30th instant, by a production of the "Banker's Daughter." The series will probably also comprise "Rose Michel," "The False Friend," "The Geneva Cross," the "Celebrated Case," etc.

These admirable dramas will be cast by Mr. A M. Palmer, from a special company, which will include Mr. James O'Neill, Mr. Walden Ramsay, Mr. Owen Fawcett, Mr. M. Lingham, Mr. Mose Fiske, Mr. Julian Magnus, Miss Maud Granger, Miss Virginia Buchanan, Miss Netta Guion, Mr. James Dunn, etc. The scenery will be from the pencil of Mr. Richard Marston, and the original incidental music of Mr. Henry Tissington will be used with each play. The season will extend only over five weeks.

MISS CLARA MORRIS
AS
MERCY MERRICK.

Miss Clara Morris, who, last week commenced a series of Extra Matinees at the Union Square Theatre, has won for her performance of *Mercy Merrick*, in the "New Magdalen," the following

OPINIONS OF THE PRESS.

The most suggestive and dramatic scenes in the play are those in the fourth and fifth acts; and throughout these scenes, Miss Morris performed with sustained vigor and spontaneous ease, and especially with a mastery of that secret, irresistible pathos which she, incomparably above all actresses of our time, knows so well how to use with genuine effect.—*New York Times.*

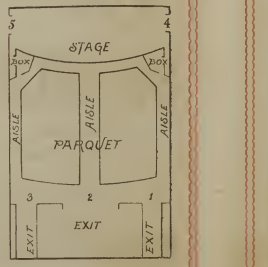
She lived the life suggested by the lines and words of the author, swayed the spectators, and made them suffer, exult, love, hate and be contrite with her. —*Evening Telegram.*

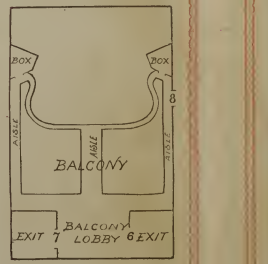
Clara Morris is *Sui generis*. She has absorbed the character and affiliated it so completely with her own personality, that her acting of *Mercy Merrick* attained the greatest pitch of which acting is capable.—*Boston Herald.*

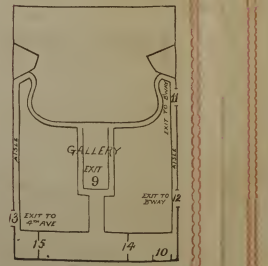
WOMAN.—Of all other views a man may, in time, grow tired, but in the countenance of woman there is a variety which sets weariness at defiance. "The divine right of beauty," says Junius, "is the only divine right a man can acknowledge, and a pretty woman the only tyrant he is not authorized to resist."

IN the voyage of life every man is provided with a scull, with which to paddle his own canoe.

EXITS
OF THE
Union Square Theatre







GAY.—For his second part of the Newgate pastoral, "Polly" (which, however, the Lord Chamberlain refused to license), Gay received by a subscription nearly thrice as much as the profit of the "Beggar's Opera." Soon after this he was taken into the house of the Duke and Duchess of Queensbury, with whom he passed the remainder of his life. "Sdre," as Lavinia Fenton (Duchess of Bolton) said of him, "of a clean shirt and a shoulder of mutton every day." What poet could want more?—*Dutton Cooke.*

A CLOWN'S TRICK.

Auriol, the celebrated French clown, whose death was recorded a few days ago in the columns of the Parisian press, was a man of remarkable courage, coolness, and ready wit. During one of his professional tours in Russia he got into a terrible scrape, from which, however, his presence of mind enabled him to extricate himself triumphantly. He had been engaged, while at St. Petersburg, to perform at a private entertainment given by a wealthy nobleman resident in the Basil Island. It was in the depth of winter, and the Neva was frozen hard. Auriol dressed himself in his clown's costume at his lodgings, wrapped himself up in furs, hired a sledge, and started for his destination, instructing his driver to take the short cut across the river. Probably tempted by Auriol's easily pelisse, the *istvostchik*, a tall, powerful fellow, pulled up suddenly when about half-way across, jumped down from his perch, and letting fall the reins, turned toward his fare with menacing gestures. A moment's hesitation would in all likelihood have cost Auriol his life; but he proved equal to the emergency. Throwing off his furs, and revealing himself to his would-be assailant, in the motley garb of his profession, he sprang out of the sledge and proceeded to execute some of his most amazing gambols on the ice. Paralyzed with terror by so terrific an apparition, the *istvostchik* made one ineffectual attempt to cross himself, staggered forward, and with an agonized cry of "The fiend himself!" fell flat and motionless upon his face. Without further loss of time Auriol slipped on his furs, picked up the reins, jumped into the sledge, and drove off, safe and sound, to fulfil his engagement. Next morning the *istvostchik's* corpse was found, stiff and stark, lying face downward on the frozen breast of the Neva.

HERE is the pithiest sermon ever preached: "Our ingress into life is naked and bare; our progress through life is trouble and care; our egress out of it we know not where; but doing well here, we shall do well there: I could not tell more by preaching a year."

TRULY and beautifully has it been said, that the veil which covers futurity has been woven by the hand of mercy.

IN the bottle, discontent seeks for comfort, cowardice for courage, and bashfulness for confidence.

Princess of Wales Adjustable Bustle

It is the best ever made, and consequently the cheapest.

Never moves in wearing, and always keeps its shape.

Never causes the dress to wrinkle, but gives grace and elegance to the form.

For sale at A. T. Stewart's, Lord & Taylor's, Stern Brothers' and all other first-class stores.

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Rooms from $1.00 per day and upwards. First-class Restaurant and Cafe for Gentlemen on the first floor, also a Ladies' Dining Room on the second floor, with entrance on Broadway which will be kept open all night for the accommodation of theatre parties.

JAS. M. MORTON

UP to the death of the late Emperor Nicholas, Jews in Russia were not allowed to possess land, to give evidence in civil suits, to have synagogues, nor to inhabit the holy cities of Kiew and Moscow. They were obliged to wear a particular dress, and out of every Jewish family one child was always taken by the State, to be educated as a Christian at the parents cost.

THE wise man knows that he knows nothing; the fool thinks that he knows all.

MADISON SQUARE THEATRE.

THE NEW PLAY

By MRS. FRANCES HODGSON BURNETT & W. H GILLETTE,

"ESMERALDA"

CHARACTERS BY

AGNES BOOTH,
KATE DENIN WILSON,
MAY GALLAGHER,
ANNIE RUSSELL,
CLARA HYATT.
EBEN PLYMPTON,
THOS. WHIFFEN,
LESLIE ALLEN,
E. A. MCDOWELL,
EDW. KNOWLES,
DAVENPORT HYBUS.

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3 Kings Cigarettes COMPOSED OF **TURKISH, VIRGINIA** and a small portion of choice **PERIQUE** — a mixture not found in any other Cigarette.

MILD, FRAGRANT, HIGH WROUGHT AND PARTICULARLY AGREEABLE.

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YOURS, &c., MARY ANDERSON.

SEALSKIN Sacques, Dolmans, and fur-lined garments will be more fashionable than ever this season. The styles manufactured by C. C. Shayne, 103 Prince Street (formerly of Broadway), are the most popular. The goods are made from selected skins, properly cured and dressed, elegantly finished, and are thoroughly reliable in every particular. The low prices at which they are offered should be an inducement to wholesale and retail buyers.

A Rare Offering.

Special attention is called to a large and various Lot of Manufacturers' Samples in Ladies' *pure* fancy

Silk · Hose

at prices so low as to be *very exceptional.*

Lord & Taylor,

Broadway and Twentieth Street.

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Patent Corset Shoulder Brace,

For Round Shoulders, Narrow Chests, Weakness and Curvature of the Spine. Makes the form erect and graceful, expands the chest, strengthens the lungs, and prevents Consumption. Also Abdominal Supporters, Trusses, Elastic Stockings, Crutches, Braces for every kind of deformity, etc., etc. Competent Lady in attendance for Ladies.

J. C. SCHNOTER,
523 & 525 6th Ave., bet. 31st & 32d Sts.

"ESMERALDA" has entered upon such a career of success at the Madison Square Theatre that its permanence is certain. We know of no play that has started off with such extraordinary popularity. The pretty little house is packed nightly, and, what is more to the point, the play is a rare good one.

Last Residence at 145 Montgomery St., San Francisco, Cal.

Twenty Years' Practice in the same buildin

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EXPERT

CHIROPODIST,

852 BROADWAY,

Bet. 13th & 14th Sts.,

Up-stairs, First Floor. New York.

will remove, by a novel procedure, CORNS BUNIONS, NAILS THAT HAVE ENTERED THE FLESH, WARTS, etc., without any cutting, without pain, and without fear of their reappearance.

The operation is done in a few seconds.

MANICURE, FINGER NAILS, ENAMELLE AND ALL DISEASES OF THE HANDS.

Comfortable private office for Ladies.

Office Hours from 9 a. m. to 8 p. m.

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And his World-renowned NUMBERED RESERVED SEAT TICKETS for any Theatre in the Country.

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Chief Artist and Manager of the Art Department.

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Lithographic

HOUSE,

Nos. 26 & 28 Union Square,

NEW YORK.

Two Lofts in the adjoining building, No. 28 Union Square [each 25 x 100 feet,] have been leased, and are being fitted up for this new business. Hoe Presses, Stones, and all kinds of necessary material have been ordered, and it is fully expected that the business will be in active operation by the 10th of February. Orders will be executed in the order in which they are received.

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A Complete Theatrical Printing Establishment.

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Three Shades—White, Flesh and Pink.

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SUITS " ..... $15.00 to $40.00
OVERCOATS " ..... $15.00 to $40.00

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PLAINEST ROAD.—Choose ever the plainest road, it always answers best. For the same reason, choose ever to do and say what is the most just and the most direct. This conduct will save a thousand blushes and a thousand struggles, and will deliver you from those secret torments which are the never-failing attendants of dissimulation.

REJECTION OF GREAT TRUTHS.—People frequently reject great truths, not so much for want of evidence as for want of an inclination to search for it.

"What blessings children are!" as the clerk said when he took the fees for christening them.

Kuyler's

OUR LATEST!!!

LOCOOMS!

A Turkish Confection manufactured by us and unexcelled. Try it.

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GILBERT AND SULLIVAN'S NEW ÆSTHETIC OPERA.

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GOLD MEDAL PARIS EXPOSITION 1878.

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FREE OF CHARGE.

C. M. MAXWELL,

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SECOND HAND PIANOS & ORGANS

Bought, Sold, Exchanged, Received on Sale and on Storage. Advancements Made. Rebuilding and Repairing a Specialty, with Curved Legs, New Strings, and Latest Improvements

"OF all the conditions to which the heart is subject," wrote the late Lord Lytton, who was an authority on the heart, "suspense is one that most gnaws and cankers into the frame"

Union Square Theatre

PROGRAMME.

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ARE PREFERRED BY LEADING ARTISTS.

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SEWING MACHINES

SIMPLEST, LATEST IMPROVED & BEST.

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Old Fashioned Molasses Candy, 30 cts per lb., Always Fresh.

Domestic Building, Cor. 14th St. & B'way,

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Near Duane Street.

Fleischmann's

BROADWAY & 10. STREET

VIENNA CAFÉ & RESTAURANT

OPEN UNTIL MIDNIGHT.

MR. A. M. PALMER, - - - - Proprietor and Manager.

THURSDAY, DECEMBER 22d, 1881,

Mr. G. R. Sims' Powerful Melodrama in Five Acts and Eleven Scenes, entitled

The Lights O' London

CAST OF CHARACTERS:

HAROLD ARMYTAGE, an outcast ..... Mr. C. R. THORNE, JR.
MR. ARMYTAGE, of Armytage Hall, his father ..... Mr. A. D. BILLINGS
CLIFFORD ARMYTAGE, his cousin ..... Mr. F. DE BELLEVILLE
MARKS, lodge-keeper at Armytage Hall ..... Mr. T. E. MORRIS
SETH PREENE, a North-country man ..... Mr. J. H. STODDART
JOSEPH JARVIS, of Jarvis' Temple of the Legitimate ..... Mr. JOHN PARSELLE
SHAKESPEARE, his son ..... Miss MAUD HARRISON
JIM, Jarvis' man ..... Mr. W. MORSE
SKIFFINGTON, a lawyer ..... Mr. J. W. THORPE
DETECTIVE CUTTS ..... Mr. G. S. ROBINSON
DETECTIVE WATTS ..... Mr. J. P. WINTER
PHILOSOPHER JACK ..... Mr. OWEN FAWCETT
PERCY DE VERE, Esq. ..... Mr. WALDEN RAMSAY
JO, a Trotter man ..... Mr. ANDREW JACQUES
MR. BANCROFT, a sporting gentleman ..... Mr. JOHN MATTHEWS
MR. MILES, a society gentleman ..... Mr. JOHN SWINBURNE
LONDON POLICEMAN ..... Mr. LYSANDER THOMPSON
IRISH POLICEMAN ..... Mr. W. H. MONTGOMERY
BOXER, a Park Loafer ..... Mr. E. ELBERTS
TIM, a Waif ..... LITTLE EVA FRENCH
BILL, a Costermonger ..... Mr. F. W. CRETTON
THE SUPERINTENDENT OF POLICE ..... Mr. JULIAN MAGNUS
PORTER OF WORKHOUSE ..... Mr. W. S. QUIGLEY
BESS MARKS, Harpht's Wife ..... Miss SARA JEWETT
HETTY PREENE, Preene's Daughter ..... Miss ELSIE CAREY
Mrs. JARVIS, of Jarvis' Temple of the Legitimate ..... Mrs. E. J. PHILLIPS
JANET, Preene's Servant ..... Miss ELOISE WILLIS
ANNIE, Hetty Preene's Maid ..... Miss NETTIE GUION
SAL, Boxer's Wife ..... Miss NELLIE WETHERALL

Policemen, Grooms, Countrymen, Costermongers, Mailes, &c., &c., employing over one hundred supernumeraries.

Mr. CHARLES CATHCART, of the Princess' Theatre, London, has superintended the rehearsals of this play.

The Scenery, all painted and designed by Mr. RICHARD MARSTON, consists of the following:
Act 1.—Park and Grounds of Armytage Hall, with a view of the Hall and the Lodge.
Between Acts 1 and 2 three years elapse.)
Act 2.—Scene 1—Interior of the Armytage Arms.
Scene 2—The Road from Chatham to London, in the Snow and Moonlight.
Act 3.—Scene 1—Exterior of a London Police Station.
Scene 2—Jarvis' Lodgings, No. 3 Boston Street, Borough.
Act 4.—Scene 1—"The Hawthornes," St. Johns' Wood.
Scene 2—Exterior of Marylebone Workhouse.
Scene 3—The Strand, Regent's Park, by Moonlight.
Act 5.—Scene 1—The Borough—on Saturday Night.
Scene 2—Mechanical change, showing interior of Jarvis' Lodgings.
NOTE.—Curtain is dropped here for one instant only. Auditors are requested not to leave their seats.
Scene 3—Interior of the Boston Street Police Station.

The Music directed ..... by ..... Mr. H. TISSINGTON
The Costumes ..... by ..... Mr. S. W. LAUREVS
The Mechanical Effects ..... by ..... Mr. W. WINNIE
The Properties ..... by ..... Mr. W. HENRY
The Upholstery and Furniture ..... by ..... Mr. D. GROVER STOCKLEY
The Gas and Lights ..... by ..... Mr. CHARLES MURRAY

The Orchestra, under the direction of Mr. H. TISSINGTON, will perform the following choice selections:

OVERTURE ..... "The Eyre of Gold" ..... HERMAN
WALTZ (first time) ..... "My Dream" ..... WALDTEUFEL
MAZURKA ..... "The Promise of Love" ..... GORDELER
VIOLIN SOLO—FANTAISIE ..... "Faust" ..... ALARD
Performed by Mr. L. G. KAPP.
SELECTION ..... "The Chimes of Normandy" ..... PLANQUETTE.
Selected and arranged with Solos for Flute, Clarionet, Cornet, Violin, Bells, etc.
DIVERTIMENTO ..... "Birds and Blossoms" ..... H. ARMINGTON
Introducing all the most popular airs of the day, as Solos for Violin, Flute, Clarionet, Cornet. Solo Xylo-Calmo, performed by Mr. JOHN SEMIA, Jr.

OPERA GLASSES TO HIRE IN THE LOBBY.
WEBER'S PIANOS USED IN THIS THEATRE.

Matinee of "THE LIGHTS O' LONDON," Saturday, at 1:45.

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Also, a Beautiful Assortment of

French Flowers and Corsage Bouquets.

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Elite Restaurant,

35 E. 20TH STREET,

Bet. B'way and 4th Ave., NEW YORK.

Table d'Hote Dinner from 5 to 8 p. m. A la Carte all hours. Open till 12 o'clock p. m.

The coolest place to visit before and after the Theatre.

194 Fifth Av., under 5th Av. Hotel. | We have Agents in every City. **KNOX.** The Hatter's World-Renowned Hats. | Importer of English Hats, "Martin's" Umbrellas, Dent's Gloves.
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UNION SQUARE THEATRE.

The Only Official Programme.

PRINTED AND PUBLISHED

by A. S. SEER, at his SHOW PRINTING HOUSE, 26 Union Square, where all orders for advertising must be addressed.

The Ushers of this Theatre are engaged and paid by this Management to serve its patrons in a polite, respectful and gentlemanly manner, and they are not allowed, under any circumstances, to applaud performances upon this stage. Members of the audience will oblige the Management by reporting to the office any violation of this rule.

THE NEW PLAY.

"THE LIGHTS O' LONDON."

The new drama, presented for the first time in America this season, has for its object the placing before the auditor of a series of realistic pictures of the struggles and sufferings of the poor. While its hero is of the gentry, all the other characters, save his and that of his father, are photographs of the humbler classes of a great, indeed of the greatest and most populous, city of Christendom, if not of the world. The work, therefore, has its uses, and its place in art—a place just as distinctive and just as honorable as that of "The Cotter's Saturday Night" in poesy, or the street pictures of Murillo in painting. The Spanish boy depopulating his garments under a Moorish portico is but the forerunner and type of the benumbed urchin who, in "The Lights o' London," begs to be sent to prison that he may get an honest meal, under the false pretence of being a thief, and Mr. Sims' "Philosopher Jack" is but Victor Hugo's "Gavroche" Saxonized and aged. If "The Lights o' London" be less picturesque than the "Two Orphans," it is simply because, as Dickens tells us in his preface to "Oliver Twist," even poverty which is delightful in the costumes of the past, loses its attractive colors in the dress of the present.

The aim of the author imperatively determined the scenes of his play; and they will be found to consist, not of the mysterious holes and corners of London where crime seeks its hiding places, but of those legal and illegal public localities and institutions where, in London as in New York, utter destitution tries to steal an hour's fitful forgetfulness in sleep. The cold parks, the shadows of the bridges, the casual wards of the asylums for the poor, and the finally almost inevitable police station.

The story of such a play, if it only possesses continuity and consecutiveness, is, of course, of minor importance. Its use is larger than that of a constructive literary puzzle, its chief endeavor being to interest the charity of the heart, rather than to merely entertain the analyses of the intellect.

It is this character in the play which determined its acceptance in this theatre. The Manager has spared neither trouble nor expense in the production of the work, and it is for the public to determine whether that trouble and that expense have been guided by a proper taste, and used by adequate skill.

The cast comprises no less than thirty-one speaking characters, and embraces every member of the Union Square Theatre Company except one. There are eleven different scenes in the play—all of which were designed and painted by Mr. Richard Marston, and are correct pictures of the localities they severally represent.

"THE LIGHTS O' LONDON."

The way was long and weary,
But gallantly they strode,
A country lad and lassie,
Along the heavy road.
The night was dark and stormy,
But blithe of heart were they,
For shining in the distance
The lights of London lay!

O gleaming lamps of London, that gem of the City's crown,
What fortunes lie within you, O Lights of London Town.

With faces worn and weary,
That told of sorrow's load,
One day a man and woman
Crept down a country road.
They sought their native village,
Heart-broken from the fray;
Yet shining still behind them
The Lights of London lay.

O cruel lamps of London, if tears your light could drown,
Your victim's eyes would weep them, O Lights of London Town.

THE COMPANY.

The Union Square Theatre Company for the season of 1881-2 is substantially that of 1880-1. During the past season it has lost none of its regular members; and if it has been increased in numbers the manager believes that in their several spheres the new figures will not be found out of keeping with the general group. The Company now consists of—

Mr. C. R. Thorne, Jr.	Miss Sarah Jewett.
Mr. F. De Belleville.	Miss Maud Harrison.
Mr John Parselle.	Miss Eleanor Carey.
Mr. J. H. Stoddart.	Miss Ida Vernon.
Mr. Walden Ramsey.	Mrs. E. J. Phillips.
Mr. Owen Fawcett.	Miss Estelle Clayton.
Mr. Julius Magnus.	Miss Nina Guion.
Mr. J. W. Thorpe.	Miss Eloise Willis.
Mr. W. S. Quigley.	Miss Nellie Wetherell.
	Little Eva French.

Mr. Richard Marston will remain the Scenic Artist, and Mr Henry Tissington the Musical Director of the Company, while the Machinery and Properties will continue in charge of Mr. Winnie and Mr. Henry.

THE REPERTOIRE, 1881-2.

Mr. Palmer is able to announce for the coming season an ample variety of new plays, illustrative of almost every school of modern dramatic composition, from the pathetic Melodrama now so successfully running in England, entitled

"THE LIGHTS O' LONDON,"

to a High Comedy from the classic stage of the Theatre Francais, and a domestic American drama from the pen of Mr. A. R. Cazauran.

He has also in hand an original American play by one of the most distinguished jurists in our state, which he hopes will see the light before the close of the season. The play is aptly called "The Romance of a Villa." It is purely American in its character, its incidents and its moral; and, as a literary production, out-ranks any native work Mr. Palmer has yet presented to the public.

WHEN is a candle like a tombstone? When it is put up for a late husband.

THE art of living easily as to money is to pitch your scale of living one degree below your means. Comfort and enjoyment are more dependent upon easiness in the detail of expenditure than upon one degree's difference in the scale.

MEN are frequently like tea—the real strength and goodness is not properly drawn out of them till they have been for a short time in hot water.

SELF-SUFFICIENCY.—I scarcely ever knew a man who could not do another man's work much better than him, however decidedly that other man might have been fitted, by station, talent, or merit, to do the work the best of the two.

An exchange says, "the first American wine was made in Florida, in 1564." We don't know anything about that, but we'd like to bet a dollar it was all gone the next day.—*Burlington Hawkeye.*

WOMAN.—Of all other views a man may, in time, grow tired, but in the countenance of woman there is a variety which sets weariness at defiance. "The divine right of beauty," says Junius, "is the only divine right a man can acknowledge, and a pretty woman the only tyrant he is not authorized to resist."

THE USES OF ADVERSITY.

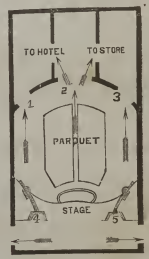
The path of sorrow, and that path alone,
Leads to the land where sorrow is unknown.

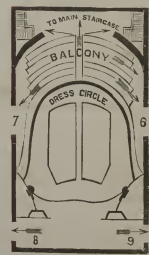
SIR THOMAS OVERBURY said of a man who boasted of his ancestry that he was like a potatoe—the best thing belonging to him was underground.

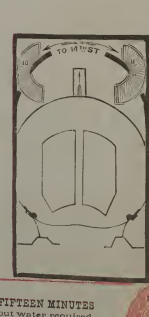
EXITS

OF THE

Union Square Theatre







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BRUNSWICK SOUPS.

READY in FIFTEEN MINUTES Nothing but water required. A child can prepare them.

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THE FINEST LINE IN THE CITY.

EMBRACING ALL THE NEWEST STYLES IN

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WISE IGNORANCE.—It is impossible to become either an eminently great, or truly pious man, without the courage to remain ignorant of many things.

THE

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He sat alone in his father's parlor, waiting for the fair one's appearance, the other evening, when her little brother came cautiously into the room, and, gliding up to the young man's side, held out a handful of something, and earnestly enquired: "I say, Mister, what 'r' them?" "Those?" replied the young man, solemnly taking up one in his fingers, "those are beans." "There!" shouted the boy, turning to his sister, who was just coming in, "I knew you lied. You said he didn't know beans, and he does, too." The young man's stay was not what you call a prolonged one that evening.

REJECTION OF GREAT TRUTHS.—People frequently reject great truths, not so much for want of evidence as for want of an inclination to search for it.

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WEDNESDAY, DECEMBER 14th, 1881.

Mr. G. R. Sims' Powerful Melodrama in Five Acts and Eleven Scenes, entitled

The Lights O' London

CAST OF CHARACTERS:

HAROLD ARMYTAGE, an outcast.....Mr. C. R. THORNE, JR.
MR. ARMYTAGE, of Armytage Hall, his father.....Mr. A. D. BILLINGS
CLIFFORD ARMYTAGE, his cousin.....Mr. F. De BELLEVILLE
MARKS, lodge-keeper at Armytage Hall.....Mr. T. E. MORRIS
SETH PRENNE, a North-country man.....Mr. J. H. STODDART
JOSEPH JARVIS, of Jarvis' Temple of the Legitimate.....Mr. JOHN PARSELLE
SHAKESPEARE, his son.....Miss MAUD HARRISON
JIM, Jarvis' man.....Mr. W. MORSE
SKIFFINGTON, a lawyer.....Mr. J. W. THORPE
DETECTIVE CUTTS.....Mr. G. S. ROBINSON
DETECTIVE WATTS.....Mr. J. P. WINTER
PHILOSOPHER JACK.....Mr. OWEN FAWCETT
PERCY De VERE, Esq.....Mr. WALDEN RAMSAY
JO, a Trotter man.....Mr. ANDREW JACQUES
MR. BANCROFT, a society gentleman.....Mr. JOHN MATTHEWS
MR. MILES, a society gentleman.....Mr. JOHN SWINBURNE
LONDON POLICEMAN.....Mr. LYSANDER THOMPSON
IRISH POLICEMAN.....Mr. W. H. MONTGOMERY
BOXER, a Park Loafer.....Mr. E. FILBERTS
TIM, a Waif.....LITTLE EVA FRENCH
BILL, a Costermonger.....Mr. F. W. CRETTON
THE SUPERINTENDENT OF POLICE.....Mr. JULIAN MAGNUS
PORTER OF WORKHOUSE.....Mr. W. S. QUIGLEY
BESS MARKS, Harold's Wife.....Miss SARA JEWETT
HETTY PRENE, Prenne's Daughter.....Miss ELEANOR CAREY
Mrs. JARVIS, of Jarvis' Temple of the Legitimate.....Mrs. E. J. PHILLIPS
JANET, Prene's Servant.....Miss ELOISE WILLIS
ANNIE, Hetty Prene's Maid.....Miss NETTIE GUION
SAL, Boxer's Wife.....Miss NELLIE WETHERALL

Policemen, Grooms, Countrymen, Costermongers, Maids, &c., &c., employing over one hundred supernumeraries.

Mr. Charles Catheart, of the Princess' Theatre, London, has superintended the rehearsals of this play.

The Scenery, all painted and designed by Mr. RICHARD MARSTON, consists of the following:
Act 1.—Park and Grounds of Armytage Hall, with a view of the Hall and the Lodge.
(Between Acts 1 and 2 three years elapse.)
Act 2.—Scene 1—Interior of the Armytage Arms.
Scene 2—The Road from Chatham to London, in the Snow and Moonlight.
Act 3.—Scene 1—Exterior of a London Police Station.
Scene 2—Jarvis' Lodgings, No. 2 Boston Street, Borough.
Act 4.—Scene 1—"The Hawk's-nest," or, Jolter Wood.
Scene 2—Exterior of Marylebone Workhouse.
Scene 3—The Slips, Regent's Park, by Moonlight.
Act 5.—Scene 1—"The Borough," on Saturday Night.
Scene 2—Mechanical change, showing interior of Jarvis' Lodgings.
Note.—Certain interpolated here for one instant only. Auditors are requested not to leave their seats.
Scene 3—Interior of the Boston Street Police Station.

The Music directed.....by.....Mr. H. TISSINGTON
The Costumes.....by.....Mr. S. W. LAUREYS
The Mechanical Effects.....by.....Mr. W. WINNIE
The Properties.....by.....Mr. W HENRY
The Upholstery and Furniture.....by.....Mr. D. GROVER STICKLEY
The Gas and Lights.....by.....Mr. CHARLES MURRAY

The Orchestra, under the direction of Mr. H. TISSINGTON, will perform the following choice selections:

OVERTURE.....Raymond".....A. THOMAS
WALTZ (new).....Always Jolly".....WALDTEUFEL
Cornet Solo, performed by Mr. J. HOWE.
GAVOTTE.....Stephanie".....CZIBULKA
PICCOLO SOLO (first time).....The Reed Row".....BOHUSLAVSKY
Performed by Professor AUDUBEAU.
SELECTION.....La Mascotte".....AUDRAN
With Solos for Violin, Flute, Clarionet, Cornet, Trombone etc
DIVERTIMENTO.....Buds and Blossoms".....H. TISSINGTON
Introducing all the most popular airs of the day, as Solos for Violin, Flute, Clarionet, Cornet. Solo Xylophone, performed by Mr. JOHN SENIA, Jr.

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Matinee of "THE LIGHTS O' LONDON," Saturday, at 1:45.

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UNION SQUARE THEATRE.

The Only Official Programme.

PRINTED AND PUBLISHED
by A. S. SEER, at his SHOW PRINTING HOUSE, 26 Union Square, where all orders for Advertising must be addressed.

The Ushers of this Theatre are engaged and paid by this Management to serve its patrons in a polite, respectful and gentlemanly manner, and they are not allowed, under any circumstances, to applaud performances upon this stage. Members of the audience will oblige the Management by reporting to the office any violation of this rule.

THE NEW PLAY.
"THE LIGHTS O' LONDON."

The new drama, presented for the first time in America this evening, has for its object the placing before the auditor of a series of realistic pictures of the struggles and sufferings of the poor. While its hero is of the gentry, all the other characters, save his and that of his father, are photographs of the humbler classes of a great, indeed of the greatest and most populous, city of Christendom, if not of the world. The work, therefore, has its uses, and its place in art—a place just as distinctive and just as honorable as that of "The Cotter's Saturday Night" in poesy, or the street pictures of Murillo in painting. The Spanish boy depopulating his garments under a Moorish portico is but the forerunner and type of the benumbed urchin who, in "The Lights o' London," begs to be sent to prison that he may get an honest meal, under the false pretence of being a thief; and Mr. Sims' "Philosopher Jack" is but Victor Hugo's "Gavroche" Saxonized and aged. If "The Lights o' London" be less picturesque than the "Two Orphans," it is simply because, as Dickens tells us in his preface to "Oliver Twist," even poverty which is delightful in the costumes of the past, loses its attractive colors in the dress of the present.

The aim of the author imperatively determined the scenes of his play; and they will be found to consist, not of the mysterious holes and corners of London where crime seeks its hiding places, but of those legal and illegal public localities and institutions where, in London as in New York, utter destitution tries to steal an hour's fitful forgetfulness in sleep. The cold parks, the shadows of the bridges, the casual wards of the asylums for the poor, and the finally almost inevitable police station.

The story of such a play, if it only possesses continuity and consecutiveness, is, of course, of minor importance. Its use is larger than that of a constructive literary puzzle, its chief endeavor being to interest the charity of the heart, rather than to merely entertain the analyses of the intellect.

It is this character in the play which determined its acceptance in this theatre. The Manager has spared neither trouble nor expense in the production of the work, and it is for the public to determine whether that trouble and that expense have been guided by a proper taste, and used by adequate skill.

The cast comprises no less than thirty-one speaking characters, and embraces every member of the Union Square Theatre Company except one. There are eleven different scenes in the play—all of which were designed and painted by Mr. Richard Marston, and are correct pictures of the localities they severally represent.

"THE LIGHTS O' LONDON."

The way was long and weary,
But gallantly they strode,
A country lad and lassie,
Along the heavy road.
The nights was dark and stormy,
But blithe of heart were they,
For shining in the distance
The lights of London lay!
O gleaming lamps of London, that gem of the City's crown,
What fortunes lie within you, O Lights of London Town.

With faces worn and weary,
That told of sorrow's load,
One day a man and woman
Crept down a country road.
They sought their native village,
Heart-broken from the fray;
Yet shining still behind them
The Lights of London lay.
O cruel lamps of London, if tears your light could drown,
Your victim's eyes would weep them, O Lights of London Town.

THE COMPANY.

The Union Square Theatre Company for the season of 1881–2 is substantially that of 1880–1. During the past season it has lost none of its regular members; and if it has been increased in numbers the manager believes that in their several spheres the new figures will not be found out of keeping with the general group. The Company now consists of—

Mr. C. R. Thorne, Jr.	Miss Sarah Jewett.
Mr. F. De Belleville.	Miss Maud Harrison.
Mr John Parselle.	Miss Eleanor Carey.
Mr. J. H. Stoddart.	Miss Ida Vernon.
Mr. Walden Ramsey.	Mrs. E. J. Phillips.
Mr. Owen Fawcett.	Miss Estelle Clayton.
Mr. Julian Magnus.	Miss Netta Guion.
Mr. J. W. Thorpe.	Miss Eloise Willis
Mr. W. S. Quigley.	Miss Nellie Wetherell.
	Little Eva French.

Mr. Richard Marston will remain the Scenic Artist, and Mr Henry Tissington the Musical Director of the Company, while the Machinery and Properties will continue in charge of Mr. Winnie and Mr. Henry.

THE REPERTOIRE, 1881–2.

Mr. Palmer is able to announce for the coming season an ample variety of new plays, illustrative of almost every school of modern dramatic composition, from the pathetic Melodrama now so successfully running in England, entitled

"THE LIGHTS O' LONDON,"

to a High Comedy from the classic stage of the Theatre Francais, and a domestic American drama from the pen of Mr. A. R. Cazauran.

He has also in hand an original American play by one of the most distinguished jurists in our state, which he hopes will see the light before the close of the season. The play is aptly called "The Romance of a Villa." It is purely American in its character, its incidents and its moral; and, as a literary production, out-ranks any native work Mr. Palmer has yet presented to the public.

WHEN is a candle like a tombstone? When it is put up for a late husband.

THE art of living easily as to money is to pitch your scale of living one degree below your means. Comfort and enjoyment are more dependent upon easiness in the detail of expenditure than upon one degree's difference in the scale.

MEN are frequently like tea—the real strength and goodness is not properly drawn out of them till they have been for a short time in hot water.

SELF-SUFFICIENCY.—I scarcely ever knew a man who could not do another man's work much better than him, however decidedly that other man might have been fitted, by station, talent, or merit, to do the work the best of the two.

AN exchange says, "the first American wine was made in Florida, in 1564." We don't know anything about that, but we'd like to bet a dollar it was all gone the next day.—*Burlington Hawkeye.*

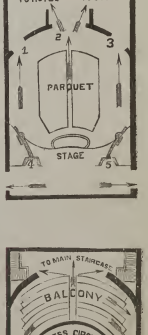
WOMAN.—Of all other views a man may, in time, grow tired, but in the countenance of woman there is a variety which sets weariness at defiance. "The divine right of beauty," says Junius, "is the only divine right a man can acknowledge, and a pretty woman the only tyrant he is not authorized to resist."

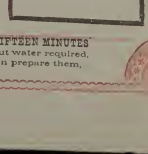
THE USES OF ADVERSITY.

The path of sorrow, and that path alone,
Leads to the land where sorrow is unknown.

SIR THOMAS OVERBURY said of a man who boasted of his ancestry that he was like a potatoe—the best thing belonging to him was underground.

EXITS
OF THE
Union Square Theatre





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AT VERY MUCH

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Fine Nainsook Dresses,

Trimmed with Lace and Fine Embroidery.

Embroidered Merino Shawls, Sacques, Wrappers & Shoes, Lace Bibs, Collars, Caps, Bonnets and Baskets,

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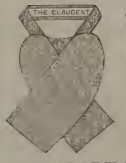

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IT is when a man rises above his circumstances and moods that true manhood shows itself.

NEW YORK, APRIL 30, 1881.

MR. A. M. PALMER.....PROPRIETOR AND MANAGER.

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Every Evening at 8 o'clock,
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As the Regular Season closes April 30, a Play from the French of Alexander Dumas, fils, entitled

RAYMONDE.

CAST OF CHARACTERS:

RAYMONDE.....Miss CLARA MORRIS

MADAME GUICHARD.....Miss EFFIE GERMON
(By courtesy of Lester Wallack, Esq.)

ADRIENNE.....Miss EVA FRENCH

MONSIEUR DE MONTAIGLIN.....Mr. JAMES O'NEILL
(By courtesy of H. E. Abbey, Esq.)

MONSIEUR OCTAVE.....Mr. F. DE BELLEVILLE

REMEY, an old Sailor.....Mr. W. J. LEMOYNE

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The orchestra, under the direction of Mr. H. TISSINGTON, will perform the following choice selections:

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WALTZ—(New)—"Thirza,".....LEUZ
DIVERTIMENTO—"Dew Drops,".....H. TISSINGTON
Introducing the most popular airs of the day, viz.: "Kerry Dance," C. P. Froach's beautiful new ballad, "I'd Love to see them all Once More," solo for the cornet, "I'm Getting a Big Boy Now," Emmet's "Bell Song," "Lardy Dah," solo for the Xylo-Laine Piano, performed by Mr. JOHN SEBEL, Jr.

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EXPLAINED.—The hair of a young lady turned white in a single night. She fell into a flour barrel.

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The Only Official Programme.

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The Ushers of this Theatre are engaged and paid by this Management to serve its patrons in a polite, respectful and gentlemanly manner, and they are not allowed, under any circumstances, to applaud performances upon this stage. Members of the audience will oblige the Management by reporting to the office any violation of this rule.

THE NEW PLAY.

"Raymonde," a new adaptation of the "Monsieur Alphonse" of Dumas, *fils*, will be presented every evening this week. With these performances the 10th regular season of the Union Square Theatre will close. The cast of this peculiar play will include Miss Clara Morris, Mr. James O'Neill, Miss Effie Germon, Mr. F. de Belleville, Mr. W. J. Lemoyne, Mr. T. E. Morris, and little Eva French. This version of "M. Alphonse" was made in California, and produced at Baldwin's Theatre with great success. The cast there included as here, Miss Clara Morris in the title role, and Mr. James O'Neill in that of the *Commander*. The play is in three acts, as in the original French; but the Californian adopter has elaborated the minor characters with evident care, and has increased the part of *Raymonde*.

The supplementary season will be devoted to the Vokes Family, who, after an absence of several years, return to the stage of their first triumphs in America.

The regular Boston season of the Union Square Theatre Company will commence Monday, May 2d, at the Park Theatre, with the presentation of "Felicia."

A. DELPIT, the author of the "Fils de Coralie," is, by birth, an American, having been born in New Orleans. He is one of the most promising young writers of France, and seems to be marching straight to a fauteuil at the Academy.

Notwithstanding Dickens' preface to "Oliver Twist," *Nancy Sykes* gives way on the stage of the present to "Forget-Me-Nots" and "Felicias."

ROSE EYTINGE, the *Mme. Dumont* in "Felicia"; or, Woman's Love," has not appeared on the stage of the Union Square Theatre since she played "Rose Michel" five years ago.

THE VOKES RETURN.

The celebrated Vokes Family, so popular in New York a few years ago, have returned to the United States, and have made their appearance at the Globe Theatre, in Boston, under the management of Mr. John Stetson

We append extracts from the comments of the Boston papers upon their performance. It will be seen that the new member of the company, Miss Bessie Sauson, who has replaced Rosina Vokes, has already made herself a great favorite with the public:

Boston Herald.

"The Vokes Family return to this country under the most favorable circumstances, and resume with more than their old vigor their very successful career. The old-time life and sparkle of the entertainment babbled up most advantageously. The new-comer, Miss Bessie Sauson, was altogether successful. She has a bright face and vivacious manner; she had a hard task before her, coming in comparison with Miss Rosina, whom she succeeded, but she faced the ordeal bravely and with complete success. The performance roused the audience to old-time enthusiasm, encores were very frequent, and it could not be doubted that this talented company has resumed its old place in the regard of Boston play-goers."

Advertiser.

"A crowded and enthusiastic audience greeted the Vokes Family last night. Certainly no heartier reception could have been accorded or wished, and no higher appreciation could be shown than continuous laughter and applause for three hours. "The Belle of the Kitchen" is the same hilarious extravaganza, bubbling over with mirth and frolic as when first produced here years ago. There may possibly have been a little new business introduced, but if so it was lost sight of last night in the uproarious merriment. Miss Rosina's place is filled by Miss Bessie Sauson, and, to say that the substitution is not unacceptable, is perhaps according as high praise as could be given. The rippling laughis musical, is as hearty and spontaneous, and contagious, and there is the same perfect abandon as in the days of Miss Rosina. The piece is nonsensical and whimsical of course, and not excessively intellectual, but it justifies and compels honest, decent, hearty, abundant mirth, and is therefore to be commended."

Traveller.

"The Vokes present the liveliest kind of fun without the slightest attempt toward broadness and deserve the hearty recognition which they have received in Boston."

Transcript:

"The Vokes were welcomed back to Boston last night by an audience worthy of them both in numbers and character. "The Belles of the Kitchen" is the same delicious fooling as when it first captivated the town half a dozen years ago. The entire company work as pat as ever into the inimitable patchwork of the Vokes' entertainment, which remains the one refreshing oasis in the arid waste of debased extravaganza and burlesque.

Journal:

"A large audience was present last evening to welcome the Vokes Family, —the house being crowded literally to overflowing—in the well-remembered extravaganza 'The Belles of the Kitchen.' The five members of the company exerted themselves so well that no opportunity was given the audience to reflect that they had witnessed the same comical situations, laughed at the same jokes, and enjoyed the same music before, the piece having lost none of its freshness.

Post:

"The Belles of the Kitchen' was the attraction last evening, and it was as mirth-provoking as ever. New songs have been introduced and new business surprises the spectators at intervals, and one laughs until the buttons fly at the queer conceits and curious antics."

The Vokes will appear in this house Monday evening, May 2d.

Letters left at the Box Office of this Theatre inquiring into the age, circumstances, relationships, etc., of members of this Company will not be answered. When asked for useful purposes such questions must be directed to the artists themselves.

QUESTION for actors—Can a man be said to work when he plays?

WHY is the top of a bald man's head like the North Pole?—Because it is a *bare* place.

LIGHT wines sometimes make a heavy head.

OPPOSITE.—A gentleman in want of a house for the summer months in a little town on the west coast of Ireland, found a commodious residence close to the beach. On consulting the house-agent's board he read: "House to let, apply opposite." "Opposite?" cried he, "Why, the house faces the sea!" On making inquiry he found that the house belonged to a New Yorker, who was open to receive offers.

THE superintendent of a Sunday school in the country is an undertaker, and there is some talk of asking him to resign, not only because he makes the children sing "I would not live always" regular every Sunday, but because on the back of the reward cards that are given to good children he has printed a gilt coffin with a list of his rates for funerals.

Miss Emily R. Spader, the talented young artist and soprano of Dr. Chapin's Church, will have a benefit concert at Steinway Hall, April 29th, prior to her departure for Europe. Tickets, with reserved seats, $1; to be had at the following Music Stores: Schirmer's, 701 Broadway; Schuberth's, 23 Union Square; Ditson's, 843 Broadway; Pond's 25 Union Square.

ANOTHER NEW (K)NIGHT—To-morrow evening.

REVENGE.—"Thee you will not lend me your velocipede, hey?" inquired one boy of another. "No, I will not." "Very well, then, the next time our chimney catches fire you shan't come into our back yard sad holler."

THE LAST BULL.—A gentleman observing a servant girl, who was left-handed, placing the knives and forks on the dinner table in the same awkward position, remarked to her that she was laying them left-handed. "Oh, indade!" said she, "so I have. Be plonsed, sir, to help me turn the table round!"

On Monday, April 25th, a short season of opera will commence at the Academy of Music, lasting only two weeks. The company is a very strong one, and has just finished a season of four months in New Orleans, the most critical city in the United States, with great success, both financially as well as in an artistic sense. The repertoire is a grand one, comprising such operas as "The Huguenots," "Jewess," "Africaine," "Aida," "Romeo et Juliette," "Robert le Diable," "Paul et Virginia," "Faust," (with the grand ballet), "Rigoletto," etc., etc.

The sale of seats will commence on Monday, April 18th, at box office of the Academy of Music, under the direction of Mr. Perry.

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FIVE MILLION BOTTLES SOLD 1880. IN EUROPE.
ALBERT REUTER'S
Importer & Sole Agent, 30 Vesey St. N.Y.

ODD FORESIGHT.—Lady Margaret Herbert asked somebody for a pretty pattern for a nightcap. "Well," said the person, "what signifies the pattern of a nightcap?" "Oh, child," said she, "but, you know, in case of fire!"

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A LIKENESS.—The French tramp resembles his American cousin. Met with the response that there was nothing for him to do, he answered, "Oh, Madame, if you only knew how little work would occupy me."

The printing press is said to make a good impression wherever it goes.

SHORT COURTSHIP.—It takes but one letter to make Mary marry.

PET NAMES.—A young citizen calls his sweetheart Revenge, because she is sweet. And the young married man opposite calls his mother-in-law Delay because she is dangerous.

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Marvellous and unprecedented run.
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Of Steele Mackaye's Comedy Drama,
HAZEL KIRKE
Every Evening at 8:30.
Saturday Matinees at 2.
The Double Stage. Short Intermissions. Perfect Ventilation.

TREBLE X.—A gentleman in addressing the charming lady X, who had just remarried in Paris for the third time, said, reproachfully, "You do not come to London any longer?" "Oh, yes," she replied, in a most natural manner, always pass my widowhoods there."

ONE TOO MANY FOR HIM.—A Yankee woman recently married a Chinese laundryman, and in three days thereafter the unhappy Celestial appeared at a barber's shop and ordered his pigtail to be cut off, saying, in explanation: "Too muchee yank."

NO ONE is more profoundly sad than he who laughs too much.

FALSE PROVERB.—Speaking of the sentiment, "She who rocks the cradle rules the world," a Southern paper says: "In this section she is generally a colored girl, and we don't believe a word of it."

A SWINDLE.—A young man married a deaf and dumb girl, but soon afterwards she recovered both speech and hearing, and he has applied for a divorce. He says it is an outrageous swindle

REGARD FOR HIS WORD.—The most astonishing instance of a man's regard for his word was recently given by a man who killed his wife, whom he did not like. When asked why he didn't go off and leave her instead of killing her, he replied, jocosely, that he had promised on the wedding-day to live with her until death should part them, and that he wasn't the man to break his word.

EXTRAORDINARY FACT.—A couple lived two weeks on whiskey and bread. She ate the bread, and he drank the whiskey.

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CORALINE CORSETS.
BOXED WITH A NEW MATERIAL,

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Will not Stick to the Lips.
CIGARETTES.
OPERA PUFFS!
These Cigarettes are made with the new *Amber* prepared paper, a novel French invention, which entirely removes the objection so frequently urged against paper Cigarettes.
In smoking, the *Amber* prepared part that is put in the mouth
WILL NOT STICK TO THE LIPS.
The absence of moisture prevents the dissolution of nicotine while smoking, or the spreading of tar tobacco, and melting of the Rice Paper.
We have secured from the *French* patentee the sole right to use the *Paper Ambre* in the United States.
ALLEN & GINTER, Manufacturers,
Richmond, Virginia
Sole Agents in New York,
AUGUSTIN & DUSEL,
No. 11 Warren Street.

POLICEMAN:—"Now then, move on. There's nothing the matter here."—Sarcastic Boy: "Of course there isn't. If there was, you wouldn't be here!"

Do Not FAIL To Visit *Keyser's*
863 Broadway
Bet. 17th and 18th Sts.,
And get a Package of Confections that will please the little loved ones at home.

NOT ONE OF THOSE.—During the session of a country court a witness was asked if he was not a husbandman, when he coolly replied, amidst the laughter of the court, "No, sir, I'm not married."

MR. DARWIN holds that heaven's best boon to man is the baboon.

VERY DESIRABLE AND WELL-LIGHTED
Lofts to Let
ON UNION SQUARE.
The whole of the Upper Part to Let of
22 UNION SQUARE,
Size of rooms about 22x110.
The White Sewing Machine Company will, on May 1st, occupy Store and Basement.
Inquire of
A. S. SEER
26 Union Square,
At his Printing House.

The Thurbers claim that they changed the imitation "Snide of the Kitchen" as soon as they bought it, so that it was dissimilar to SAPOLIO. The sworn evidence shows that they did not do so, "because it would be voluntarily admitting the fraud." They waited until convicted by the Supreme Court, which ordered them to change its appearance at once. They obeyed. SAPOLIO, standing upon its recognized merits as the best cleaning and scouring soap in the market, is used by all housekeepers.

Mme. JULIA RIVÉ-KING,
THE EMINENT PIANIST.
New York, April 16th, 1881.
My wife, Mme. Julia Rivé-King, has been a severe sufferer for years from Dyspepsia, Debility after fever, and from many Eminent Physicians, I can say the use of Vitalized Mineral Seven Waters has cured her. Within a few months, over the early part of the United States and Canada, we have had the Summit Water shipped to us daily, and believe it possesses, and also can recommend it to all suffering from general debility.
F. H. KING.

Wm. C. Bowers & Co., WHOLESALE ONLY. | JUPITER the BEST 10Ct. CIGAR | 143 Duane St., NEW YORK.

MUSICAL ARTISTS AND CRITICS PREFER THE

SOHMER Pianos,

and they are purchased by those possessing refined musical taste and appreciating the Richest Quality of Tone and the Highest Perfection generally in a Piano.

SOHMER & CO.,

Manufs'rs of Grand, Square & Upright Pianos, 149 to 155 East 14th St., New York. 322 Fulton st., Brooklyn.

The following letter has been received by Mr. Gayler in reference to the revival of "The Connie Soogah:"

NEW YORK, April 5, 1881.

MY DEAR MR. GAYLER:

I take much pleasure in sending to you for your exclusive use, the prompt copy of "The Connie Soogah," as written by you and performed by Mr. Williams and myself for several seasons with unvarying success in America, England, Ireland and Scotland.

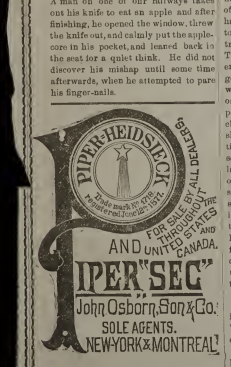
I have received many applications for the use of "The Connie Soogah," which I have declined, as I felt that if ever revived, it should be under the direction of its author. With best wishes for your success, I remain yours sincerely.

MARIE E. WILLIAMS.

To Charles Gayler, Esq.

A FLORAL swell—The *dandelion*.

ABSENT MINDED.—We often hear cases of absent-mindedness spoken of but here is one that takes the cake. A man on one of our railways takes out his knife to eat an apple and after finishing, he opened the window, threw the knife out, and calmly put the apple-core in his pocket, and leaned back in the seat for a quiet think. He did not discover his mishap until some time afterwards, when he attempted to pare his finger-nails.


PIPER-HEIDSIECK
1865
This mark is on every bottle of genuine Piper-Heidsieck Wine.
FOR SALE BY ALL DEALERS THROUGHOUT THE UNITED STATES AND CANADA.
PIPER "SEC"
John Osborn, Son & Co.'
SOLE AGENTS.
NEW YORK & MONTREAL

DO NOT WAIT.—Nothing is more trying to the house mistress in any grade of life than to "wait dinner" for the convenience of tardy guests, to say nothing of the discomfort inflicted on other visitors. The busy people of the world are the punctual people; the man whose every moment is worth money to himself and to others may manage to bank time. It is, indeed, hard that such persons as these should be compelled to waste a long time in waiting dinner for the arrival of some man or woman whose unpunctuality is merely the result of an impertinent want of forethought. The proper mode of treating such unpunctual persons would be to ignore them altogether. If, when the dinner hour arrived, dinner was served, and the dawdlers were compelled by their late arrival either to go without dinner or to sit down in the middle of the feast—no going back to earlier dishes being allowed—this evil of an impertinent lateness would be soon found to be remedied. "So sorry to be late," would be met by "So sorry that we could not wait, but glad to see you even at this stage." We hope that the ladies will soon take this matter fairly into their hands, and try to put down the habit of impertinent unpunctuality which is really nothing less than a social evil.

A WORD ON FLOWERS.—Flower culture is the poetry of horticulture. All pools are fond of flowers, and the fair sex take to them as naturally as to sentiment. But however fond one may be of beautiful blossoms, the admiration of them and their actual cultivation are two different things. Those who have educated themselves to the culture of flowers know the difficulty they have often experienced in getting them to germinate; yet florists find no trouble, even with the most delicate. They know from education and experience, just the conditions necessary to germination and growth. However well read the amateur may be, he is only practice and experience that can perfect one in this work. A rule especially applicable to seeds is that they should be sown no deeper than four times their diameter; thus it will be seen that such minute seeds as calceolaria, cineraria, poppy, &c., should be only just covered. But, then, if so, the sun is so hot at times it will not do to sow the seed of such tender plants, as it is difficult to get the requisite moisture. To insure this, sow, and sift the least possible soil over them, water from a fine rose waterpot, and then cover with moss, or even a board until they germinate. Afterwards shade them until they get some strength.

SAGEY.—Never tell the boys that it is a waste of time to play marbles. Who knows what advantage that accuracy of aim and steadiness of nerve may be when they get older and play billiards?

GEORGE HILLEN'S SAMPLE ROOM, 84 FIFTH AVENUE, Cor. 14th St NEW YORK.

ALL KINDS OF BOTTLED LIQUORS, ALES WINES, SEGARS &c.

YOU can always find a *sheet* of water on the *bed* of the ocean

"A SOFT ANSWER," ETC.—Nervous Old Gentleman to Watchmaker: "No noise of the watch. I want a watch that won't go tick! tack! tick! tack! all night long. I hate to hear a watch tick; it keeps me awake." Watchmaker. "Ah! I see, sir. You want one of the *silent watches* of the night. I don't keep 'em."

REACHING AFTER THE UNATTAINABLE.—A man feeling up under the neck of his vest for the end of his parted brace.

DOLLARS ARE DAILY wasted upon new crockery, furniture, &c., that might be mended with CEMENTINE.

WHAT is the difference between a schoolboy studying his lessons and a farmer watching his cows? One is stocking his mind and the other is minding his stock.

A MODEL HAT AND ITS POPULAR APPRECIATION.

THE New York Police Commissioners in their effort to procure a suitable hat for the members of the force and after frequent consultations, reached the determination to take a new departure. They therefore gave their order to Knox, leaving it to his taste and judgment to produce such an article as they sought for. The result has proved entirely satisfactory. The Commissioners have expressed their approval and satisfaction, and the men are delighted with their new comfortable and becoming winter hats. Since their introduction here, orders have been received from nine different cities, for these hats, which have been promptly filled. —*From December Trade Journal.*

ENDURANCE.—A small boy was seen to stand in front of a hand organ for twenty minutes the other day while the operator was at work upon it, without manifesting the least evidence of fatigue. It is wonderful what a small boy can endure when he makes up his mind to it.

DEBTORS are usually free from remittent fever

WICKED GIRL.—"Oh, my own precious Maud, give me one spray of your shining hair, that I may wear it next to my heart," said he. "No sir. Hair coste money, and I won't give it away," said she.

KNABE PIANO-FORTES

UNEQUALLED IN

Tone Touch, Workmanship & Durability.

WM KNABE & CO., 112 FIFTH Avenue, (above 16th St.)

The Latest Train for Boston.

With Pullman Sleeping Cars attached, leaves Grand Central Depot at 11.35 week days, 10.30 P. M. Sundays. Ask for Tickets via New York and New Haven and Hartford, or sale at Grand Central Depot, Fifth Ave., Metropolitan, New York Hotels, Astor House and Earle's Hotel.

To those who desire to attend places of amusement or spend the evening in New York this train will be found a great convenience.

ORDERLY HABITS.—It would not be easy to calculate in figures the misery which is caused by the early neglect of orderly habits. It is a source to only of frightful inconvenience in families, but of great public vice, for after all, the world is made up of those whose characters have been formed for good or for evil by the early training and example of mothers.

JOSEPH GILLOTT'S STEEL PENS

SOLD BY ALL DEALERS THROUGHOUT THE WORLD.

GOLD MEDAL PARIS EXPOSITION 1878.

A GREAT OFFER!! New ORGANS, $30. $150, new, only $65. NEW PIANOS, $175, cash; $300 Rosewood Uprights, Second Hand Instruments at BARGAINS. Monthly Payments Received, and for Rent. HORACE WATERS & CO., 826 Broadway, New York.

J. C. SCHNOTER'S Patent Corset Shoulder Brace.

Corset Shoulder Brace | Grace Shoulder Brace.

For Round Shoulders, Narrow Chests, Weakness and Curvature of the Spine. Makes the form erect and graceful, expands the chest, strengthens the lungs, and relieves pain and weakness in the back. Also, other kinds of Shoulder Braces, Abdominal Supporters, Trusses, Elastic Stockings, Crutches, &c. Remedies for every kind of deformity, etc., etc. Competent Lady in attendance for ladies.

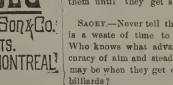
J. C. SCHNOTER,

Nos. 523 and 526 Sixth Avenue, Bewoen 31st and 32d Streets.

Sachets Iris de Florence.

Violet and New Mown Hay Colognes, imported Comedies and Toilet requisites a specialty.

Medicines dispensed Day and Night by competent Apothecaries.



CRISOLINE BLONDE HAIR WASH.

We guarantee the preparation to be free from all objectionable qualities.

By its use, after a few applications, the Hair acquires that beautiful sunny hue or blonde color so universally sought after and admired.

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SPECIAL DISCOUNT TO THE THEATRICAL PROFESSION.

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We have Agents in Every City.

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The Hatter's World-Renowned Hats.

Importer of English
"Martin's" Umbrellas, Dent's

PROGRAMME

UNION SQUARE THEATRE.

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BROADWAY, cor. 13th St.,
One block from this Theatre,
Oysters, Salads and Game,
French Creams and Ices.
N. B.—Champagnes and other Wines at greatly reduced prices.

E. A. MORRISON,
893 BROADWAY
Manufacturer of Outfits of Superior Quality and finish for Infants and Young Children

BABY
BASKETS, LACE CAPS AND BONNETS A SPECIALTY.
Stylish Sacque Coats and Suits on hand and made to order at
MODERATE PRICES.

SEA-RIOUS.—The sea may be assailed with such epithets as greedy, furious, mad, wild, raging, and so forth; but it can never be called wreckless.

USE TOLU ROCK AND RYE TRADE-MARK.
GREAT APPETIZER AND SURE RELIEF FOR COUGHS, COLDS, SORE THROAT AND CONSUMPTION.
For sale by Druggists, Grocers and Dealers everywhere.

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MILDEST, RICHEST, SMOOTHEST-SMOKING **CIGARETTE EVER MADE.**

New Vanity Fair
A DAINTY SWEET BIT.
INCOMPARABLE! SURE TO PLEASE!
EIGHT FIRST-PRIZE MEDALS.

Wm. S. Kimball & Co.,
Peerless Tobacco Works, ROCHESTER, N.Y.

NEW YORK, MARCH 22, 1881.

MR. A. M. PALMER.....PROPRIETOR AND MANAGER.

20th of THE SERIES
OF
EXTRA MATINEES.

Messrs. Lancaster and Magnus' Beautiful Play, entitled

CONSCIENCE.

EUSTACE LAWTON	Mr. C. R. THORNE, JR.
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SERVANT	Mr. C. FRENCH
WARDEN	Mr. W. S. QUIGLEY
CONSTANCE HAREWOOD	Miss CLARA MORRIS
TABITHA HAREWOOD	Mrs. E. J. PHILLIPS
JANE	Miss MAY STERLING

SATURDAY, MARCH 26th, FOURTH MATINEE OF "FELICIA."
EXTRA MATINEES EVERY [illegible]
WITH ITS REMARKABLE CAST.

The orchestra, under the direction of Mr. H. TISSINGTON, will perform the following choice selections:

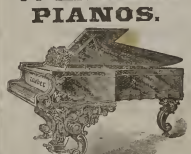
OVERTURE—"Love Spell,".....HACH
WALTZ—New)—"Alberita,".....ROSATI
VIOLIN SOLO—(Fantastic)—"Rigoletto,".....D. ALARD
Performed by Mr. L. G. HAPP.
MEDITATION—"The Throbbing Heart,".....LANGE
SELECTION "Ions,".....PETRALLA
Selected and arranged with solos for Flute, Clarionet, Cornet, Trombone, &c., by HENRY TISSINGTON.

WEBER PIANO USED AT THIS THEATRE.

SEATS MAY BE SECURED SIX DAYS IN ADVANCE.

OPERA GLASSES TO HIRE IN THE LOBBY.

This Programme is published and printed by A. S. SEER, at his Show Printing and Engraving Establishment, 26 Union Square, where all orders for Advertising must be addressed.

WEBER PIANOS.

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5th Ave. and 16th St.
NEW YORK.

HARTSHORN'S SELF-ACTING SHADE ROLLERS
EVERY ROLLER WARRANTED. NO CORDS OR BALANCES SOLD EVERYWHERE.

IMPORTANT QUERY.—Mrs. Partington is anxious to know, if the compass has a needle and thirty-two points, how long it will take a woman, with such a needle, to make a shirt.

TRADE A *MARK.*
THE FIRST JAPANESE
Manufacturing and Trading Co.,
Wholesale and Retail Dealers in
JAPANESE GOODS,
865 BROADWAY. Bet. 17th and 18th Sts.

Absolute Protection Against
FIRE
AND
BURGLARY
Company
No. 294 Broadway.
Over $500,000,000
in this City protected by this system.

"TOUGH glass" will materially assist the master of the house in maintaining discipline in his family. He can now afford to throw tumblers at his obstreperous wife without fear of is jurng the tumbler.

A SELL.—A professional beggar-boy some ten years of age, ignorant of the art of reading, bought a card to be placed on his breast, and appeared in the public streets as a poor widow with eight small children.

Try Veteran Cigarettes Fine Tobacco Very mild Fine Pure
Preferred by Veteran smokers.

UNION SQUARE THEATRE

The Only Official Programme.

PRINTED AND PUBLISHED

BY

A. S. SEER,

AT HIS

Show Printing House,

26 UNION SQUARE.

All orders for Advertising to be addressed to A. S. SEER, 26 Union Square.

The Ushers of this Theatre are engaged and paid by this Management to serve its patrons in a polite, respectful and gentlemanly manner, and they are not allowed, under any circumstances, to applaud performances upon this stage. Members of the audience will oblige the Management by reporting to the office any violation of this rule.

Felicia; or, Woman's Love.

The play now presented at this Theatre is a dramatization of A. Delpit's novel, "Le Fils de Coralie." It was made for this Theatre by Mr. A. R. Cazaurau. It is in four acts; and its cast comprises nine characters, selected from the leading artists of the Union Square Theatre Company. The scenery is from the pencil of Mr. Richard Marston. The action of the drama, following that of the novel, differs little from that of the play which the original author himself made from his own narrative. The chief difference is to be found in the *milieu* made for the leading female character by the American dramatist, in the structure of the last act, and in the more vivid the new status given to "Coralie" under her new name, "Felicia." As usual, the Manager can only say that his presentation of the piece best evinces his own opinion of its merits. He can only hope the public will endorse that opinion.

ON TRIAL.—A client is never certain about a lawyer, and generally takes him *on trial*.

A. DELPIT, the author of the "Fils de Coralie," is, by birth, an American, having been born in New Orleans. He is one of the most promising young writers of France, and seems to be marching straight to a fauteuil at the Academy.

Notwithstanding Dickens' preface to "Oliver Twist," *Nancy Sykes* gives way on the stage of the present to "Forget-Me-Nots" and "Felicias."

The Boston engagement of the Union Square Theatre Company will commence this season at the Park Theatre May 2d.

Rose Eytinge, the *Mme. Dumont* in "Felicia; or, Woman's Love," has not appeared on the stage of the Union Square Theatre since she played "Rose Michel" five years ago.

The season of Italian Opera at the Academy of Music, by Mr. Mapleson, has been, so far, (notwithstanding it is during Lent), the most successful ever given in New York. The public seem to demand the old familiar operas, as shown by the box office receipts. But to satisfy everybody, Col. Mapleson has, and will bring out, novelties in the way of such operas as "Il Barbiere Di Siviglia," "Il Flauto Magico," "Mignon," "Lohengrin," and "Roberto." The musical public must bear in mind that there remains two more weeks of the, only too short, season of opera.

Letters left at the Box Office of this Theatre inquiring into the age, circumstances, relationships, etc., of members of this Company will not be answered. When asked for useful purposes such questions must be directed to the artists themselves.

were married. said he, "she used to say by-e-bye so sweetly as I went down the steps!" "And what does she say now?" asked his friend. "Oh, just the same—*buy, buy*." "Oh, I see; she only exercises a different *spell* over you."

SCIENCE is too lofty for measurement by the yard of utility; too inestimable for expression by a money standard These grovelling ideas of the objects of science, which constantly jar in its intercourse with the world, ought to find no response in the breast of any devotee who would draw inspiration from its shrine.

"I DIDN'T think you would be so hard with me," as the shark said when he bit the anchor.

BEER AND BOOTBLACKS.—The little busy bee and the little bootblack emulate each other in improving the "shining hour."

THE doctor thinks the lawyer get his living by plunder, while the lawyer thinks the doctor gets his by *pill-age*.

THE WIDOW'S MIGHT.—A man broke into the house of a widow. She pitched him out of doors. A striking evidence of the power of the widow's might.

A CELTIC CONUNDRUM.—Why is a storm, when it is clearing up, like a castigation? Sure, an' isn't it *abating*.

HOW OBTAINED.—A person looking at some skeletons the other day asked a young doctor present where he got them. He replied "We raised them."

CURRAN was once asked by one of his brother counsellors, "Do you see anything ridiculous in this wig?" "Nothing but the head," was the reply.

RASHER.—A man who commits suicide takes a rash step; but he who eats bacon for breakfast takes a *rasher*.

CONSCIENCE AN AVENGER.—Conscience is an avenger. It stands at its post ready to vindicate the majesty of broken law; it rebukes sin with stern voice, and passes its sentence on the transgressor; it is man's best friend or his dreadful enemy. There is a torture of regret felt for evil deeds, neglected duties, corrupted minds, and wasted lives, which, in depth and keenness, surpasses all other suffering. It haunts a man everywhere. It is a flame kindled within his soul, which inwardly torments and consumes him. It is an eternal fact that he cannot reject the guardian care of conscience, or escape the pains of its avenging lash. It is a gnawing worm, which secretly preys on his vitals. Though it be sleeping, though we may sin and seem to prosper, and be absorbed in the engrossing excitements of the world, despise demands upon us until we think we have conquered conscience, it will come and have its debt of us, and it will claim its prerogative; it will rake over the ashes of our indifference, and rekindle the extinguished fire. In some season of thoughtfulness, in some day of disappointment and trouble, when our vanities and pride are thrown down—in some restless hour, when sleep flies from the pillow, when gain and ambition must fail to excite and satisfy the heart, that outraged friend will rise up and do its office, and lift its avenging hand.

WHY is the top of a bald man's head like the North Pole?—Because it is a *bare* place.

LIGHT wines sometimes make a heavy head.

CAN you spell consent in three letters?—Y-o-u.

OPPOSITE.—A gentleman in want of a house for the summer months in a little town on the west coast of Ireland, found a commodious residence close to the beach. On consulting the housesgent's board he read: "House to be let, apply opposite." "Opposite?" cried he, "Why, the house faces the sea!" On making inquiry he found that the house belonged to a New Yorker, who was open to receive offers.

WHAT is sloth?—it's *snow* matter.

A PATIENT waiter.—a young physician.

THE superintendent of a Sunday school in the country is an undertaker, and there is some talk of asking him to resign, not only because he makes the children sing "I would not live always" regular every Sunday, but because on the back of the reward cards that are given to good children he has print-d a gilt coffin with a list of his rates for funerals.

A PLUCKY PAT.—At the close of one of the battles in the Peninsula war, an officer, seeing an Irish private of his regiment bringing in three French prisoners, asked him how he had managed, unassisted, to make such a capture. "Be jabers, yer honor," replied the man, proudly, "I surrounded them!"

A GENTLE HINT.—"You may come again next Sunday evening, Horace dear, but——" and she hesitated. "What is it, darling? Have I given you pain?" he asked anxiously. "You didn't mean to, I'm sure," she responded, "but next time don't wear one of those collars with the points turned outwards: they scratch so."

DOUBLE X.—A gentleman in addressing the charming lady X, who had just remarried in Paris for the third time, said, reproachfully.. "You do not come to London any longer?" "Oh, yes," she replied, in a most natural manner, "I always pass my widowhoods there."

ENDURANCE.—A small boy was secu to stand in front of a hand organ for twenty minutes the other day while the operator was at work upon it, without manifesting the least evidence of fatigue. It is wonderful what a small boy can endure when he makes up his mind to it.

The "Opera Puff" Cigarettes are saliva proof, and will not stick to the lips.

Otto von Muhlbach,
(Successor to Carl Tries,)
110 EAST 14th ST..
A choice variety of Imported and Domestic
BEERS, WINES,
LIQUORS and CIGARS.
LUNCH AT ALL HOURS.
Dinners and Suppers to parties served in private rooms upon giving one day's notice.

Nicoll the Tailor,
620 BROADWAY,
And 139 to 151 BOWERY,
SPRING AND SUMMER STYLES NOW READY.
ELECTRIC LIGHTS USED.

VOGT
CONSERVATORY OF MUSIC,
205 East 15th St.,
offers a thorough and complete musical education at moderate rates, with unrivalled free advantages. For information address, WILLIAM G. VOGT (of Stern's Berlin Conservatory), Director.

ASTONISHING SUCCESS.
The verdict of the Ladies is in favor of the
UNIVERSAL FASHION CO.'S
PATTERNS.
We respectfully crave the indulgence of our agencies for a few days, the orders exceeding our capacity to fill.
The steamer Baltic sails on the 17th inst., nearly fourteen tons of patterns to aid our house in England, also overrun with orders —2,679 Patterns, as per custom house manifest.
Young, powerful, energetic, we claim a share of this business all over the world.
THE UNIVERSAL FASHION CO.
General offices 28 and 30 West 14th St.
Patterns at retail of Ludwig & Co., 28 W. 14th St.

NOT ONE OF THOSE.—During the session of a county court a witness was asked if he was not a husbandman, when he coolly replied, amidst the laughter of the court. "No, sir, I'm not married."

FOR BREAKFAST!
Maillard's
CHOCOLATE
DEFIES ALL HONEST COMPETITION
SOLD EVERYWHERE.

Original Oyster Bay,
No. 1220 BROADWAY.
Bet. 29th St. and Manhattan Square.
SPECIALTIES:
Soft Crabs, Frogs, Oysters and Little Neck Clams.
FAMILIES AND PARTIES SUPPLIED.
W. H. McLEAN, Prop'r.

Velvet
Novelties.
A large assortment just opened of beautiful and unique designs in
Plush Figures, Surah Satin and Velvet, Plaids, Blacks.
Lord & Taylor
Broadway and Twentieth Street.

JUST THE LITHUANIAN STOMACH BITTERS.
THE BEST IN THE WORLD.
FIVE MILLION BOTTLES SOLD
1880 IN EUROPE.
ALBERT REUTER
Importer & Sole Agent 30 Vesey St. N.Y.

ODD FORESIGHT.—Lady Margaret Herbert asked somebody for a pretty pattern for a nightcap. "Well," said the person, "what signifies the pattern of a nightcap?" "Oh, child," said she, "but, you know, in case of fire!"

MORTON HOUSE
Broadway, S. E. Cor. 14th Street.
ON THE EUROPEAN PLAN.
Rooms from $1.00 per day and upwards. First-class Restaurant and Cafe for Gentlemen on the first floor, also a Ladies' Dining Room on the second floor, with entrance on Broadway, which will be kept open till midnight for the accommodation of theatre parties.
JAS. M. MORTON.

A LIKENESS.—The French tramp resembles his American cousin. Met with the response that there was nothing for him to do, he answered, "Oh, Madame, if you only knew how little work would occupy me."

THE printing press is said to make a good impression wherever it goes.

MADISON SQUARE THEATRE
Marvelous and unprecedented run.
Second Year
Of Steele Mackaye's Comedy Drama,
HAZEL KIRKE
Every Evening at 8:30.
Saturday Matinee at 2.
The Double Stage. Short Intermissions. Perfect Ventilation.

Sealskin Sacques and Dolmans, Fur-Lined Circulars and Wraps, are the leading fashionable fur-like garments. The shapes introduced by C. SHAYNE, wholesale Fur Manufacturer, 60 Prince Street, (formerly Broadway and Houston), are the most popular. A large stock, finished too late for holiday wholesale trade, is now offered at retail. Splendid opportunity to secure strictly reliable fashionable garments cheap.

REGARD FOR HIS WORD.—The most astonishing instance of a man's regard for his word was recently given by a man who killed his wife, whom he did not like. When asked why he didn't go off and leave her instead of killing her, he replied, jocosely, that he had promised on the wedding-day to live and that he wouldn't break his word.

FALSE PROVERB.—Speaking of the sentiment, "She who rocks the cradle rules the world," a Southern paper says: "In this section she is generally a colored girl, and we don't believe a word of it."

Will not Stick to the Lips.
CIGARETTES.
OPERA PUFFS!
These Cigarettes are made with the new *Amber* prepared paper, a novel French invention, which entirely removes the objection so frequently urged against paper Cigarettes.
In smoking, the *Amber* prepared part that is put in the mouth
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No. 11 Warren Street.

tic Boy: "Of course there isn't. If there was, you wouldn't be here!"

Do Not FAIL To Visit Keyler's

UNGRATEFUL.—A lady asked a theatrical manager, whom she knew, for a box, which the latter, the free list being "entirely suspended," was compelled to refuse. The lady was much vexed by the refusal. "You may remember, madam," timidly remarked the manager, "that I have sent you twelve boxes during the last three months." "Yes," she promptly replied, with a little sneer, "and every one of them upper boxes." There is no pleasing some people.

SHORT COURTSHIP.—It takes but one letter to make Mary marry.

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COUGH LOZENGES
THE GREAT ENGLISH REMEDY, used and recommended for over 50 years by the clergy and medical profession. Sold by all druggists. Price 50 cents.
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THE EXCUSE.—An inhabitant of a suburban town, after spending a convivial evening, was discovered among the carrots and cabbages of his humble garden wrapped in slumber. "Well, Bill," said an admiring friend, as he shook the prostrate youth, "what are you doing out here?" "Watching for a hen that's stole her nest," was the sententious answer. "But what are your eyes closed for, Bill?" "Don't want the old hen to see me," gruffly replied the sleepy philosopher.

GIPSY WIT.—A short time since, two young ladies were accosted by a gipsy woman, who told them that for a shilling each she would show them their husbands' faces in a pail of water, which being brought, they exclaimed: "We only see our own faces!" "Well," said the old woman, "those faces will be your husbands' when you are married."
TROUBLES and twins never come singly.

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Bet. 17th and 18th Sts.,
And get a Package of Confections that will please the little loved ones at home.

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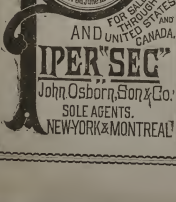
A MOURNER.—A man remarked to a friend of his the day after the funeral of his wife, that he never saw a man take anything so hard, and weep so bitterly, as he had at the house. The mourner responded: "Oh, pshaw! you'd oughter a seen me at the *grave*!"

CONVENIENT MEMORY.—There was an actor married in Paris the other day, whose name was M. Jaurequiscbeabidhere. There's a mouthful for you. It reminds one of the story of a French princess, the Princess de Moon, who married a Hungarian general with a frightfully long and unpronounceable name. When she went shopping she used to say to the shop-keeper, in giving her address, "I was (née) born Princess de Leon, but as to my married name, I never could learn it. Ask my servant, and he will tell you what it is."

A FLORAL swell—The *dandelion*.

ABSENT MINDED.—We often hear cases of absent-mindedness spoken of, but here is one that takes the cake: A man on one of our railways takes out his knife to eat an apple and after finishing, he opened the window, threw the knife out, and calmly put the apple-core in his pocket, and leaned back in the seat for a quiet think. He did not discover his mishap until some time afterwards, when he attempted to pare his finger-nails.

A MAN made application recently for insurance on a building situate in a village where there was no fire engine. In answer to the question, "What are the facilities for extinguishing fires?" he wrote, "It rains sometimes."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DO NOT WAIT.—Nothing is more trying to the house mistress in any grade of life than to "wait dinner" for the convenience of tardy guests, to say nothing of the discomfort inflicted on other visitors. The busy people of the world are the punctual people; the man whose every moment is worth money to himself and to others always manages to be in time. It is, indeed, hard that such persons as these should be compelled to waste a long time in walking dinner for the arrival of some man or woman whose unpunctuality is merely the result of an impertinent want of forethought. The proper mode of treating such unpunctual persons would be to ignore them altogether. If, when the dinner hour arrived, dinner was served, and the dawdlers were compelled by their late arrival either to go without dinner or to sit down in the middle of the feast—no going back to earlier dishes being allowed—this evil of an impertinent lateness would be soon found to be remedied. "So sorry to be late," would be met by "So sorry that we could not wait, but glad to see you even at this stage." We hope that the ladies will soon take this matter into their own hands, and try to put down the habit of impertinent unpunctuality which is really nothing less than a social evil.

A WORD ON FLOWERS.—Flower culture is the poetry of horticulture. All poets are fond of flowers, and the fair sex take to them as naturally as to sentiment. But however fond one may be of beautiful blossoms, the admiration of them and their actual cultivation are two different things. Those who have educated themselves to the culture of flowers know the difficulty they have often experienced in getting them to germinate; yet florists have no trouble, even with the most delicate. They know from education and experience, just the conditions necessary to germination and growth. However well read the amateur may be, it is only practice and experience that can perfect one in this work. A rule especially applicable to seeds is that they should be sown no deeper than four times their diameter; thus they will be seen that such minute seeds as calceolaris, cineraria, poppy, &c., should be only just covered. But, the, if so, the sun is so hot at times it will not do to sow the seed of such tender plants, as it is difficult to get the requisite moisture to the soil over them, water from a fine rose waterpot, and then cover with moss, or even a board until they germinate. Afterwards shade them until they get some strength.

AN OUNCE ONLY.—An old Highlander rather fond of his toddy was ordered by his physician during a temporary illness not to exceed one ounce of a bottle daily. The old gentleman was dubious about the amount, and asked his son, a schoolboy, how much an ounce was. "Sixteen drachms," was the reply. "Sixteen *drams*! An excellent doctor!" replied the delighted Highlander. "Run and tell Donald M'Tavish and Big John to come down the nicht."

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ALL KINDS OF BOTTLED LIQUORS, ALES WINES, SEGARS &c.

REACHING AFTER THE UNATTAINABLE.—A man feeling up under the back of his vest for the end of his parted brace.

NATURAL SELECTION.—You can get a very good idea of "natural selection" in its practical workings by viewing a celery glass after it has been around the table.

WHAT is the difference between a schoolboy studying his lessons and a farmer watching his cows? One is stocking his mind and the other is minding his stock.

A MODEL HAT AND ITS POPULAR APPRECIATION.

The New York Police Commissioners in their effort to procure a suitable hat for the members of the force and after frequent consultation, resolved the determination to take a new departure. They therefore gave their order to Knox, leaving it to his taste and judgment to produce such an article as they sought for. The result has proved entirely satisfactory. The Commissioners have expressed their approval and satisfaction, and the men are delighted with their new, comfortable and becoming winter hats. Since their introduction here, orders have been received from nine different cities, for these hats, which have been promptly filled. —*From The Leather Trades Journal.*

DIAMOND CUT DIAMOND.—Mrs. Mccarthy: "Faith, and I don't want the things at all at all, Biddy O'Brady, though it's yourself will your plaint tongue, I'd rather have than anyone else to stain me." "McCarthy, sir" sure I don't know anyone else in the wide world I'd be half so pleazed to chate."

VERY BIG SNAKE.—An Indian came to a certain agent in the northern part of Iowa to procure some whiskey for a younger warrior who had been bitten by a rattlesnake. "Four quarts!" replied the agent, with surprise; "as much as that?" "Yes," replied the Indian, "four quarts—snake very big."

A CHALLENGE.—An anatomical observer asserted a few days ago that there were 49,881 feathers on the wings of a butterfly. "I don't believe it," said the hearer. "Then count them for yourself," was the quick reply.

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The orchestra, under the direction of Mr. H. TISSINGTON, will perform the following choice selections:

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MEDITATION—"The Throbbing Heart,".....LANGE
GRAND SELECTION—"Ione,".....PETTELLA
Selected and arranged with solos for Flute, Clarionet, Cornet, Trombone, &c., by HENRY TISSINGTON.

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IMPORTANT QUERY.—Mrs. Partington is anxious to know, if the compass has a needle and thirty-two points, how long it will take a woman, with such a needle, to make a shirt.

TRADE MARK.
THE FIRST JAPANESE
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865 BROADWAY. Bet. 17th and 18th Sts.

POETIC INSPIRATION.—One of Tennyson's friends quoted one of Tennyson's lines in the poet's presence, as a happy instance of the natural expression of a spontaneous thought, whereupon the poet said, "I smoked a dozen cigars over that line."

NOT SO IGNORANT.—Our ancestors, the monkeys, couldn't have been so ignorant, after all. They were all educated in the higher branches.

THE OLD WRETCH.—An old bachelor explains the courage of the Turks by saying that a man with more than one wife ought to be willing to face death at any time.

HOW TO ENSURE A PLEASANT LOOK.—A Yankee photographer presented a revolver at the head of a gentleman who was sitting for his photograph, with the cheering remark: "My reputation as an artist is at stake. If you don't look smiling I'll blow your brains out." He smiled.

TOO SKILLFUL.—Railway men may not always be good dancers, but they are very skillful on a *breakdown*.

The Veteran Cigarette and Tobacco. Very mild and Pure
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The Ushers of this Theatre are engaged and paid by the Management to serve its patrons in a polite, respectful and gentlemanly manner, and they are not allowed, under any circumstances, to applaud performances upon this stage. Members of the audience will oblige the Management by reporting to the office any violation of this rule.

Felicia; or, Woman's Love.

The play now presented at this Theatre is a dramatization of A. Delpit's novel, "Le Fils de Coralie." It was made for this Theatre by Mr. A. R. Cazauran. It is in four acts; and its cast comprises nine characters, selected from the leading artists of the Union Square Theatre Company. The scenery is from the pencil of Mr. Richard Marston. The action of the drama, following that of the novel, differs little from that of the play which the original author himself made from his own narrative. The chief difference is to be found in the *milieu* made for the leading female character by the American dramatist, in the structure of the last act, and in the many portions of the dialogue that develop the new status given to "Coralie" under her new name, "Felicia." As usual, the Manager can only say that his presentation of the piece best evinces his own opinion of its merits. He can only hope the public will endorse that opinion.

Mr. Julian Magnus will play *Thurler* in "Daniel Rochat" in the Philadelphia cast of the piece.

DANIEL ROCHAT IN PHILADELPHIA.—Sardon's admirable work, "Daniel Rochat," will be played at the Chestnut Street Theatre, in Philadelphia, the week of the 14th proximo by a strong cast, comprising many artists from the Union Square Theatre.—Mr. Whiting, Mr. Lemoyne, Mr. Ramsay, Mr. Collins, Mr. Morris, Miss Maud Harrison, Miss Eleanor Carey, Miss Florence White, Miss Nettie Guion. The original scenery, painted for the work here by Mr. Marston, will also be used in this representation.

A. DELPIT, the author of the "Fils de Coralie," is, by birth, an American, having been born in New Orleans. He is one of the most promising young writers of France, and seems to be marching straight to a fauteuil at the Academy.

Notwithstanding Dickens' preface to "Oliver Twist," *Nancy Sykes* gives way on the stage of the present to "Forget-Me-Nots" and "Felicias."

The Boston engagement of the Union Square Theatre Company will commence this season at the Park Theatre May 2d.

Rose Eytinge, the *Mme. Dumont* in "Felicia; or, Woman's Love," has not appeared on the stage of the Union Square Theatre since she played "Rose Michel" five years ago.

The season of Italian Opera at the Academy of Music, by Mr. Mapleson, has been so far, notwithstanding it is during Lent, the most successful ever given in New York. The public seem to demand the old familiar operas, as shown by the box office receipts. But to satisfy everybody, Col. Mapleson has, and will bring out, novelties in the way of such operas as "Il Barbiere," "Di Sevigila," "Il Flauto Magico," "Mignon," "Lohengrin," and "Robcrto." The musical public must bear in mind that there remains three more weeks of the, only too short, season of opera.

WHY is a doctor better taken care of than his patients?—Because, when he goes to bed somebody is sure to *rap* him up.

FIT TO DIE.—keetor: "Those pigs of yours are in fine condition, Jarvis."—Jarvis. "Yes, sur, they be. Ah, sur, if we was all on us on'y as fit to die as them are, we'd do."

MOST men love little women, and little women love most men.

Letters left at the Box Office of this Theatre inquiring into the age, circumstances, relationships, etc., of members of this Company will not be answered. When asked for useful purposes such questions must be directed to the artists themselves.

VILE PUN.—In Spain at a dinner party the oldest lady is always seated first. In other words, she is the senior eater of the room.

SILENCE is not always golden. The oyster is continually getting into *broils* and *stews*, and he is quiet enough.

SNORING is now politely described as indulging in sheet music.

WHY are actors like Arabs?—Because, previous to taking the road, they invariably look to their dates.

WHEN is a mother a father?—When she's a *sigher*.

YOUNG MEN should take pattern by pianos—be square, upright, grand.

NO CONSOLATION.—The man who comes to the station two minutes behind time, and sees the train scudding out at the other end, derives no satisfaction from the proverb, "Better late than never."

POLICEMAN.—"Now then, move on. There's nothing the matter here."—Sarcastic Boy: "Of course there isn't. If there was, you wouldn't be here!"

NOT QUITE.—A woman being told that some tables in the Russian Department to the French Exhibition were made of Malachite, exclaimed, "My goodness! I thought Malachite was one of the prophets."

A BOY'S FIRST BET.—Alpha-bet.

PLAIN BUT KIND.—A devoted wife will always speak plainly, though kindly, to her husband. Here is a case in point: "When I die," said a married man, "I want to go where there is no snow to shovel." His wife said that she presumed that he would.

TALL TALK.—A Yankee lawyer, who wanted a postponement, appealed to the judge to "let the broad axe of justice be swung by the hand of mercy." It was swung.

OLD bells can be made as good as new. Old *Belles* can't.

INDUSTRIOUS.—Boasting of her industrious habits, an Irish housemaid said she rose at four, made her fire, put on the kettle, prepared the breakfast, and made all the beds before anyone was up in the house.

AT THE AQUARIUM.—Juvenile Physiologist: "And was that where the poor whale lived, papa? Did he *blubber* much before he died, papa?"

WHEN Apollo dipped the god Pan into the sea, what did he come out?—A dripping Pan.

LETTER CARRIER.—"I won't carry this child another step," said a postman to his wife. "Then give it to me," she replied. He *letter-carrier* her own baby after that.

THOUGHTLESS.—A new song is called "Always Keep a Smile for Mother." Some young men will drink every drop that is in the bottle without giving a thought to their parents.

RATHER COOL.—A lady witness in a scandal case declined to answer a question. The counsel pressed her. "Why will you not answer?" he asked at last, in despair. "Because it is not fit to tell decent people." "Well, then," said the lawyer, with impenetrable calmness, "step up and whisper it to the judge."

NOT MUCH OF A DEFENCE.—The mother-in-law finds a defender in the San Francisco *Mail*, which says: "If old Adam had had a mother-in-law to look after him and his wife, it is more than probable that to this very day we might have been able to caper about in the light and airy costume of our first parents."

DUBIOUS COMPLIMENT.—A barber who was measuring a lawyer for a wig, exclaimed: "Why, how long your head is!" "Yes," said the legal gentleman, much pleased, "we lawyers must have long heads." A moment later the barber exclaimed: "Why, your head's as thick as it is long!" The lawyer didn't respond that time.

THE LAST BULL.—A gentleman observing a servant girl, who was left-handed, placing the knives and forks on the dinner table in the same awkward position, remarked to her that she was laying them left handed. "Oh, indade!" said she, "so I have. Be pleased, sir, to help me turn the table round!"

"A SOFT ANSWER," ETC.—Nervous Old Gentleman to Watchmaker: "No, none of them will do. I want a watch that won't go tick! tack! tick! tack! all night long. I hate to hear a watch tick; it keeps me awake." Watchmaker. "Ah! I see, sir. You want one of the *silent watches* of the night. I don't keep 'em."

ANSWERING THE BELLE.—A beautiful girl said to a wit: "Why don't you talk smart things to me? You're as dull as a footman when in my company. Don't you know anything to say to me?" "Oh," he replied, gazing upon her with admiration, "even a footman can always answer the *belle*."

VERY CARELESS.—It was very careless, leaving the parrot in the parlor on Sunday evening; but she never thought anything about it until Monday morning, when he roused the whole house by making a smacking noise and crying, "Darling Susie! darling Susie!" He kept it up all day, too, and the old folks are much interested in the case.

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ODD FORESIGHT.—Lady Margaret Herbert asked somebody for a pretty pattern for a nightcap. "Well," said the person, "what signifies the pattern of a nightcap?" "Oh, child," said she, "but, you know, in case of fire!"

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JAS. M. MORTON.

A LIKENESS.—The French tramp resembles his American cousin. Met with the response that there was nothing for him to be answered, "Oh, Madame, if you only knew how little work would occupy me."

THE printing press is said to make a good impression wherever it goes.

MADISON SQUARE THEATRE
Marvelous and unprecedented run.
Second Year
Of Steele Mackaye's Comedy Drama,
HAZEL KIRKE
Every Evening at 8:30. Saturday Matinees at 2.
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ALWAYS IN FASHION.—Mr. X—— is a widower. Since the time he lost his wife, whom he adored, five years ago, he has not left off looking every day at the locket containing the hair of his dear and austere companion, and the other day he had a visit from a friend at the moment when he was dyeing the lock of hair of the much-loved one. "What are you doing?" asked his friend. "You see well enough I am dyeing the hair an ash-blonde, because, this color is much worn now. I wish the hair of my 'sainted Maria' to be always in fashion."

Original Oyster Bay,
No. 1220 BROADWAY,
Bet 30th & 31st Sts., NEW YORK.
SPECIALTIES:
Soft Crabs, Frogs, Oysters and Little Neck Clams.
FAMILIES AND PARTIES SUPPLIED.
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Sealskin Sacques and Dolmans, Fur-Lined Circulars and Wraps, are the leading fashionable furs this season. The shapes introduced by C. C. SHAYNE, Wholesale Fur Manufacturer, 103 Prince Street, (formerly Broadway, opp. Metropolitan), are the most popular. A large stock, finished too late for holiday wholesale trade, is now offered at retail. Splendid opportunity to secure strictly reliable fashionable garments cheap.

THE FORCE OF HABIT.—A lady who was in the habit of spending much of her time in the society of her neighbors, happened one day to be taken suddenly ill, and sent her husband in great haste for the physician. The husband ran a few yards, but soon returned, exclaiming, "My dear, where shall I find you when I get back?"

TAKING THE RISK.—Nowadays it is the buyers of silk goods who must "stand the hazard of the *dye*."

Do Not FAIL To Visit Kaylor's

UNGRATEFUL.—A lady asked a theatrical manager, whom she knew, for a box, which the latter, the free list being "entirely suspended," was compelled to refuse. The lady was much vexed by the refusal. "You may remember, madam," timidly remarked the manager, "that I have sent you twelve boxes during the last three months." "Yes," she promptly replied, with a little sneer, "and every one of them upper boxes." There is no pleasing some people.

SHORT COURTSHIP.—It takes but one letter to make Mary marry.

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THE LIGHT-RUNNING
NEW HOME
Combines the good points of all other machines, with none of their defects.
The Latest Improved, Simplest, most Popular and Best.
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KEATING'S COUGH LOZENGES
THE GREAT ENGLISH REMEDY, used and recommended by over 1,000 of the most eminent medical professors, singers, and clergymen. Price 25 cents.
E. KEATING & CO., New York, Agents.

THE EXCUSE.—An inhabitant of a suburban town, after spending a convivial evening, was discovered among the carrots and cabbages of his humble garden wrapped in slumber. "Well, Bill," said an admiring friend, as he shook the prostrate youth, "what are you doing out here?" "Watching for a hen that's stole her nest," was the sentention answer. "But what are your eyes closed for, Bill?" "Don't want the old hen to see me," gruffly replied the sleepy philosopher.

SHOT.—"Mother," said a little five-year-old, "have you heard that Uncle John got shot yesterday?" "Why, no! Dear me! How did he get shot?" "Oh, he bought 'em."

THE SPARK.—"Who's that gentleman walking with Miss Flint?" said a wag to his companion, as they sauntered along.—"Oh," replied the other, "that is a *spark* which she has *struck*."

SHINING LIGHT.—A Chinese lawyer, it is said, has been admitted to the Bar. He will, no doubt, be able to Chin-eely when the proper time comes.

863 Broadway
Bet. 17th and 18th Sts.,
And get a Package of Confections that will please the little loved ones at home.

STANDARD THEATRE.
EVERY EVENING AND SATURDAY MATINEES,
"BILLEE TAYLOR."

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SOHMER Pianos,

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Manufrs of Grand, Square & Upright Pianos, 149 to 155 East 14th St., New York. 324 Fulton st., Brooklyn.

EXAMPLE.—What a beautiful example of simplicity in dress is shown some of the followers of fashion by that domestic animal, the cat, which rises in the morning, washes its face with its right hand, gives its tail three jerks, and is ready dressed for the day!

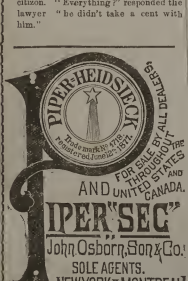
HOW IT IS MANAGED.—French lady to family physician: "Doctor, I want my husband to take me to Nice for the winter. Now, what is the matter with me?"

BEFORE AND AFTER.—"Before we were married," said he, "she used to say by-by-se so sweetly as I went down the steps!" "And what does she say now?" asked his friend. "Oh, just the same—*buy, buy.*" "Oh, I see; she only exercises a different *spell* over you."

THE REASON.—"I tell you, sir," said a dogmatic moralist, "that the times is surely coming when stealing will be a thing of the past." "How so?" asked a bystander. "Because there will be nothing left to steal," answered the dogmatic moralist.

ONE OR THE OTHER.—A young man at a party called the attention of his bachelor uncle to a young lady he fancied, and said, "How charmingly *native* she is, uncle?" "Knave!" growled the old man, gazing at her through his spectacles; "I should say more fool!"

"How much did he leave?" said a lady, on learning the death of a wealthy citizen. "Everything?" responded the lawyer "he didn't take a cent with him."



ORDERLY HABITS.—It would not be easy to detail in all its force the misery which is caused by the early neglect of orderly habits. It is a source not only of frightful unhappiness in families, but of great public vice; for after all, the world is made up of those whose characters have been formed for good or for evil by the early training and example of mothers.

CENSURE of a man's self is generally oblique praise; it is in order to show how much he can spare.—*Dr. Johnson.*

SCIENCE is too lofty for measurement by the yard of utility; too inestimable for expression by a money standard. These grovelling ideas of the objects of science, which constantly jar in its intercourse with the world, ought to find no response in the breast of any devotee who would draw inspiration from its shrine.

A MAN fooled into buying a bad watch called it Faith, because he was without works, and therefore dead.

A COUNTRY youth who desired to know how to become rich, sent twenty-five cents in answer to an advertisement, and received the following valuable receipe: "Increase your receipts, and decrease your expenditures. Work eighteen hours a day, and live on hash and oatmeal gruel."

NOT ONE OF THOSE.—During the session of a country court a witness was asked if he was not a husbandman, when he coolly replied, amidst the laughter of the court, "No, sir, I's not married."

FALSE PROVERB.—Speaking of the sentiment, "She who rocks the cradle rules the world," a Southern paper says: "In this section she is generally a colored girl, and we don't believe a word of it."

GETTING FUN.—"Bob, lower yourself into the well and holler for help." "What for?" "To frighten daddy, and have some fun." Bob did as he was desired, but got more fun than he bargained for. It was administered with a hickory sapling. Distance five and a half feet.

A PERFECT CURE.—"Got the 'phoky, have ye? Can't swallow any liquid, eh?" she observed to her husband, who had refused water for two days. "Well, we'll see;" and the good old woman drew the cork from the whiskey bottle and placed the nozzle near her liege's mouth. Mike's face emerged from its gloom like a full moon from behind a cloud, and guarding at his wife with a quizzical expression, he said: "Come to think of it, Jane, I don't believe that dog had any teeth"

HIS PART.—A wit once asked a peasant what part he performed in the great drama of life. "I mind my own business," was the reply.

The finest, and most refreshing Perfume.

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FARINA'S FLORIDA-WATER 4711

Extracts & Toilet Soaps

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ALL KINDS OF BOTTLED LIQUORS, ALES WINES, SEGARS &c.

WITTY AND POETIC.—The Rev. Sydney Smith being asked by a lady why it was reported that there were more women in the world than men, he replied. "It is in conformity with the arrangements of nature, madame; we always see more of *heaven* than earth."

ARTFUL URCHIN.—"Do you want to kill the child?" exclaimed a gentleman, as he saw a boy tip the baby out of its carriage on the walk. "No, not quite," replied the boy; "but if I can get him to lay his head enough, mother will take care of him while I go and wade in the ditch with Johnny Bruce!"

SAGEY.—Never tell the boys that it is a waste of time to play marbles. Who knows what advantage that accuracy of aim and steadiness of nerve may be when they get older and play billiards?

A MODEL HAT AND ITS POPULAR APPRECIATION.

THE NEW YORK Police Commissioners in their effort to procure a suitable hat for the members of the force and after frequent consultations, reached the determination to take a new departure. They therefore gave their order to Knox, leaving it to his taste and judgment to produce such an article as they sought here. The result has proved entirely satisfactory. The Commissioners have expressed their approval and satisfaction, and the men are delighted with their new, comfortable and becoming winter hats. Since their introduction the Knox orders have been received from nine different cities, for these hats, which have been promptly filled.—*From Jeweller Trade Journal.*

CONVERSATIONAL.—A countryman went to see his ladylove, and wishing to be conversational, observed, "The thermomokron is twenty degrees above zero this evening." "Yes," innocently replied the maiden, "such kinds of birds do fly higher some seasons of the year than others."

REVENGE.—"Then you will not lend me your velocipede, hey?" loquired one boy of another; "No, I will not." "Very well, then, the next time our chimney catches fire you sha'n't come into our back yard sod holler."

PLANTING HAIR.—A five-year old girl had her hair cut a few days ago, and was seen digging a hole in the garden, and on being asked what she was doing, said: "I'm planting this hair to make a little child grow."

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Tone, Touch, Workmanship & Durability.

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To those who desire to attend places of amusement or spend the evening in New York this train will be found a great convenience.

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PURELY VEGETABLE.

The Only Reliable Hair Restorer and Dressing Ever Offered to the Public.

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A FLORAL swell—The *dandelion.*

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Corset Shoulder Brace | Grace Shoulder Brace

For Round Shoulders, Narrow Chests, Weak Spine and Curvature of the Spine. Makes the form erect and graceful, expands the chest, strengthens the lungs, and relieves pain and weakness in the back. Also, other kinds of Shoulder Braces, Abdominal Supporters, Trusses, Elastic Stockings, Crutches, Braces for every kind of deformity, etc., etc. Competent lady in attendance for ladies.

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BROADWAY, cor. 13th St,
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French Creams and Ices.
N. B.—Champagnes and other Wines at greatly reduced prices.

E. A. MORRISON,
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Manufacturer of Outfits of Superior Quality and finish for Infants and Young Children

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BASKETS, LACE CAPS AND BONNETS A SPECIALTY.
Stylish Sacque Coats and Suits on hand and made to order at
MODERATE PRICES.

SEA-RIOUS.—The sea may be assailed with such epithets as greedy, furious, mad, wild, raging, and so forth; but it can never be called wreckless.

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GREAT APPETIZER AND SURE RELIEF FOR COUGHS, COLDS, SORE THROAT AND CONSUMPTION.
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MILDEST, RICHEST, SMOOTHEST SMOKING CIGARETTE
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Peerless Tobacco Works. ROCHESTER, N.Y.

NEW YORK, MARCH 10, 1881.

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18th OF THE SERIES
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EXTRA MATINEES.

4th presentation for several years in this Theatre of ALEX. DUMAS's Great Play,

CAMILLE.

CAST OF CHARACTERS:

ARMAND DUVAL.....Mr. CHARLES R. THORNE, Jr.
MONS. DUVAL, his father.....Mr. JOHN PARSELLE
COUNT DE VARVILLE.....Mr. F. DE BELLEVILLE
GASTON RIEUX.....Mr. OWEN FAWCETT
GUSTAVE.....Mr. WALDEN RAMSAY
MESSENGER.....Mr. W. MORSE
ARTHUR.....Mr. LOUIS N. GLOVER
CAMILLE.....Miss CLARA MORRIS
OLYMPE.....Miss ELEANOR CAREY
NICHETTE.....Miss MAUD HARRISON
NANINE.....Miss NETTA GUION
MADAME PRUDENCE.....Mrs. LOUISE ELDRIDGE
(By permission of Madison Square Theatre.)

SYNOPSIS OF SCENES.

SCENES I and II.—Camille's Boudoir in Paris.
SCENE III.—The Country Home of Armand and Camille.
SCENE IV.—The Ball at Olympe's House.
SCENE V.—Camille's Apartments in Paris.

SATURDAY, MARCH 5th, FIRST MATINEE OF "FELICIA."

EXTRA MATINEES EVERY TUESDAY AND THURSDAY, "CAMILLE," WITH ITS REMARKABLE CAST.

The orchestra, under the direction of Mr. H. TISSINGTON, will perform the following choice selections:

OVERTURE—(New)—"Romantique".....KELER BELA
WALTZ—"Charming."".....WALDTEUFEL
VIOLIN SOLO—"Le Carnival de Venise".....EARET
Brilliant Variations, performed by Mr. L. G. EARET.
POLKA MAZURKA—"The Pretty Milliner,".....ZIKOFF
SELECTION—"Norma".....BELLINI
Solos for Flute, Clarionet, Cornet, Violin, &c.
GAVOTTE—"Marquis et Marquise,".....MORLEY
DIVERTIMENTO—"Pleasant Memories",.....H. TISSINGTON
Introducing the most popular airs of the season; as solos for Flute, Clarionet, Cornet, Violin and the ever popular air "In the Morning," solo for Xylo-Unimo Piano.
GALOP—"George Gonion Champagne,".....G. WIEGAND

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Ladies and Children are cautioned not to use them, as they are MADE OF FINE HAVANA TOBACCO, AND ARE INTENDED FOR MEN ONLY.
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EXCLUSIVELY FOR LADIES, NOW OPEN, conducted with STRICT PROPRIETY. HAIRDRESSING, SHAMPOOING and BEAUTIFYING in all forms applied. Lady artists in attendance.
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Send for our new illustrated catalogue.
"HOW TO BE BEAUTIFUL,"
free of charge.
L. SHAW, 54 W. 14th St., third house east of Sixth Avenue.

THE OLD WRETCH.—An old bachelor explains the courage of the Turks by saying that a man with more than one wife ought to be willing to face death at any time.

HOW TO ENSURE A PLEASANT LOOK.—A Yankee photographer presented a revolver at the head of a gentleman who was sitting for his photograph, with the cheering remark: "My reputation as an artist is at stake. If you don't look smiling I'll blow your brains out." He smiled.

TOO SKILLFUL.—Railway men may not always be good dancers, but they are very skillful on a *breakdown*.

Try Veteran Cigarettes 3rd Tobacco Very Mild 3rd Puff
Preferred by Veteran smokers.

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BY

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AT HIS

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The Ushers of this Theatre are engaged and paid by this Management to serve its patrons in a polite, respectful and gentlemanly manner, and they are not allowed, under any circumstances, to applaud performances upon this stage. Members of the audience will oblige the Management by reporting to the office any violation of this rule.

Felicia; or, Woman's Love.

The play now presented at this Theatre is a dramatization of A. Delpit's novel, "Le Fils de Coralie." It was made for this Theatre by Mr. A. R. Cazauran. It is in four acts; and its cast comprises nine characters, selected from the leading artists of the Union Square Theatre Company. The scenery is from the pencil of Mr. Richard Marston. The action of the drama, following that of the novel, differs little from that of the play which the original author himself made from his own narrative. The chief difference is to be found in the *suite* made for the leading female character by the American dramatist, in the structure of the last act, and in the many portions of the dialogue that develop the new status given to "Coralie" under her new name, "Felicia." As usual, the Manager can only say that his presentation of the piece best evinces his own opinion of its merits. He can only hope the public will endorse that opinion.

Mr. Julian Magnus will play *Thurler* in "Daniel Rochat" in the Philadelphia cast of the piece.

"CAMILLE."

Miss Clara Morris, Mr. Charles R. Thorne, Miss Eleanor Carey, Mr. F. de Belleville, Miss Maud Harrison, etc., will continue to appear in "Camille" at the extra matinees given at the Union Square Theatre Tuesdays and Thursdays.

DANIEL ROCHAT IN PHILADELPHIA.—Sardou's admirable work, "Daniel Rochat," will be played at the Chestnut Street Theatre, in Philadelphia, the week of the 14th proximo by a strong cast, comprising many artists from the Union Square Theatre.—Mr Whiting, Mr. Lemoyne, Mr. Ramsay, Mr. Collins, Mr Morris, Miss Maud Harrison, Miss Eleanor Carey, Miss Florence White, Miss Nettie Guion. The original scenery, painted for the work here by Mr. Marston, will also be used in this representation.

A. DELPIT, the author of the "Fils de Coralie," is, by birth, an American, having been born in New Orleans. He is one of the most promising young writers of France, and seems to be marching straight to a fauteuil at the Academy.

Notwithstanding Dickens' preface to "Oliver Twist," *Nancy Sykes* gives way on the stage of the present to "Forget-Me-Nots" and "Felicias."

The "Banker's Daughter" was played at the Grand Opera House last week to the largest receipts ever made in that popular Theatre.

The Boston engagement of the Union Square Theatre Company will commence this season at the Park Theatre May 2d.

Rose Eytinge, the *Mme. Dumont* in "Felicia; or, Woman's Love," has not appeared on the stage of the Union Square Theatre since she played "Rose Michel" five years ago.

FIT TO DIE.—*Rector:* "Those pigs of yours are in fine condition, Jarvis."—*Jarvis.* "Yes, sur, they be. Ah, sur, if we wos all on us on'y as fit to die as them are, we'd do."

MOST men love little women, and little women love most men.

Letters left at the BOX OFFICE of this Theatre inquiring into the age, circumstances, relationships, etc., of members of this Company will not be answered. When asked for useful purposes such questions must be directed to the artists themselves.

VILE PUN.—In Spain at a dinner party the oldest lady is always seated first. In other words, she is the senior eater of the room.

SILENCE is not always golden. The oyster is continually getting into *broils* and *stews*, and he is quiet enough.

SNORING is now politely described as indulging in sheet music.

WHY are actors like Arabs?—Because, previous to taking the road, they invariably look to their dates.

WHEN is a mother a father?—When she's a *sigher*.

YOUNG MEN should take pattern by pianos—be square, upright, grand.

NO CONSOLATION.—"I be man who comes to the station two minutes behind time, and sees the train scudding out at the other end, derives no satisfaction from the proverb, "Better late than never."

POLICEMAN:—"Now then, move on. There's nothing the matter here."—Sarcastic Boy: "Of course there isn't. If there was, you wouldn't be here!"

NOT QUITE.—A woman being told that some tables in the Russian Department to the French Exhibition were made of Malachite, exclaimed, "My goodness! I thought Malachite was one of the prophets."

A BOY'S FIRST BET.—Alpha-bet.

PLAIN BUT KIND.—A devoted wife will always speak plainly, though kindly, to her husband. Here is a case in point: "When I die," said a married man, "I want to go where there is no snow to shovel." His wife said that she presumed that he would.

TALL TALK.—A Yankee lawyer, who wanted a postponement, appealed to the judge to "let the broad axe of justice be swung by the hand of mercy." It was swung.

OLD bells can be made as good as new. Old *Belles* can't.

INDUSTRIOUS.—Boasting of her industrious habits, an Irish housemaid said she rose at four, made her fire, put on the kettle, prepared the breakfast, and made all the beds before anyone was up in the house.

AT THE AQUARIUM.—Juvenile Physiologist: "And was that where the poor whale lived, papa? Did he *blubber* much before he died, papa?"

WHEN Apollo dipped the god Pan into the sea, what did he come out?—A dripping Pan.

LETTER CARRIER.—"I won't carry this child another step," said a postman to his wife. "Then give it to me," she replied. He *letter-carrier* her own baby after that.

THOUGHTLESS.—A new song is called "Always Keep a Smile for Mother." Some young men will drink every drop that is in the bottle without giving a thought to their parents.

RATHER COOL.—A lady witness in a scandal case declined to answer a question. The counsel pressed her. "Why will you not answer?" he asked at last, in despair. "Because it is not fit to tell decent people." "Well, then," said the lawyer, with impenetrable calmness, "*step* up and whisper it to the judge."

NOT MUCH OF A DEFENCE.—The mother-in-law finds a defender in the San Francisco *Mail*, which says: "If old Adam had had a mother-in-law to look after him and his wife, it is more than probable that to this very day we might have been able to caper about in the light and airy costume of our first parents."

DUBIOUS COMPLIMENT.—A barber who was measuring a lawyer for a wig, exclaimed: "Why, how long your head is!" "Yes," said the legal gentleman, much pleased, "we lawyers must have long heads." A moment later the barber exclaimed: "Why, your head's as thick as it is long!" The lawyer didn't respond that time.

THE LAST BULL.—A gentleman observing a servant girl, who was left-handed, placing the knives and forks on the dinner table in the same awkward position, remarked to her that she was laying them left handed. "Oh, indade I" said she, "so I have. Be pleased, sir, to help me turn the table round!"

"A SOFT ANSWER," ETC.—Nervous Old Gentleman to Watchmaker: "No, none of them will do. I want a watch that won't go tick! tack! tick! tack! all night long. I hate to hear a watch tick; it keeps me awake." Watchmaker. "Ah! I see, sir. You want one of the *silent watches* of the night. I don't keep 'em."

ANSWERING THE BELLE.—A beautiful girl said to a wit: "Why don't you talk smart things to me? You're as dull as a footman when in my company. Don't you know anything to say to me?" "Oh," he replied, gazing upon her with admiration, "even a footman can always answer the *belle*."

VERY CAREless.—It was very careless, leaving the parrot in the parlor on Sunday evening; but she never thought anything about it until Monday morning, when he roused the whole house by making a smacking noise and crying, 'Darling Susie! darling Susie!' He kept it up all day, too, and the old folks are much interested in the case.

Otto von Muhlbach,

(Successor to Carl Thies,)

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Who have been humbugged into the belief that there is no cure for their maladies outside the existing system of our colleges.

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The "WILSONIA" MAGNETIC GARMENTS will relieve and cure every disease known to man, less a timely resting lung.

Avoid quack nostrums as you would a pestilence.

Listen to the Practicing Physicians of New York and die, or wear the "WILSONIA" MAGNETIC GARMENTS and live.

JONES and Brown met Tompkins the other day, and said: "I say, Tompkins, we have been disputing whether you are most knave or fool." Tompkins took each of the querists by the arm, and cried out: "Well, to tell you the truth I believe I am between the two."

HOPE.—He seldom lives frugally who lives by chance. Hope is always liberal, and they that trust her promises make little scruple of revelling to-day the profits of to-morrow.

Velvet Novelties.

A large assortment just opened of beautiful and unique designs in

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ODD FORESIGHT.—Lady Margaret Herbert asked somebody for a pretty pattern for a nightcap. "Well," said the person, "what signifies the pattern of a nightcap?" "Oh, child," said she, "but, you know, in case of fire!"

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A LIKENESS.—The French tramp resembles his American cousin. Met with the response that there was nothing for him to do, he answered, "Oh, Madame, if you only knew how little work would occupy me."

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ALWAYS IN FASHION.—Mr. X—— is a widower. Since the time he lost his wife, whom he adored, five years ago, he has not left off looking every day at the locket containing the hair of his dear and austere companion, and the other day he had a visit from a friend at the moment when he was dyeing the lock of hair of the much-loved one. "What are you doing?" asked his friend. "You see well enough I am dyeing the hair an ash-blonde, because this color is much worn now. I wish the hair of my 'sainted Maria' to be always in fashion."

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THE FORCE OF HABIT.—A lady who was in the habit of spending much of her time in the society of her neighbors, happened one day to be taken suddenly ill, and sent her husband in great haste for the physician. The husband ran a few yards, but soon returned, exclaiming, "My dear, where shall I find you when I get back?"

TAKING THE RISK.—Nowadays it is the buyers of silk goods who must "stand the hazard of the dye."

UNGRATEFUL.—A lady asked a theatrical manager, whom she knew, for a box, which the latter, the free list being "entirely suspended," was compelled to refuse. The lady was much vexed by the refusal. "You may remember, madam," timidly remarked the manager, "that I have sent you twelve boxes during the last three months." "Yes," she promptly replied, with a little sneer, "and every one of them upper boxes." There is no pleasing some people.

SHORT COURTSHIP.—It takes but one letter to make Mary marry.

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THE EXCUSE.—An inhabitant of a suburban town, after spending a convivial evening, was discovered among the carrots and cabbages of his humble garden wrapped in slumber. "Well, Bill," said an admiring friend, as he shook the prostrate youth, "what are you doing out here?" "Watching for a hen that's stole her nest," was the sentencious answer. "But what are your eyes closed for, Bill?" "Don't want the old hen to see me," gruffly replied the sleepy philosopher.

SHOT.—"Mother," said a little five-year-old, "have you heard that Uncle John got shot yesterday?" "Why, no! Dear me! How did he get shot?" "Oh, he bought 'em."

THE SPARK.—"Who's that gentleman walking with Miss Flint?" "Said a wag to his companion, as they sauntered along.—"Oh," replied the other, "that is a *spark* which she has *struck*."

SHINING LIGHT.—A Chinese lawyer, it is said, has been admitted to the Bar. He will, no doubt, be able to Chin-cely when the proper time comes.

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EXAMPLE.—What a beautiful example of simplicity in dress is shown some of the followers of fashion by that domestic animal, the cat, which rises in the morning, washes its face with its right hand, gives its tail three jerks, and is ready dressed for the day!

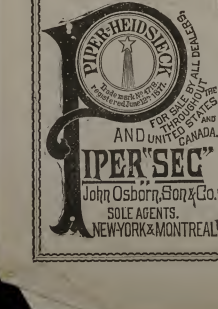
HOW IT IS MANAGED.—French lady to family physician: "Doctor, I want my husband to take me to Nice for the winter. Now, what is the matter with me?"

BEFORE AND AFTER.—"Before we were married," said he, "she used to say bye-bye so sweetly as I went down the steps!" "And what does she say now?" asked his friend. "Oh, just the same—*buy, buy.*" "Oh, I see; she only exercises a different *spell* over you."

THE REASON.—"I tell you, sir," said a dogmatic moralist, "that the time is surely coming when stealing will be a thing of the past." "How so?" asked a bystander. "Because there will be nothing left to steal," answered the dogmatic moralist.

ONE OR THE OTHER.—A young man at a party called the attention of his bachelor uncle to a young lady he fancied, and said, "How charmingly naive she is, uncle?" "Knave!" growled the old man, gazing at her through his spectacles; "I should say more fool!"

"How much did he leave?" said a lady, on learning the death of a wealthy citizen. "Everything?" responded the lawyer; "he didn't take a cent with him."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ORDERLY HABITS.—It would not be easy to detail in all its forces the misery which is caused by the early neglect of orderly habits. It is a source not only of frightful unhappiness in families, but of great public vice; for after all, the world is made up of those whose characters have been formed for good or for evil by the early training and example of mothers.

CENSURE of a man's self is generally oblique praise; it is in order to show how much he can spare.—*Dr. Johnson.*

SCIENCE is too lofty for measurement by the yard of utility; too inestimable for expression by a money standard. There grovelling ideas at the objects of science, which constantly jar in its intercourse with the world, ought to find no response in the breast of any devotee who would draw inspiration from its shrine.

A MAN fooled into buying a bad watch called it Faith, because it was without works, and therefore dead.

A COUNTRY youth who desired to know how to become rich, sent twenty-five cents in answer to an advertisement, and received the following valuable receipt: "Increase your receipts, and decrease your expenditures. Work eighteen hours a day, and live on hash and oatmeal gruel."

NOT ONE OF THOSE.—During the session of a country court a witness was asked if he was not a husbandman, when he coolly replied, amidst the laughter of the court, "No, sir, I'm not married."

FALSE PROVERB.—Speaking of the sentiment, "She who rocks the cradle rules the world," a Southern paper says: "In this section she is generally a colored girl, and we don't believe a word of it."

GETTING FOR.—"Bob, lower yourself into the well and holler for help." "What for?" "To frighten daddy, and have some fun." Bob did as he was desired, but got more fun than he bargained for. It was administered with a hickory sapling. Distance five and a half feet.

A PERFECT CURE.—"Got the 'phohy, have ye? Can't swallow any liquid, eh?" she observed to her husband, who had refused water for two days. "Well, we'll see;" and the good old woman drew the cork from the whiskey bottle and placed the nozzle near her liege's mouth. Mike's face emerged from its gloom like a full moon from behind a cloud, and glancing at his wife with a quizzical expression, he said: "Come to think of it, Jane, I don't believe that dog had any teeth."

HIS PART.—A wit once asked a peasant what part he performed in the great drama of life. "I mind my own business," was the reply.

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4th presentation for several years in this Theatre of ALEX. DUMAS's Great Play,

CAMILLE.

CAST OF CHARACTERS:

ARMAND DUVAL.....Mr. CHARLES R. THORNE, JR.
MONS. DUVAL, his father.....Mr. JOHN PARSELLE
COUNT DE VARVILLE.....Mr. F. DE BELLEVILLE
GASTON RIEUX.....Mr. OWEN FAWCETT
GUSTAVE.....Mr. WALDEN RAMSAY
MESSENGER.....Mr. W. MORSE
ARTHUR.....Mr. LOUIS N. GLOVER
CAMILLE.....Miss CLARA MORRIS
OLYMPE.....Miss ELEANOR CAREY
NICHETTE.....Miss MAUD HARRISON
NANINE.....Miss NETTA GUION
MADAME PRUDENCE.....Mrs. LOUISE ELDRIDGE
(By permission of Madison Square Theatre.)

SYNOPSIS OF SCENES.

SCENES I AND II.—Camille's Boudoir in Paris.
SCENE III.—The Country Home of Armand and Camille.
SCENE IV.—The Ball at Olympe's House.
SCENE V.—Camille's Apartments in Paris.

The Scenery was painted by M. R. MARSTON.
The Incidental music composed and arranged by Mr. H. TISSINGTON.

SATURDAY, MARCH 5th, FIRST MATINEE OF "FELICIA."

EXTRA MATINEES EVERY TUESDAY AND THURSDAY, "CAMILLE," WITH ITS REMARKABLE CAST.

The orchestra, under the direction of Mr. H. TISSINGTON, will perform the following choice selections:

OVERTURE—(New)—" Romantique".....KELER BELA
WALTZ—"Charming".....WALDTEUFEL
VIOLIN SOLO—"Le Carnival de Venise".....
Brilliant Variations, performed by MR. L. G. KAPP. .....EBN ST
POLKA MAZURKA—" The Pretty Stillmer,".....
SELECTION—" Norma".....SEROFF
Solos for Flute, Clarionet, Cornet, Violin, &c. .....BELLINI
GAVOTTE—"Marquis at Marquise,".....
DIVERTIMENTO—"Pleasant Memories".....MORLEY
Introducing the most popular airs of the season; as solos for Flute, Clarionet, Cornet, Violin and the ever popular air " In the Morning," solo for Xylo-Calmo Piano.
GALOP—" Georgs Gouint Champagne,".....G. WIEGAND

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L. SHAW, 54 W. 14th St., third house east of Sixth Avenue.

THE OLD WRETCH.—An old bachelor explains the courage of the Turks by saying that a man with more than one wife ought to be willing to face death at any time.

HOW TO ENSURE A PLEASANT LOOK.—A Yankee photographer presented a revolver at the head of a gentleman who was sitting for his photograph, with the cheering remark: "My reputation as an artist is at stake. If you don't look smiling I'll blow your brains out." He smiled.

TOO SKILLFUL.—Railway men may not always be good dancers, but they are very skillful on a *breakdown*.

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The Ushers of this Theatre are engaged and paid by the Management to serve its patrons in a polite, respectful and gentlemanly manner, and they are not allowed, under any circumstances, to applaud performances upon this stage. Members of the audience will oblige the Management by reporting to the office any violation of this rule.

Felicia; or, Woman's Love.

The play now presented at this Theatre is a dramatization of A. Delpit's novel, "Le Fils de Coralie." It was made for this Theatre by Mr. A. R. Cazauran. It is in four acts; and its cast comprises nine characters, selected from the leading artists of the Union Square Theatre Company. The scenery is from the pencil of Mr. Richard Marston. The action of the drama, following that of the novel, differs little from that of the play which the original author himself made from his own narrative. The chief difference is to be found in the *milieu* made for the leading female character by the American dramatist, in the structure of the last act, and in the many portions of the dialogue that develop the new status given to "Coralie" under her new name, "Felicia." As usual, the Manager can only say that his presentation of the piece best evinces his own opinion of its merits. He can only hope the public will endorse that opinion.

Mr. Julian Magnus will play *Thurler* in "Daniel Rochat" in the Philadelphia cast of the piece.

"CAMILLE."

Miss Clara Morris, Mr. Charles R. Thorne, Miss Eleanor Carey, Mr. F. de Belleville, Miss Maud Harrison, etc., will continue to appear in "Camille" at the extra matinees given at the Union Square Theatre Tuesdays and Thursdays.

DANIEL ROCHAT IN PHILADELPHIA.—Sardou's admirable work, "Daniel Rochat," will be played at the Chestnut Street Theatre, in Philadelphia, the week of the 14th proximo by a strong cast, comprising many artists from the Union Square Theatre.—Mr Whiting, Mr. Lemoyne, Mr. Ramsay, Mr. Collins, Mr Morris, Miss Maud Harrison, Miss Eleanor Carey, Miss Florence White, Miss Nettie Guion. The original scenery, painted for the work here by Mr. Marston, will also be used in this representation.

A. DELPIT, the author of the "Fils de Coralie," is, by birth, an American, having been born in New Orleans. He is one of the most promising young writers of France, and seems to be marching straight to a fauteuil at the Academy.

Notwithstanding Dickens' preface to "Oliver Twist," *Nancy Sykes* gives way on the stage of the present to "Forget-Me-Nots" and "Felicias."

The "Banker's Daughter" was played at the Grand Opera House last week to the largest receipts ever made in that popular Theatre.

The Boston engagement of the Union Square Theatre Company will commence this season at the Park Theatre May 2d.

Rose Eytinge, the *Mme. Dumont* in "Felicia; or, Woman's Love," has not appeared on the stage of the Union Square Theatre since she played "Rose Michel" five years ago.

FIT TO DIE.—Keeter: "Those pigs of yours are in fine condition, Jarvis."—Jarvis. "Yes, sir, they be. Ah, sir, if we was all on us on'y as fit to die as them are, we'd do."

MOST men love little women, and little women love most men.

LETTERS left at the Box Office of this Theatre inquiring into the age, circumstances, relationships, etc., of members of this Company will not be answered. When asked for useful purposes such questions must be directed to the artists themselves.

VILE PUN.—In Spain at a dinner party the oldest lady is always seated first. In other words, she is the senior eater of the room.

SILENCE is not always golden. The oyster is continually getting into *broils* and *stews*, and he is quiet enough.

SNORING is now politely described as indulging in sheet music.

WHY are actors like Arabs?—Because, previous to taking the road, they invariably look to their dates.

WHEN is a mother a father?—When she's a *sigher*.

YOUNG MEN should take pattern by pianos—be square, upright, grand.

NO CONSOLATION.—"The man who comes to the station two minutes behind time, and sees the train scudding out at the other end, derives no satisfaction from the proverb, "Better late than never."

POLICEMAN:—"Now then, move on. There's nothing the matter here."—Sarcastic Boy: "Of course there isn't. If there was, you wouldn't be here!"

NOT QUITE.—A woman being told that some tables in the Russian Department to the French Exhibition were made of Malachite, exclaimed, "My goodness! I thought Malachite was one of the prophets."

A BOY'S FIRST BET—Alpha-bet.

PLAIN BUT KIND.—A devoted wife will always speak plainly, though kindly, to her husband. Here is a case in point: "When I die," said a married man, "I want to go where there is no snow to shovel." His wife said that she presumed that he would.

TALL TALK.—A Yankee lawyer, who wanted a postponement, appealed to the judge to "let the broad axe of justice be swung by the hand of mercy." It was swung.

OLD bells can be made as good as new. *Old Belles* can't.

INDUSTRIOUS.—Boasting of her industrious habits, an Irish housemaid said she rose at four, made her fire, put on the kettle, prepared the breakfast, and made all the beds before anyone was up in the house.

AT THE AQUARIUM.—Juvenile Physiologist: "And was that where the poor whale lived, papa? Did he *blubber* much before he died, papa?"

WHEN Apollo dipped the god Pan into the sea, what did he come out?—A dripping Pan.

LETTER CARRIER.—"I won't carry this child another step," said a postman to his wife. "Then give it to me," she replied. He *letter-carried* her own baby after that.

THOUGHTLESS.—A new song is called "Always Keep a Smile for Mother." Some young men will drink every drop that is in the bottle without giving a thought to their parents.

RATHER COOL.—A lady witness in a scandal case declined to answer a question. The counsel pressed her. "Why will you not answer?" he asked at last, in despair. "Because it is not fit to tell decent people." "Well, then," said the lawyer, with impenetrable calmness, "step up and whisper it to the judge."

NOT MUCH OF A DEFENCE.—The mother-in-law finds a defender in the San Francisco *Mail*, which says: "If old Adam had had a mother-in law to look after him and his wife, it is more than probable that to this very day we might have been able to caper about in the light and airy costume of our first parents."

DEBIOUS COMPLIMENT.—A barber who was measuring a lawyer for a wig, exclaimed: "Why, how long your head is!" "Yes," said the legal gentleman, much pleased, "we lawyers must have long heads." A moment later the barber exclaimed: "Why, your head's as thick as it is long!" The lawyer didn't respond that time.

THE LAST BULL.—A gentleman observing a servant girl, who was left-handed, placing the knives and forks on the dinner table in the same awkward position, remarked to her that she was laying them left-handed. "Oh, indade!" said she, "so I have. Be pleased, sir, to help me turn the table round!"

"A SOFT ANSWER," ETC.—Nervous Old Gentleman to Watchmaker: "No, none of them will do. I want a watch that won't go tick! tack! tick! tack! all night long. I hate to hear a watch tick; it keeps me awake." Watchmaker: "Ah! I see, sir. You want one of the *silent watches* of the night. I don't keep 'em."

ANSWERING THE BELLE.—A beautiful girl said to a wit: "Why don't you talk smart things to me? You're as dull as a footman when in my company. Don't you know anything to say to me?" "Oh," he replied, gazing upon her with admiration, "even a footman can always answer the *belle*."

VERY CARELESS.—It was very careless, leaving the parrot in the parlor on Sunday evening; but she never thought anything about it until Monday morning, when he roused the whole house by making a smacking noise and crying, "Darling Sussel darling Susie!" He kept it up all day, too, and the old folks are much interested in the case.

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JAS. M. MORTON.

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Saturday Matinees at 2.
The Double Stage. Short Intermissions. Perfect Ventilation.

IMPORTANT QUERY.—Mrs. Partington is anxious to know, if the compass has a needle and thirty-two points, how long it will take a woman, with such a needle, to make a shirt.

NOT SO IGNORANT.—Our schoolcrs, the monkeys, wouldn't have been so ignorant, after all. They were all educated in the higher branches.

MATRIMONY.—"Tom, what in the world put matrimony into your head?"—"Well the fact is, Joe, I was getting short of shirts."

MIDDLE AGES.—Probably the happiest period in life most frequently is in middle age, when the eager passions of youth are cooled, and the infirmities of age not yet begun, as we see that the shadows, which are at morning and evening so large, almost entirely disappear at midday.—*Dr. Arnold.*

HOPE.—It seldom lives frugally who lives by chance. Hope is always liberal, and they that trust her promises make little scruple of reveiling to-day the profits of to-morrow.

Velvet Novelties.
A large assortment just opened of beautiful and unique designs in
Plush Figures, Surah Satin and Velvet, Plaids, Blacks.
Lord & Taylor
Broadway and Twentieth Street.

ALWAYS IN FASHION.—Mr. X—— is a widower. Since the time he lost his wife, whom he adored, five years ago, he has not left off looking every day at the locket containing the hair of his dear and austere companion, and the other day he had a visit from a friend at the moment when he was eyeing the lock of hair of the much-loved one. "What are you doing?" asked his friend. "You see well enough I am dyeing the hair an ash-blonde, because this color is much worn now. I wish the hair of my 'sainted Maria' to be always in fashion.'

Original Oyster Bay.
No. 1220 BROADWAY,
Bet 29th & 31st Sts., NEW YORK
SPECIALTIES:
Soft Crabs, Frogs, Oysters and Little Neck Clams.
FAMILIES AND PARTIES SUPPLIED.
W. H. McLEAN, Prop'r.

ALLEN'S BRAIN FOOD is beyond doubt the most reliable, useful and permanent tonic to the genital organs of both sexes known. Acting directly upon the nervous system it restores the debilitated functions of the principal organs of the human frame, and is unsurpassed as a nervine. Its merits are a powerful, permanent and determined spheroidic as well as an alternative agent of remarkably fine quality. Sold by all Druggists. $1 package; 6 for $5. Send for circular to ALLEN'S Pharmacy, 315 First Ave., New York.

SEALSKIN SACQUES and DOLMANS, Fur-Lined Circulars and Wraps, are the leading fashionable furs this season. The shapes introduced by C. C. SHAYNE, Wholesale Fur Manufacturer, 105 Prince street, (formerly Broadway, opp. Stewart's,) are the most popular. A large stock, finished too late for holiday wear and trade, is now offered at retail. Splendid opportunity to secure strictly reliable fashionable garments cheap.

THE FORCE OF HABIT.—A lady who was in the habit of spending much of her time in the society of her neighbors, happened one day to be taken suddenly ill, and sent her husband in great haste for the physician. The husband ran a few yards, but soon returned, exclaiming, "My dear, where shall I find you when I get back?"

TAKING THE RISK.—Nowadays it is the buyers of silk goods who must "stand the hazard of the *dye.*"

Do Not FAIL Keyler's To Visit
863 Broadway
Bet. 17th and 18th Sts.,
And get a Package of Confections that will please the little loved ones at home.

UNGRATEFUL.—A lady asked a theatrical manager, whom she knew, for a box, which the latter, the free list being "entirely suspended," was compelled to refuse. The lady was much vexed by the refusal. "You may remember, madam," timidly remarked the manager, "that I have sent you twelve boxes during the last three months." "Yes," she promptly replied, with a little sneer, "and every one of them upper boxes." There is no pleasing some people.

SHORT COURTSHIP.—It takes but one letter to make Mary marry.

The Only Perfect Sewing Machine
THE LIGHT-RUNNING
NEW HOME
Combines the good points of all other machines, with none of their defects.
The Latest Improved, Simplest, most Popular and Best.
Examine it before purchasing any other.
JOHNSON CLARK & CO.
30 *Union Square, New York.*

KEATING'S COUGH LOZENGES
The GREAT ENGLISH REMEDY, used and recommended for over 50 years by the clergy and medical profession. Sold by all druggists. Price 50 cents.
E. FOUGERA & CO., New York, Agents.

THE EXCUSE.—An inhabitant of a suburban town, after spending a convivial evening, was discovered among the carrots and cabbages of his humble garden wrapped in slumber. "Well, Bill," said an admiring friend as he shook the prostrate youth, "what are you doing on here?" "Watching for a hen that's stole her nest," was the sententious answer. "But what are your eyes closed for, Bill?" "Don't want the old hen to see me," gruffly replied the sleepy philosopher.

SHOT.—"Mother," said a little five-year-old, "have you heard that Uncle John got shot yesterday?" "Why, no! Dear me! How did he get shot?" "Oh, he bought 'em."

THE SPARK.—"Who's that gentleman walking with Miss Flint?" said a wag to his companion, as they sauntered along.—"Oh," replied the other, "that is a *spark* which she has *struck.*"

SHINING LIGHT.—A Chinese lawyer, it is said, has been admitted to the Bar. He will, no doubt, be able to Chin-cesly when the proper time comes.

STANDARD THEATRE.
EVERY EVENING AND SATURDAY MATINEES,
"BILLEE TAYLOR."

MUSICAL AUTHORITIES AND CRITICS PREFER THE

SOHMER Pianos,

and they are purchased by those possessing refined musical taste and appreciating the Richest Quality of Tone and the Highest Perfection generally in a Piano.

SOHMER & CO.,

Manufac'rs of Grand, Square & Upright Pianos, 149 to 155 East 14th St., New York. 322 Fulton st., Brooklyn.

EXAMPLE.—What a beautiful example of simplicity in dress is shown some of the followers of fashion by that do mestic animal, the cat, which rises in the morning, washes its face with its right hand, gives its tail three jerks, and is ready dressed for the day!

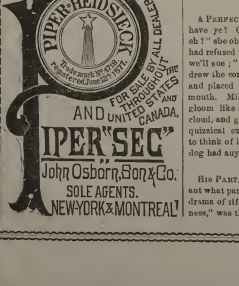
HOW IT IS MANAGED.—French lady to family physician: "Doctor, I want my husband to take me to Nice for the winter. Now, what is the matter with me?"

BEFORE AND AFTER.—"Before we were married," said he, "she used to say by-the-bye so sweetly as I went down the st-pairs!" "And what does she say now?" asked his friend. "Oh, just the same:—*buy, buy.*" "Oh, I see; she only exercises a different *spell* over you."

THE REASON.—"I tell you, sir," said a dogmatic moralist, "that the time is surely coming when stealing will be a thing of the past." "How so?" asked a bystander. "Because there will be nothing left to steal," answered the dogmatic moralist.

ONE OR THE OTHER.—A young man at a party called the attention of his bachelor uncle to a young lady he fancied, and said, "How charmingly *naive* she is, uncle!" "Knave!" growled the old man, gazing at her through his spectacles; "I should say more fool!"

"How much did he leave?" said a lady, on learning the death of a wealthy citizen. "Everything?" responded the lawyer; "he didn't take a cent with him."



ORDERLY HABITS.—It would not be easy to detail in all its force the misery which is caused by the early neglect of orderly habits. It is a source not only of frightful unhappiness in families, but of great public vice; for after all, the world is made up of those whose characters have been formed for good or for evil by the early training and example of mothers.

CENSURE of a man's self is generally oblique praise; it is in order to show how much he can spare.—*Dr. Johnson.*

SCIENCE is too lofty for measurement by the yard of utility; too inestimable for expression by a money standard. These grovelling ideas of the objects of science, which constantly jar in its intercourse with the world, ought to find no response in the breast of any devotee who would draw inspiration from its shrine.

A MAN fooled into buying a bad watch called it Faith, because it was without works, and therefore dead.

A COUNTRY youth who desired to know how to become rich, sent twenty-five cents in answer to an advertisement, and received the following valuable receips: "Increase your receipts, and decrease your expenditures. Work eighteen hours a day, and live on hash and oatmeal gruel."

NOT ONE OF THOSE.—During the session of a country court a witness was asked if he was not a husbandman, when he coolly replied, amidst the laughter of the court, "No, sir, I'm not married."

FALSE PROVERB.—Speaking of the sentiment, "She who rocks the cradle rules the world," a Southern paper says: "In this section she is generally a colored girl, and we don't believe a word of it."

GETTING FUN.—"Bob, lower yourself into the well and holler for help." "What for?" "To frighten daddy, and have some fun." Bob did as he was desired, but got more fun than he bargained for. It was administered with a hickory sapling. Distance five and a half feet.

A PERFECT CURE.—"Got the 'phoby, have ye? Can't swallow any liquid, eh?" she observed to her husband, who had refused water for two days. "Well, we'll see;" and the good old woman drew the cork from the whiskey bottle and placed the nozzle near her liege's mouth. Mike's face emerged from its gloom like a full moon from behind a cloud, and glancing at his wife with a quizzical expression, he said: "Come to think of it, Jane, I don't believe that dog had any teeth"

HIS PART.—A wit once asked a peasant what part he performed in the great drama of life. "I mind my own business," was the reply.

The finest, and most refreshing Perfume.

4711 FARINA COLOGNE.

FARINA'S 4711 FLORIDA-WATER

Extracts & Toilet Soaps

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ALL KINDS OF BOTTLED LIQUORS, ALES WINES, SEGARS &c.

WITTY AND POETIC.—The Rev. Sydney Smith being asked by a lady why it was reported that there were more women in the world than men, he replied, "It is in conformity with the arrangements of nature, madame; we always see more of *heaven* than earth."

ARTFUL URCHIN.—"Do you want to kill the child?" exclaimed a gentleman, as he saw a boy tip the belly out of its carriage on the walk. "No, not quite," replied the boy; "but if I can get him to bawl loud enough, mother will take care of him while I go and wade in the ditch with Johnny Bracer!"

SAGELY.—Never tell the boys that it is a waste of time to play marbles. Who knows what advantage that accuracy of aim and steadiness of nerve may be when they get older and play billiards?

A MODEL HAT AND ITS POPULAR APPRECIATION.

THE NEW YORK POLICE COMMISSIONERS in their effort to procure a suitable hat for the members of the force and after frequent consultations, reached the determination to have a Derby departure. They therefore gave their order for 4000, leaving it to his taste and judgment to choose such an article as they sought for. The result has proved entirely satisfactory. The Commissioners have expressed their approval and satisfaction, and the men are delighted with their new, comfortable and becoming winter hats. Since their introduction here, orders have been received from nine different cities, for these hats, which have been promptly filled. —*From Hatter Trade Journal.*

CONVERSATIONAL.—A countryman went to see his ladylove, and wishing to be conversational, observed, "The thermonokron is twenty degrees above zero this evening." "Yes," innocently replied the maiden, "such kinds of birds do fly higher some seasons of the year than others."

REVENGE.—"Then you will not lend me your velocipede, hey?" quired one boy of another; "No. I will not." "Very well, then, the next time our chimney catches fire you shan't come into our back yard and holler."

PLANTING HAIR.—A five-year old girl had her hair cut a few days ago, and was seen digging a hole in the garden, and on being asked what she was doing, said: "I'm planting this hair to make a little child grow."

KNABE PIANO-FORTES

UNEQUALED IN

Tone, Touch, Workmanship & Durability.

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The Latest Train for Boston.

With Pullman Sleeping Cars attached, leaves Grand Central Depot at 11.45 week days, 10.30 P. M., Sundays. Ask for Tickets, via New York and New Eng. and Railroad, on sale at Grand Central Depot, Fifth Avenue, Metropolitan, New York Hotels, Astor House and Earle's Hotel.

To those who desire to attend places of amusement or spend the evening in New York this train will be found a great convenience.

Comifera For SCALP and HAIR.

PURELY VEGETABLE.

The Only Reliable Hair Restorer and Dressing Ever Offered to the Public.

It is most Delicately Perfumed, and will not soil the clothing. It gives Satisfaction to all.

Ask your Druggist for it and take no other.

DAMIANA BITTERS

GOOD FOR BOTH SEXES.

FOR SALE BY ALL DRUGGISTS AND LIQUOR DEALERS.

A FLORAL swell—The *dandelion.*

JOSEPH GILLOTT'S STEEL PENS

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GOLD MEDAL PARIS EXPOSITION 1878.

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J. C. SCHNOTER'S Patent Corset Shoulder Brace.

Corset Shoulder Brace. | Grace Shoulder Brace.

For Round Shoulders, Narrow Chests, Weakness and Curvature of the Spine. Makes the form erect and graceful, expands the chest, straightens the lungs, and relieves pain and weakness in the back. Also, other kinds of Shoulder Braces, Abdominal Supporters, Trusses, Elastic Stockings, Crutches, Braces for every kind of deformity, etc., etc. Competent lady in attendance for ladies.

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BROADWAY, cor. 13th St.,
One block from this Theatre.
Oysters, Salads and Game,
French Creams and Ices.
N. B.—Champagnes and other Wines at greatly reduced prices.

E. A. MORRISON,
893 BROADWAY
Manufacturer of Outfits of Superior Quality and finish for Infants and Young Children

BABY
BASKETS, LACE CAPS AND BONNETS A SPECIALTY.
Stylish Sacque Coats and Suits on hand and made to order at
MODERATE PRICES.

SEA-RIOUS.—The sea may be assailed with such epithets as greedy, furious, mad, wild, raging, and so forth; but it can never be called wreckless.

USE TOLU ROCK AND RYE TRADE MARK.
GREAT APPETIZER AND SURE RELIEF FOR COUGHS, COLDS, SORE THROAT AND CONSUMPTION.
For sale by Druggists, Grocers and Dealers everywhere.

JUST OUT.
MILDEST, RICHEST, SMOOTHEST-SMOKING **CIGARETTE EVER MADE.**

New Vanity Fair
A DAINTY SWEET BIT,
INCOMPARABLE! SURE TO PLEASE!
EIGHT FIRST PRIZE MEDALS.
Wm. S. Kimball & Co,
peerless Tobacco Works, ROCHESTER, N.Y.

NEW YORK, MARCH 5, 1881.

MR. A. M. PALMER.....PROPRIETOR AND MANAGER.

EVERY EVENING AT 8. SATURDAY MATINEE AT 1.45,

A New Play, in Four Acts, adapted for this Theatre from the French of M. Delpit, by A. R. Cazauran, and entitled

FELICIA;
Or, WOMAN'S LOVE.

CAST OF CHARACTERS:

CAPT. JOHN, an officer in the French artillery...Mr. CHAS. R. THORNE, Jr.
M. MORNAY, an Archeologist.....Mr. JNO. PARSELLE
M. FERRI, a country lawyer.....Mr. J. H. STODDART
M. CASSAGNAC, a man of the world.....Mr. F. DE BELLEVILLE
CLAUDE CLAVAREL, a musical painter.....Mr. OWEN FAWCETT
MME. DUMONT, a peasant farmer.....Miss ROSE EYTINGE
(Her first appearance in this Theatre in five years.)
DOLORES, M. Mornay's daughter.....Miss SARA JEWETT
ELEANOR, his sister.....Mrs. E. J. PHILLIPS
MME. DORICOURT, a fashionable gossip.....Miss ESTELLE CLAYTON

The action of the play is laid in the South of France, at the close of the Franco-Prussian War.

SCENES AND INCIDENTS.

ACT I.—Sunset at Montauban. Light and Love. The shadow in the background. "de Brouniquel!"

ACT II.—Evening. The shadow thickens. A question of honor. Youth and love "supremely happy."

ACT III.—Daylight. The shadow takes shape. "You are the son of Felicia!"

ACT IV.—Night. The law and the lady. The revelation. The bridal altar and the convent cell. "She will take my place."

The Scenery was painted by M. R. MARSTON.

The incidental music composed and arranged by Mr. H. TISSINGTON.

SATURDAY, MARCH 5th, FIRST MATINEE OF "FELICIA."

EXTRA MATINEES EVERY TUESDAY AND THURSDAY, CAMILLE, WITH ITS REMARKABLE CAST.

The orchestra, under the direction of Mr. H. TISSINGTON, will perform the following choice selections:

OVERTURE—(New)—" Romantique"..... KELER BELA
WALTZ—(New)—" Thou Alone."..... WALDTEUFEL
VIOLIN SOLO—" Andante Cantabile."..... DANCLA
Performed by Mr. L. G. KAPP.
SELECTION—" Lucrea Borgia"..... DONIZETTI
With solos for Flute Clarionet, Cornet, &c.

WEBER PIANO USED AT THIS THEATRE.

☞ SEATS MAY BE SECURED SIX DAYS IN ADVANCE.

OPERA GLASSES TO HIRE IN THE LOBBY.

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WEBER PIANOS.

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OWL HAVANA CIGARETTE

Ladies and Children are cautioned not to use them, as they are MADE OF PURE HAVANA TOBACCO, AND ARE INTENDED FOR MEN ONLY.
For sale by ALLEN, MERRALL & COMPTY, PARK & TILFORD, and other first-class dealers

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Manufacturing and Trading Co.,
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JAPANESE GOODS,
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UNSURPASSED FOR ELEGANCE AND BEAUTY.
EXCLUSIVELY FOR LADIES NOW OPEN, connected with store by elevator. HAIR-DRESSING, SHAMPOOING and BEAUTIFYING in all forms applied. Lady artists in attendance.
EUGENIE'S SECRET OF BEAUTY a specialty; $1.00 per box.
Send for our new illustrated catalogue, *"HOW TO BE BEAUTIFUL,"* free of charge.
L. SHAW, 54 W. 14th St., third house east of Sixth Avenue.

THE OLD WRETCH.—An old bachelor explains the courage of the Turks by saying that a man with more than one wife ought to be willing to face death at any time.

HOW TO ENSURE A PLEASANT LOOK.—A Yankee photographer presented a revolver at the head of a gentleman who was sitting for his photograph, with the cheering remark: "My reputation as an artist is at stake. If you don't look smiling I'll blow your brains out." He smiled.

TOO SKILLFUL.—Railway men may not always be good dancers, but they are very skillful on a *breakdown*.

Try Vetera Cigarettes 3rd Tobacco Very mild 3rd Pure
Preferred by Vetera Smokers

UNION SQUARE THEATRE

The Only Official Programme.

PRINTED AND PUBLISHED

BY

A. S. SEER,

AT HIS

Show Printing House,

26 UNION SQUARE.

All orders for Advertising to be addressed to A. S. SEER, 26 Union Square.

The Ushers of this Theatre are engaged and paid by this Management to serve its patrons in a polite, respectful and gentlemanly manner, and they are not allowed, under any circumstances, to applaud performances upon this stage. Members of the audience will oblige the Management by reporting to the office any violation of this rule.

Felicia; or, Woman's Love.

The play now presented at this Theatre is a dramatization of A. Delpit's novel, "Le Fils de Coralie." It was made for this Theatre by Mr. A. R. Cazaurau. It is in four acts; and its cast comprises nine characters, selected from the leading artists of the Union Square Theatre Company. The scenery is from the pencil of Mr. Richard Marston. The action of the drama, following that of the novel, differs little from that of the play which the original author himself made from his own narrative. The chief difference is to be found in the *milieu* made for the leading female character by the American dramatist, in the structure of the last act, and in the many portions of the dialogue that develop the few status given to "Coralie" under her new name, "Felicia." As usual, the Manager can only say that his presentation of the piece best evinces his own opinion of its merits. He can only hope the public will endorse that opinion.

Mr. Julian Magnus will play *Thurlor* in "Daniel Rochat" in the Philadelphia cast of the piece.

"CAMILLE."

Miss Clara Morris, Mr. Charles R. Thorne, Miss Eleanor Carey, Mr. F. de Belleville, Miss Maud Harrison, etc., will continue to appear in "Camille" at the extra matinees given at the Union Square Theatre Tuesdays and Thursdays.

DANIEL ROCHAT IN PHILADELPHIA.—Sardou's admirable work, "Daniel Rochat," will be played at the Chestnut Street Theatre, in Philadelphia, the week of the 14th proximo by a strong cast, comprising many artists from the Union Square Theatre.—Mr Whiting, Mr. Lemoyne, Mr. Ramsay, Mr. Collins, Mr Morris, Miss Maud Harrison, Miss Eleanor Carey, Miss Florence White, Miss Nettie Guion. The original scenery, painted for the work here by Mr. Marston, will also be used in this representation.

A. DELPIT, the author of the "Fils de Coralie," is, by birth, an American, having been born in New Orleans. He is one of the most promising young writers of France, and seems to be marching straight to a fauteuil at the Academy.

Notwithstanding Dickens' preface to "Oliver Twist," *Nancy Sykes* gives way on the stage of the present to "Forget-Me-Nots" and "Felicias."

The "Banker's Daughter" was played at the Grand Opera House last week to the largest receipts ever made in that popular Theatre.

The Boston engagement of the Union Square Theatre Company will commence this season at the Park Theatre May 2d.

Rose Eytinge, the *Mme. Dumont* in "Felicia; or, Woman's Love," has not appeared on the stage of the Union Square Theatre since she played "Rose Michel" five years ago.

FIT TO DIE.—Rector: "Those pigs of yours are in fine condition, Jarvis."—Jarvis, "Yes, sur, they be. Ah, sur, if we wos all on us on'y as fit to die as them are, we'd do."

MOST men love little women, and little women love most men.

Letters left at the Box Office of this Theatre inquiring into the age, circumstances, relationships, etc., of members of this Company will not be answered. When asked for useful purposes such questions must be directed to the artists themselves.

VILE PUN.—In Spain at a dinner party the oldest lady is always seated first. In other words, she is the senior eater of the room.

SILENCE is not always golden. The oyster is continually getting into *broils* and *stews*, and he is quiet enough.

SNORING is now politely described as indulging in sheet music.

WHY are actors like Arabs?—Because, previous to taking the road, they invariably look to their dates.

WHEN is a mother a father?—When she's a *sigher*.

YOUNG MEN should take pattern by pianos—be square, upright, grand.

NO CONSOLATION.—The man who comes to the station two minutes behind time, and sees the train scudding out at the other end, derives no satisfaction from the proverb, "Better late than never."

POLICEMAN 2—"Now then, move on. There's nothing the matter here."—Sarcastic Boy: "Of course there isn't. If there was, you wouldn't be here!"

NOT QUITE.—A woman being told that some tables in the Russian Department to the French Exhibition were made of Malachite, exclaimed, "My goodness! I thought Malachite was one of the prophets."

A BOY'S FIRST BET—Alpha-bet.

PLAIN BUT KIND.—A devoted wife will always speak plainly, though kindly, to her husband. Here is a case in point: "When I die," said a married man, "I want to go where there is no snow to shovel." His wife said that she presumed that he would.

TALL TALK.—A Yankee lawyer, who wanted a postponement, appealed to the judge to "let the broad axe of justice be swung by the hand of mercy." It was swung.

OLD bells can be made as good as new. Old *Belles* can't.

INDUSTRIOUS.—Boasting of her industrious habits, an Irish housemaid said she rose at four, made her fire, put on the kettle, prepared the breakfast, and made all the beds before anyone was up in the house.

AT THE AQUARIUM.—[Juvenile Physiologist: "And was that where the poor whale lived, papa? Did he *blubber* much before he died, papa?"

WHEN Apollo dipped the god Pan into the sea, what did he come out?—A dripping Pan.

LETTER CARRIER.—"I won't carry this child another step," said a postman to his wife. "Then give it to me," she replied. He *letter-carrier* her own baby after that.

THOUGHTLESS.—A new song is called "Always Keep a Smile for Mother." Some young men will drink every drop they can in the bottle without giving a thought to their parents.

RATHER COOL.—A lady witness in a scandal case declined to answer a question. The counsel pressed her. "Why will you not answer?" he asked at last, in despair. "Because it is not fit to tell decent people." "Well, then," said the lawyer, with unpenetrable calmness, "step up and whisper it to the judge."

NOT MUCH OF A DEFENCE.—The mother-in-law finds a defender in the San Francisco *Mail*, which says: "If old Adam had had a mother-in law to look after him and his wife, it is more than probable that to this very day we might have been able to caper about in the light and airy costume of our first parents."

DERICUS COMPLIMENT.—A barber who was measuring a lawyer for a wig, exclaimed: "Why, how long your head is!" "Yes," said the legal gentleman, much pleased, "we lawyers must have long heads." A moment later the barber exclaimed: "Why, your head's as thick as it is long!" The lawyer didn't respond that time.

THE LAST BULL.—A gentleman observing a servant girl, who was left-handed, placing the knives and forks on the dinner table in the same awkward position, remarked to her that she was laying them left handed. "Oh, indade!" said she, "so I have. Be pleased, sir, to help me turn the table round!"

A "SOFT ANSWER," ETC.—Nervous Old Gentleman to Watchmaker: "No, none of them will do. I want a watch that won't go tick! tack! tick! tack! all night long. I hate to hear a watch tick; it keeps me awake." Watchmaker: "Ah! I see, sir. You want one of the *silent watches* of the night. I don't keep 'em."

ANSWERING THE BELLE.—A beautiful girl said to a wit: "Why don't you talk smart things to me? You're as dull as a footman when in my company. Don't you know anything to say to me?" "Oh," he replied, gazing upon her with admiration, "even a footman can always answer the *belle*."

VERY CARELESS.—It was very careless, leaving the parrot in the parlor on Sunday evening; but she never thought anything about it until Monday morning, when he roused the whole house by making a smacking noise and crying, 'Darling Susie! darling Susie!" He kept it up all day, too, and the old folks are much interested in the case.

Otto von Mühlbach,
(Successor to Carl Thies,)
110 EAST 14th ST.,
A choice variety of Imported and Domestic
BEERS, WINES, LIQUORS and CIGARS.
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Dinners and Suppers to parties served in private rooms upon giving one day's notice.

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offers a thorough and complete musical education at moderate rates, with unrivaled free advantages. For information address, WILLIAM G. VOGT (of Stern's Berlin Conservatory), Director.

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P. O. BOX BROOKLYN, For Sale First-class
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ODD FORESIGHT.—Lady Margaret Herbert asked somebody for a pretty pattern for a nightcap. "Well," said the person, "what signifies the pattern of a nightcap?" "Oh, child," said she, "but, you know, in case of fire!"

THE printing press is said to make a good impression wherever it goes.

ALWAYS IN FASHION.—Mr. X—— is a widower. Since the time he lost his wife, whom he adored, five years ago, he has not left off looking every day at the locket containing the hair of his dear and austere companion, and the other day he had a visit from a friend at the moment when he was dyeing the lock of hair of the much-loved one. "What are you doing?" asked his friend. "You see well enough I am dyeing the hair an ash-blonde, because this color is much worn now. I wish the hair of my 'sainted Maria' to be always in fashion."

Sealskin Sacques and Dolmans, Fur-lined Circulars and Wraps, are the leading fashionable furs this season. The shapes introduced by C. C. SHAYNE, Wholesale Fur Manufacturer, 105 Prince Street, (formerly Broadway, opp. Stewart's, are the most popular. A large stock, finished too late for holiday wholesale trade, is now offered at retail. Splendid opportunity to secure strictly reliable fashionable garments cheap.

THE FORCE OF HABIT.—A lady who was in the habit of spending much of her time in the society of her neighbors, happened one day to be taken suddenly ill, and sent her husband in great haste for the physician. The husband ran a few yards, but soon returned, exclaiming, "My dear, where shall I find you when I get back?"

TAKING THE RISK.—Nowadays it is the buyers of silk goods who must "stand the hazard of the dye."

UNGRATEFUL.—A lady asked a theatrical manager, whom she knew, for a box, which the latter, the free list being "entirely suspended," was compelled to refuse. The lady was much vexed by the refusal. "You may remember, madam," timidly remarked the manager, "that I have sent you twelve boxes during the last three months." "Yes," she promptly replied, with a little sneer, "and every one of them upper boxes." There is no pleasing some people.

SHORT COUNTSHIP.—It takes but one letter to make Mary marry.

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THE LIGHT-RUNNING
NEW HOME
Combines the good points of all other machines, with none of their defects.
The Latest Improved. Simplest, most Popular and Best.
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THE GREAT ENGLISH REMEDY, used and recommended for over 50 years by the clergy and medical profession. Sold by all druggists. Price 50 cents.
E. POUCERA & CO., New York, Agents.

IMPORTANT QUERY.—Mrs. Partington is anxious to know, if the compass has a needle and thirty-two points, how long it will take a woman, with such a needle, to make a shirt.

NOT SO IGNORANT.—Our ancestors, the monkeys, couldn't have been so ignorant, after all. They were all educated in the higher branches.

MATRIMONY.—"Tom, what in the world put matrimony into your head?"—"Well the fact is, Joe, I was getting short of shirts."

MIDDLE AGES.—Probably the happiest period in life most frequently is in middle age, when the eager passions of youth are cooled, and the infirmities of age not yet begun, as we see that the shadows, which are at morning and evening so large, almost entirely disappear at midday.—*Dr. Arnold.*

GENTLEMEN.—Amongst young Sheridan's schoolfellows was the son of a physician, who boasted that his father was a gentleman professionally attending the nobility. "And so is my father, and as good as yours any day," said Sheridan. "Ah, but your father is only an author, Tom," said the doctor's son; therefore it is impossible that he can be a gentleman." "You may think so," replied Sheridan, "but I don't; for your father kills people, while mine only amuses them."

HOPE.—He seldom lives frugally who lives by chance. Hope is always liberal, and they that trust her promises make little scruple of reveiling to-day the profits of to-morrow.

THE EXCUSE.—An inhabitant of a suburban town, after spending a convivial evening, was discovered among the carrots and cabbages of his humble garden wrapped in slumber. "Well, Bill," said an admiring friend, as he shook the prostrate youth, "what are you doing out here?" "Watching for a hen that's stole her nest," was the sententious answer. "But what are your eyes closed for, Bill?" "Don't want the old hen to see me," gruffly replied the sleepy philosopher.

SHOT.—"Mother," said a little five-year-old, "have you heard that Uncle John got shot yesterday?" "Why, no! Dear me! How did he get shot?" "Oh, he bought 'em."

THE SPARK.—"Who's that gentleman walking with Miss Flim?" said a wag to his companion, as they sauntered along.—"Oh," replied the other, "that is a *spark* which she has *struck*."

SHINING LIGHT.—A Chinese lawyer, it is said, has been admitted to the Bar. He will, no doubt, be able to Chin-esely when the proper time comes.

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EVERY EVENING AND SATURDAY MATINEE,
"BILLEE TAYLOR."

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EXAMPLE.—What a beautiful example of simplicity in dress is shown some of the followers of fashion by that domestic animal, the cat, which rises in the morning, washes its face with its right hand, gives its tail three jerks, and is ready dressed for the day!

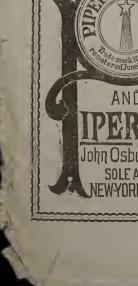
HOW IT IS MANAGED.—French lady to family physician: "Doctor, I want my husband to take me to Nice for the winter. Now, what is the matter with me?"

BEFORE AND AFTER.—"Before we were married," said he, "she used to say by-bye so sweetly as I went down the st pa!" "And what does she say now?" asked his friend. "Oh, just the same—*buy, buy.*" "Oh, I see; she only exercises a different *spell* over you."

THE REASON.—"I tell you, sir," said a dogmatic moralist, "that the time is surely coming when stealing will be a thing of the past." "How so?" asked a bystander. "Because there will be nothing left to steal," answered the dogmatic moralist.

ONE OF THE OTHER.—A young man at a party called the attention of his bachelor uncle to a young lady he fancied, and said, "How charmingly native she is, uncle?" "Knave!" growled the old man, gazing at her through his spectacles; "I should say more fool!"

"How much did he leave?" said a lady, on learning the death of a wealthy citizen. "Everything?" responded the lawyer; "he didn't take a cent with him."



ORDERLY HABITS.—It would not be easy to detail in all its force the misery which is caused by the early neglect of orderly habits. It is a source not only of frightful unhappiness in families, but of great public vice; for, after all, the world is made up of those whose characters have been formed for good or for evil by the early training and example of mothers.

CENSURE of a man's self is generally oblique praise; it is in order to show how much he can spare.—*Dr. Johnson.*

SCIENCE is too lofty for measurement by the yard of utility; too inestimable for expression by a money standard. These grovelling ideas of the objects of science, which constantly jar in its intercourse with the world, ought to find no response in the breast of any devotee who would draw inspiration from its shrine.

A MAN fooled into buying a bad watch called it Faith, because it was without works, and therefore dead.

A COUNTRY youth who desired to know how to become rich, sent twenty-five cents in answer to an advertisement, and received the following valuable receipt: "Increase your receipts, and decrease your expenditures. Work eighteen hours a day, and live on bash and oatmeal gruel."

NOT ONE OF THOSE.—During the session of a country court a witness was asked if he was not a husbandman, when he coolly replied, amidst the laughter of the court, "No, sir, I'm not married."

FALSE PROVERB.—Speaking of the sentiment, "She who rocks the cradle rules the world," a Southern paper says: "In this section she is generally a colored girl, and we don't believe a word of it."

GETTING FUN.—"Bob, lower yourself into the well and holler for help." "What for?" "To frighten daddy, and have some fun." Bob did as he was desired, but got more fun than he bargained for. It was administered with a hickory sapling. Distance five and a half feet.

A PERFECT CURE.—"Got the 'pholy, have ye? Can't swallow any liquid, eh?" she observed to her husband, who had refused water for two days. "Well, we'll see;" and the good old woman drew the cork from the whiskey bottle and placed the nozzle near her liege's mouth. Mike's face emerged from its gloom like a full moon from behind a cloud, and glancing at his wife with a quizzical expression, he said: "Come to think of it, Jane, I don't believe that dog had any teeth."

HIS PART.—A wit once asked a peasant what part he performed in the great drama of life. "I mind my own business," was the reply.

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ALL KINDS OF BOTTLED LIQUORS, ALES WINES, SEGARS &c

WITTY AND POETIC.—The Rev. Sydney Smith being asked by a lady why it was reported that there were more women in the world than men, he replied, "It is in conformity with the arrangements of nature, madame; we always see more of *heaven* than earth."

ARTFUL URCHIN.—"Do you want to kill the child?" exclaimed a gentleman, as he saw a boy tip the baby out of its carriage on the walk. "No, not quite," replied the boy; "but if I can get him to bawl loud enough, mother will take care of him while I go and wade in the ditch with Johnny Brace!"

SAGEY.—Never tell the boys that it is a waste of time to play marbles. Who knows what advantage that accuracy of aim and steadiness of nerve may be when they get older and play billiards?

A MODEL HAT AND ITS POPULAR APPRECIATION.

The New York Police Commissioners in their effort to procure a suitable hat for the members of the force and after frequent consultations, resolved the determination to take a new departure. They therefore gave their order to Knox, leaving it to his taste and judgment to produce such an article as they sought for. The result has proved entirely satisfactory. The Commissioners have expressed their approval and satisfaction, and the men are delighted with their new, comfortable and becoming winter hats. Since their introduction here, orders have been received from nine different cities, for those hats, which have been promptly filled.—*From D ember Trade Journal.*

CONVERSATIONAL.—A countryman went to see his ladylove, and wishing to be conversational, observed, "The thermomokn is twenty degrees above zero this evening." "Yes," innocently replied the maiden, "such kinds of birds do fly higher some seasons of the year than others."

REVENGE.—"Then you will not lend me your velocipede, hey?" inquired one boy of another; "No, I will not." "Then, well, then, the next time our chimney catches fire you shan't come into our back yard and holler."

PLANTING HAIR.—A five-year old girl had her hair cut a few days ago, and was seen digging a hole in the garden, and on being asked what she was doing, said: "I'm planting this hair to make a little child grow."

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To those who desire to attend places of amusement or spend the evening in New York this train will be found a great convenience.

Comifera For SCALP and HAIR.

PURELY VEGETABLE.

The Only Reliable Hair Restorer and Dressing Ever Offered to the Public.

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NEW YORK, FEBRUARY 5, 1881.

MR. A. M. PALMER..... PROPRIETOR AND MANAGER.

First Production in America of

THE CREOLE.

A Drama in Five Acts, by the author of the "TWO ORPHANS," adapted for this Theatre by A. R. CAZAURAN.

CAST:

COUNT DE MAILLEPRE..... Mr. CHARLES R. THORNE, Jr.
COUNT DE MALESHERBES, Prime Minister of France, traveling incognito as Mons. Schwartz..... Mr. JOHN PARSELLE
COUNT DE LAVARDE, Attorney-General of the Province of Auvergne..... Mr. F. DE BELLEVILLE
ARMAND, VISCOUNT DE MAILLEPRE, a Lieutenant in the French Navy attached to the Frigate Astrèa..... Mr. WALDEN RAMSAY
CHEVALIER DE LA TOURETTE, a reduced nobleman..... Mr. J. H. STODDART
BARON D'ARMAGNY, Governor of Auvergne..... Mr. H. F. DALY
LORAIN, valet to the Chevalier De La Tourette..... Mr. OWEN FAWCETT
PRESIDENT OF THE COURT MARTIAL..... Mr. T. E. MORRIS
DENIS, servant to the Maillepre..... Mr. CHARLES COLLINS
DIANA, the Creole..... Miss ELEANOR CARY
HENRIETTE D'ARMAGNY, betrothed to Armand..Miss MAUD HARRISON
COUNTESS DE MAILLEPRE, mother of Armand..... Mrs. E. J. PHILLIPS

The action of the Play takes place in Auvergne, in the latter half of the Eighteenth Century.

N. B.—There will be but one minute's intermission between the Second and Third Acts, and the audience are therefore respectfully requested not to leave their seats at that time.

SYNOPSIS OF SCENERY.

Designed and Painted by Mr. RICHARD MARSTON

ACT I.—Park and Grounds of the Chateau de Maillepre.
ACT II.—The Count's Library. The Fatal Vision.
ACT III.—The Pavillion in which Diana is lodged. Moonlight.
ACT IV.—The Pavillion of Diana. Daylight.
ACT V.—Grand Hall of Justice in the Chateau de Maillepre.

The incidental Music composed and arranged by Mr. H. TISSINGTON.

The orchestra, under the direction of Mr. H. TISSINGTON, will perform the following choice selections:

OVERTURE—"Fest,"..... LATAUS
WALTZ—"Eleanore,"..... PARLOW
VIOLIN SOLO—"Happy be Thy Dreams"..... J. S. THOMAS
Arranged by H. Tissington. Performed by Mr. L. G. KAPP.
DIVERTIMENTO—"Surprise,"..... BRAHAM
Introducing the Popular Airs, "Whist, the Bogie Man," "Dat Citizen Wedding Cake," "Never Take the Hires Shoe from the Door," "Hark, Baby, Hark," "I'll Wear the Trousers." Secret Order of Full Moons and Solo for Xylophone & Piano.
GALOP—"Ge. Goulet Champagne,"..... G. WIEGAND

Saturday, Feb. 5, Third Matinee of "THE CREOLE."

WEBER PIANO USED AT THIS THEATRE.

SEATS MAY BE SECURED SIX DAYS IN ADVANCE.

OPERA GLASSES TO HIRE IN THE LOBBY.

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CHAMPAGNE,
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George Goulet & Co., 42 Vesey St.

EGOTISM.—A millionaire, who was looking at a level tract of land which he had just bought at an extravagant price, said to the agent who had sold it to him, "I do admire a rich, green flat."—"*So do I*," significantly replied the agent.

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UNION SQUARE THEATRE

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All orders for Advertising to be addressed to A. S. SEER, 26 Union Square.

The LADIES of this Theatre are engaged and paid by this Management to serve its patrons in a polite, respectful and gentlemanly manner, and they are not allowed, under any circumstances, to applaud performances upon this stage. Members of the audience will oblige the Management by reporting to the office any violation of this rule.

"THE CREOLE."

The new play presented this evening, under the title of "The Creole," is from the pen of M. Denery, the author of the "Two Orphans," and that of M. Brézil, that great dramatist's frequent collaborateur This play was presented in Paris in the early part of the present season under the title of "Diana." On its success there, it was purchased by the manager of this theatre, and was adapted for its stage by Mr. A. R. Cazauran. The manager flatters himself that the reputation of this theatre is a sufficient guarantee of the manner of the presentation of the work, in which neither care nor expence has been spared, either in costuming, scenery or other accessories. The cast has been carefully selected from the leading members of the company of the Union Square Theatre; and it only remains for the manager to wait the verdict of the critic that is never wrong—the public.

THE FIRST THING.—A little girl was listening with much interest to the story of Jonah. When the question was asked, "What would you suppose would be the first thing Jonah would do after the great fish threw him upon the land?" she answered, promptly: "I shid fink he'd go home quick as he could and get cleaned up."

CAMILLE REDIVIVUS.

The second of the promised Matinee revivals of the present season at the Union Square Theatre will be presented next Tuesday afternoon. The exertion of continuous night performances being forbidden, Miss Clara Morris, who, in the original productions of such works as "Miss Multon" and "Camille," played of the leading female roles, it became necessary to give several of the promised revivals at extra matinees. The second of these revivals, as already announced, will be the perennial "Camille" of Alexandre Dumas, fils. This great play will be produced with a cast including Miss Clara Morris, Mr. Charles R. Thorne, Miss Eleanor Cary, Mr. John Parselle, Miss Maud Harrison, Mr. F. de Belleville, Miss Eldridge, Mr. W. Ramsay, Miss Gayon, Mr. Owen Fawcett, etc., etc.

The run of "Camille" will necessarily be limited to a few of the extra matinees, as other revivals of a similar nature are promised.

Mr. Dennery, the author of "The Creole," in his play of "The Celebrated Case," found the germ of his story in the records of a French law court. He evidently found the suggestion of the story of "The Creole" in the medical records of Auvergne.

The Signor Salvini has achieved a genuine financial and artistic success by his wonderful Shakespeareanacting in Boston. It is to the credit of the city's taste.

Miss Eleanor Cary, who plays *Mme. de La Tour* in "Miss Multon," so effectively, plays *Diana* in "The Creole." Mr. Charles R. Thorne, Jr., Messrs. Parselle, Stoddart, Ramsay, Davy and De Belleville are included in the cast, as well as Miss Maud Harrison and Mrs. E. J. Phillips.

Mr. Adolphe Blume's strong drama, "Rose Michel," so successful at this theatre four years ago, has been revived at the Amerique, in Paris, with evident success.

"Daniel Rochat" is to have its first revival at the Francais in February.

MISTAKES.—No man ever acknowledges a mistake so quickly as when he puts the lighted end of a cigar in his mouth.

THE LAST MAN.—Among the many surmises as to what will become of the last man, it is queer that nobody has yet discovered that he is destined to be talked to death by the last woman.

There are five stage sets in the new play "The Creole." The principal ones are: the Bank of the Chateau de Maillepre, the Library and Vision Tableau of the Somnambulistic Noblemanthe Pavillion of Diana, and the Grand Feudal Hall of Justice of the house of Maillepre.

Letters left at the BOX OFFICE of this Theatre inquiring into the age, circumstances, relationships, etc., of members of this Company will not be answered. When asked for useful purposes such questions must be directed to the artists themselves.

The scum floats on top the healthiest soup, so the vicious float in the highest pulpits in Heaven's houses and make most noise on the stage.

SAUER KRAUT.—A contemporary says "sauer kraut is healthy." And this is the truth. You never hear sauer kraut complaining of feeling weak. On the contrary, it never loses its strength; and the older it gets, the stronger it becomes.

TURNED.—A stranger entered a pump and blacksmith's shop a few days since, and, as the proprietor was turning a piece of wood in his lathe, the visitor asked what would turn the quickest and easiest, "Milk," was the reply. The stranger gave a look at the turner, and then quietly left.

DUNNED.—"Let me see," said a desperately dunned debtor; "this is the fifth time you have called within four days, is it not? Regret to disappoint you, young man, but step in next Saturday before three o'clock, and I will positively settle—in my mind when you may call again," he added to himself, as the visitor left.

MISS KATHERINE ROGERS announces that she will receive pupils for the stage. There is no actress whom we can more highly recommend as an instructress. She knows the profession thoroughly and has the rarer art of imparting her knowledge to others. The professionals who usually advertise for pupils are actors who ought to go to school themselves. Miss Rogers is an exception to the rule and has graduated with the highest honors at the best theatres in England and America.—*Spirit of the Times.*

PARADISE.—"Papa," asked a boy, "what is meant by Paradise?" "Paradise, my son," replied the father, "is the latter part of summer when your mother goes on a visit to your grandfather."

HER REASON.—The young lady who married Mr. Shilling, when brought before the justice on a charge of assault and battery, excused herself by saying she only hit him to see if he was good.

CANDID.—"Well, may I hope then, dear, that at some future time I may have the happiness of making you my wife?" "Yes, I hope so, I'm sure," she replied, "for I'm getting tired of suing fellows for breach of promise."

THE first thing in a boot is the last.

TAKING THE RISK.—Nowadays it is the buyers of silk goods who must "stand the hazard of the dye."

HOME AND CLUB.—A man was telling his wife about "a club with home comforts," when she sighed, "Ah! I wish I had a home with club comforts!"

BOTH WAYS.—"It's a poor rule that will not work both ways," as the scholar said when he sent it back at the teacher's head.

So dear and yet so fur—a sealskin sacque.

How to make a catfish.—Leave her alone in a room with an aquarium.

SLIGHT CHANGE.—When the officials of a banking institution commence to use the funds for their own benefit, they say, "Let's speculate." Pretty soon this suggestion is slightly changed to "Let's peculate"—and they "pec."

GOOD WAR STEED.—An irrepressible joker, in selling a horse, said, "He's a good war steed; he'd sooner die than run."

BE CAREFUL.—One of our young friends at —— sat down the other day and wrote on the back of a couple of postal cards. Then he turned them over and directed them; but some mischance placed the address on the wrong cards. The result was, a shirt factory in —— got a very polite invitation to go carriage riding, while the young man's girl was made frantic by receiving the following: "Please send me a sample of the stuff your shirts are made of."

LAST WORDS.—"And above all, Nellie, my love," were the parting words of a lady to her daughter as the cab to convey the newly-wedded pair to the terminus drew up at the door, "above all Nellie, if you should quarrel—for Reginald is but a man, and life is full of thorns—remember that your first duty is to yourself as a lady and a housekeeper. Never hit your husband with a rolling-pin or a potato-masher. You could never forgive yourself if the result of such a blow were to be the appearance of a hair at the table in a dish of mashed potatoes or a pie crust, when you had company at dinner. The poker will do quite as well, and is infinitely more ladylike. Good bye. Write every day, and don't forget your poor old ma! Boo hoo!"

THE OLD OLD STORY.—A man went into a house last night and picked up a gun. Of course, he didn't know it was loaded. It went off. So did the man. And the man who owns, or, rather, who owned the gun, would give fifty dollars to know where they went.

PRIDE'S FALL.—Poor young thing! She fainted away at the washtub, and her nose went kerslop into the soapsuds. Some said it was overwork; others, however, whispered that her beau had peeped over the back fence and called out, "Hullo, there, Mary, is Miss Allec at home?"

THE "FITTER."—On the theory of the survival of the fittest, the tailor and the dressmaker ought ere long to possess the earth.

Otto von Muhlbach,
(Successor to Carl Thies,)
110 EAST 14th ST.,
A choice variety of Imported and Domestic
BEERS, WINES, LIQUORS and CIGARS.
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Stomach Bitters.
Unexcelled Appetizer, and sure cure for all diseases of the digestive organs.
5,000,000 Bottles sold in Europe last year.
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ON THE EUROPEAN PLAN.
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GLOVES
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All Gloves Fitted by Fitting

The Only Perfect Sewing Machine
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NEW HOME
Combines the good points of all other machines, with none of their defects.
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Examine it before purchasing any other.
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None genuine without the name and signature
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RICHMOND
Straight Cut No. 1 Cigarettes
Cigarette Smokers who are willing to pay a little more for Cigarettes than the price charged for the ordinary trade Cigarettes will find the
Richmond Straight Cut No. 1
superior to all others.
They are made from the brightest, most delicately flavored, and highest cost, Gold Leaf grown in Virginia, and are absolutely without ADULTERATION of any kind.
WE DO NOT PRINT the NAME of the BRAND on each Cigarette, as the smoking or inhaling of ink or bronze is injurious.
The genuine French Rice Paper is only used.
See that every package is sealed.
ALLEN & GINTER, Manufacturers,
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VOGT
CONSERVATORY OF MUSIC,
205 East 15th St.,
offers a thorough and complete musical education at moderate rates, with unrivalled free advantages. For information address, WILLIAM G. VOGT (of Stern's Berlin Conservatory). Director.

ORDINARY PASSENGER.—A fop, leading a dog by a string, lounged up to the booking-office window of a railway station, and asked, "Must I—is—take a ticket for a puppy?"—"No; you can travel as an ordinary passenger," said the booking clerk.

THE first person who ever went round the world—The Man in the Moon.

LAPLANDER.—The sudden start of a tram car threw a lady, who was standing, into a gentleman's lap, whereupon a newsboy cried out, "There's a *Laplander!*"

A DEEP LAKE.—A land speculator, in describing a lake in one of the Western States, says it is so clear and so deep that by looking into it you can see them making tea in China.

DAISY CREAM
A PERFECT CURE for the FACE of the
P. O. BOX 1325,
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For Sale by Druggists.
and SAFE EMPTION and unsurpassed NOSH.
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Hose.
English Cotton.
Stripes and fancy designs, all colors, at 25 cents, reduced from $50.
Pure Ribbed Silk.
At $2.25, reduced from $4.50.
Lord & Taylor
Broadway, 19th Street & 4th Ave.

FATAL.—Nothing is so fatal to the romance of a kiss as to have your girl sneeze at the very climax.

ODD FORESIGHT.—Lady Margaret Herbert asked somebody for a pretty pattern for a nightcap. "Well," said the person, "what signifies the pattern of a nightcap?" "Oh, child," said she, "but, you know, in case of fire!"

MADISON SQUARE THEATRE.
MARVELOUS AND UNPRECEDENTED RUN.
OVER 350 NIGHTS
OF STEELE MACKAYE'S COMEDY-DRAMA,
HAZEL KIRKE
The Double Stage—Short Intermissions—Perfect Ventilation.
EVERY EVENING AT 8.30. SATURDAY MATINEES AT 2

ALWAYS IN FASHION.—Mr. X—— is a widower. Since the time he lost his wife, whom he adored, five years ago, he has not left off looking every day at the locket containing the hair of his dear and austere companion, and the other day he had a visit from a friend at the moment when he was drying the lock of hair of the much-loved one. "What are you doing?" asked his friend. "You see well enough I am dyeing the hair an ash-blonde, becauseIthis color is much worn now. I wish the hair of my departed Maria 'to be always in fashion.'

ANOTHER BULL.—An Irishman hearing of the death of a friend, and wishing to attend the wake, but not knowing exactly where he had resided, went to the house which he thought was the right one, and inquired, "Is this where the man lives that's dead."

A BOY'S FIRST BIT.—Alphabet.

Original Oyster Bay,
No. 1220 BROADWAY,
Bet. 30th & 31st Sts., NEW YORK.
SPECIALTIES:
Soft Crabs, Frogs, Oysters and Little Neck Clams,
FAMILIES AND PARTIES SUPPLIED.
W. H. McLEAN, Prop'r.

ALLEN'S BRAIN FOOD is beyond doubt the most reliable, useful and permanent tonic to the genital organs of both sexes known. Acting directly upon the nervous system it restores the debilitated functions of the principal organs of the human frame, and is unsurpassed as a nervine. Its merits are a powerful, permanent and well-termined approval, and as an effective specific for premature decline. Sold by all Druggists, 1 package $5 for $5. Send for Circular to ALLEN'S Pharmacy, 315 First Ave., New York.

A LICENSE.—The French tramp resembles his American cousin. Met with the response that there was nothing for him to do, he answered, "Oh, Madame, if you only knew how little work would occupy me."

THE printing press is said to make a good impression wherever it goes.

PLAIN BUT KIND.—A devoted wife will always speak plainly, though kindly, to her husband. Here is a case in point: "When I die," said a married man, "I want to go where there is no snow to shovel." His wife said that he presumed that he would.

TALL TALK.—A Yankee lawyer, who wanted a postponement, appealed to the judge to "let the broad axe of justice be swung by the hand of mercy." It was so.

Do Not FAIL To Visit Naylor's
$63 Broadway
Bet. 17th and 18th Sts.,
And get a Package of Confections that will Please the little loved ones at home.

STANDARD THEATRE.
COMMENCING JAN. 31, EVERY EVENING AND SATURDAY MATINEE,
CHARLES READE'S FAMOUS DRAMA.
"DRINK."
THE REIGNING SUCCESS.

TEN SPARK.—"Who's that gentleman walking with Miss Flint?" said a wag to his companion, as they sauntered along.—"Oh," replied the other, "that is a *spark* which she has *struck*."

SHINING LIGHT.—A Chinese lawyer, it is said, has been admitted to the Bar. He will, no doubt, be able to Chin-easily when the proper time comes.

SHORT.—"Mother," said a little three-year-old, "have you heard that Uncle John got shot yesterday?"—"Why, no! Dear me! How did he get shot?"—"Oh, he bought 'em."

Co., **JUPITER the BEST 10 Ct CIGAR** | 143 Duane St NEW YORK.

Union Square Theatre Programme.

MUSICAL AUTHORITIES AND CRITICS PREFER THE

SOHMER Pianos,

and they are purchased by those possessing refined musical taste and appreciating the Richest Quality of Tone and the Highest Perfection generally in a Piano.

SOHMER & CO.,
Manufacturers of Grand, Square & Upright Pianos,
149 to 155 East 14th st., New York.
222 Fulton st., Brooklyn.

PATRONIZING.—A resident who reached home by a noon train, after an absence of two weeks, was met at the station by his eight-year-old son, who loudly welcomed him.—"And is everybody well, Willie?" asked his father.—"The school kind," replied the boy.—"And nothing has happened?"—"Nothing at all. I've been good, Jennie's been, and I never saw ma behave herself so well as she has this time."

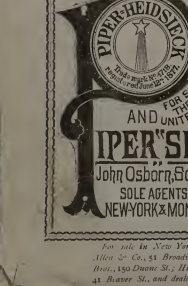
NO PRACTICE.—A young lawyer, who had been "admitted" about a year was asked by a friend, "How do you like your new profession?"—The reply was accompanied by a brief sigh to suit the occasion: "My *profession* is much better than my *practice*."

FUEL CRITICISM.—"A critic, in speaking of a young actor who holds the leading part in a new comedy, says that the author has fanned him into a pink dolichonaus like a raspberry ice, and that so soon as under twenty can look at him without an irresistible desire to stick a spoon into him.

A FINE POINT.—[Pugilistic Legislator: "What sir! You take me for one who can be bribed? You insult my sense of honor. But in case I really were such a man, how much would you give me?"

THE SWEETEST THING.—"My dear," asked Mrs. J——of her husband, on coming home from church the other day, "what was the sweetest thing you saw in bonnets?" —"The ladies' faces," was the bland reply.

HONOR.—Old Deacon Pilkins said to himself, "*Falstaff* asks, 'What's honor?' as though it was hard to tell. But let my wife sit behind another woman in church and she'll tell *what's on her* in less than ten minutes."



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14th ANNUAL BALL,

B. P. O. ELKS,

N.Y. LODGE NO. 1

Academy of Music and Nilsson Hall,

Monday Evening, Feb. 14.

Tickets (limited) admitting gentleman and ladies can now be obtained at Wallack's Theatre, Union Square Theatre American District Telegraph Offices, Morton House, and all the leading hotels, and of Members of the Lodge. PRICE, $8.00 each.

AT THE AQUARIUM.—Juvenile Physiologist: "And was that where the poor whale lived, papa? Did he *blubber* much before he died, papa?"

DOMESTIC HATED.—We know a lady who is exceedingly disliked by her servants, but as she is so seldom at home she cannot be so much domestic-hated after all, eh?

BABY SHOWS have proved disastrous ever since the one King Herod inaugurated.

WHAT is the difference between the Prince of Wales and a jet of water? The Prince is heir to the throne, and the jet is *thrown* to the *air*.

WHAT is the difference between a man struck with amazement and 'a leopard's tail?—One is rooted to the spot and the other is spotted to the root.

OLD bells can be made as good as new. Old *Belles* can't.

LARGE RESOURCES.—Patrons of the turf though not always wealthy, are generally considered men of large race-horses.

SILENCE is not always golden. The oyster is continually getting into *bralls* and *stews*, and he is quiet enough.

SNORING is now politely described as indulging in sheet music.

WHY are actors like Arabs?—Because, previous to taking the road, they invariably look to their dates.

WHEN is a mother a father?—When she's a *nigher*.

THE CIRCULATING MEDIUM.—The traveling trance lecturer.

MOST men love little women, and little women love most men.

YOUNG MEN should take pattern by pianos—be square, upright, grand.

NO CONSOLATION.—The man who comes to the station two minutes behind time, and sees the train scudding out at the other end, derives no satisfaction from the proverb, 'Better late than never."

The finest, and most refreshing Perfume.

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Cor. 14th St., *NEW YORK.*

ALL KINDS OF BOTTLED LIQUORS, ALES WINES, SEGARS &c

WHEN Apollo dipped the god Pan into the sea, what did he come out?—A dripping Pan.

WHY didn't he eat up the whole desk? We refer to the anaconda who swallowed a pigeon whole.

POLICEMAN :—"Now then, move on. There's nothing the matter here."—Sarcastic Boy: "Of course there isn't. If there was, you wouldn't be here!"

NOT QUITE.—A woman being told that some tables in the Russian Department to the French Exhibition were made of Malachite, exclaimed, "My goodness! I thought Malachite was one of the prophets."

A MODEL HAT AND ITS POPULAR APPRECIATION.

THE NEW YORK Police Commissioners in their effort to procure a suitable hat for the members of the force and after frequent consultations, reached the determination to take a new departure. They therefore gave their order to Ed. A. Keating & Co. for his taste and judgment to produce such an article as they sought for. The result has proved entirely satisfactory. The Commissioners have expressed their approval and satisfaction, and the men are delighted with their new, comfortable and becoming winter hats. Since their introduction here, orders have been received from the different cities, for these hats, which have been promptly filled. —*From Brooklyn Trade Journal.*

INDUSTRIOUS.—Boasting of her industrious habits, an Irish housemaid said she rose at four, made her fire, put on the kettle, prepared the breakfast, and made all the beds before anyone was up in the house.

FIT TO DIE.—hector: "Those pigs of yours are in fine condition, Jarvis."—Jarvis. "Yes, sur, they be. Ah, sur, if we wos all on us on'y as fit to die as them are, we'd do."

WRONG BUT NATURAL.—A Sunday-school teacher asked her class the question, "What did Simon say?" "Thumbs up!" said a little girl, quickly.

A CLEVER fellow has taught ducks to swim in hot water with such success that they lay boiled eggs.

WIFE POR.—In Spain at a dinner party the oldest lady is always seated first. In other words, she is the senior eater of the room.

KNABE PIANO-FORTES

UNEQUALED IN

Tone, Touch, Workmanship & Durability.

WM. KNABE & CO.,
112 FIFTH AVENUE, (above 16th St.)

This is no Rubber Machine.

EUREKA PARLOR ROWING MACHINE with Health Lift and Chest Expander combined, is the only Parlor Rowing Machine in the world with oars, and the only apparatus in which the pressure can be changed to suit the weak or strong.

Eureka Parlor Rowing Machine Co.,
710 BROADWAY, N. Y.

Patented Oct. 15, 1878. Awarded Medal at American Institute Fair, 1878-79.

BADLY MIXED.—Two teachers are disputing about the pronunciation of barrel. One said it was bare-el, and the other said it was how-rel. They referred the matter to an old cooper, pointing to a thing made to hold beer, by way of explaining what they meant. He said, "it's keg." And now the two preceptors are more badly mixed than ever.

THOSE GLOVES.—"I clasped her fair hand in a rapture of bliss, and thought, 'Oh, how blessed our fates! till I looked on the gloves that encircled her wrists, and found that, alas! they were eights!"

JOSEPH GILLOTT'S STEEL PENS

TAKE THE LEAD OF ALL OTHERS THROUGHOUT THE WORLD.
GOLD MEDAL PARIS EXPOSITION 1878.

A GREAT OFFER!! NEW ORGANS, $30, $40, $50, $60, $75, $100. NEW PIANOS, $175, $200, $225, $250, $275, $300. Second Hand Instruments at BARGAINS. Monthly Payments Received, one dollar and upwards. HORACE WATERS & Co., 826 Broadway, New York.

J. C. SCHNOTER'S Patent Corset Shoulder Brace.

Corset Shoulder Brace | Grace Shoulder Brace.

For Round Shoulders, Narrow Chests, Weak Lungs and Curvature of the Spine. Makes the form erect and graceful, expands the chest, strengthens the lungs, and relieves pain and weakness in the back. Also, other kinds of Shoulder Braces, Abdominal Supporters, Trusses, Elastic Stockings, Crutches, Braces for every kind of deformity, etc. Competent lady in attendance for ladies.

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One block from this Theatre,
Oysters, Salads and Game,
French Creams and Ices.
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READY MADE AND TO ORDER.

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THE MOST EXQUISITE OF ALL.
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3 FIRST PRIZE MEDALS—Vienna, 1873. Philia., 1876. Paris, 1878. Sydney, 1880.
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We can hardly learn humility and tenderness enough except by suffering.

NEW YORK, OCTOBER 19 1880.

MR. A. M. PALMER.....PROPRIETOR AND MANAGER.

SECOND NIGHT OF THE REGULAR SEASON,

Tuesday Eve'g, October 19,

With the production of VICTORIEN SARDOU'S latest and greatest Play, entitled

Daniel Rochat,

WITH THE FOLLOWING CAST:

DANIEL ROCHAT, statesman and philosopher..Mr. CHAS. R. THORNE, JR.
DR. BRIDAUE ..an allopath and a Voltairean.....Mr. J. H. STODDART
WILLIAM FARGIS, a scientist.....Mr. JOHN PARSELLE
CASIMIR FARGIS, a susceptible young gentleman. Mr. WALDEN RAMSAY
CHARLES HENDERSON, Mrs. Power's nephew..Mr. JOSEPH WHITING
LAURENT, an aged servant .....Mr. T. E. MORRIS
REV. SEPTIMUS CLARKE.....Mr. CHARLES COLLINS
M. TURLER, a gay young magistrate.....Mr. OWEN FAWCETT
M. CLAVAKON, secretary to Bidache.....Mr. H. F. DALY
ANDRAM, a reporter.....Mr. ALFRED BECKS
PIERSON, a reporter.....Mr. ANDREW JAQUES
KELLY, a reporter.....Mr. AYLING
JULIEN, valet to Rochat.....Mr. WILLIAM MOSS
VERLEY, clerk to Turler.....Mr. JAMES W. THORPE
ANTOINE, Mrs. Power's servant.....Mr. H. S. QUIGLEY
ROBERT, Fargis' servant.....Mr. S. DU BOIS
MISS LEA HENDERSON, a young American heiress, betrothed to Rochat.....Miss SARA JEWETT
MISS ESTHER HENDERSON, sister to Lea.....Miss OLD HARRISON
MRS. POWERS, Lea's aunt.....Mrs. E. J. PHILLIPS
MISS ARABELLA BLOOMFIELD } Lea's flighty } Miss FLORENCE WHITE
MISS ELLEN BLOOMFIELD..... } cousins. } .....Miss NETTIE GUION

The music of the Drama composed expressly by H. TISSINGTON.

THE SCENERY OF DANIEL ROCHAT.

ACT I.—The historic Salon of Voltaire at Ferney.
ACTS II and III.—Parlor in the house of Mrs. Powers by Lake Geneva with a view of the lake and distant mountains.
ACT IV.—The boudoir of Lea Henderson, opening upon the moonlit lake.
ACT V.—Library in the house of William Fargis.

TIME OF THE PLAY, 1878.

SYNOPSIS OF INCIDENTS:

ACT I.—Meeting of the lovers—Courtship on the Swiss lakes—The proposal and the engagement.
ACT II.—American promiscuite—The voyage of life—The marriage.
ACT III.—The mutual revelation—Love and faith—The separation—"M. Rochat must understand there is no longer any reason for his remaining in my house."
ACT IV.—The mysterydom of a woman's heart—"Are we not married?" "In the eyes of the world, yes; but not before my conscience."
ACT V.—The dead leaves—Your heart seems to drag itself farther and farther from mine, leaving me alone.

Saturday, October 23, at 1.45, first MATINEE of DANIEL ROCHAT.

The orchestra, under the direction of Mr. H. 1188 NATON, will perform the following ch ice selections:

OVERTURE—"Raymond".....A. THOMAS
SELECTION—"Carmen,".....BIZET
Selected and arranged with Solos for Violin, Flute, Clarionet and Cornet, by H. TISSINGTON.
WALTZ—"Eyes of Night,".....WALDTEUFEL
MEDITATION—"The Troubadour Il sirt,".....LANGE
COLLECTION—Operatic—"Rosita,".....BELLINI
Solos for Violin, Flute, Clarionet and Cornet.

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[3]^RD SEASON.

SEATS MAY BE SECURED SIX DAYS IN ADVANCE.

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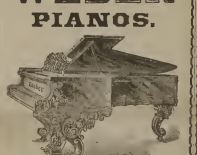
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CONFECTIONERY,
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SARAH BERNHARDT WAVES.
Roman Braids from $6 upwards
French Artist in attendance. Advice given free. Send for our new Illustrated Catalogue free of charge.
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The Dresses worn by Miss Jewett in this play were made and designed by
LANOUETTE, 830 B'way.

Beware of Imitations and Counterfeits. Kinney Bros. Celebrated Cigarettes.

UNION SQUARE THEATRE

The Only Official Programme.

PRINTED AND PUBLISHED

BY

A. S. SEER,

AT HIS

Show Printing House,

26 UNION SQUARE.

All orders for Advertising to be addressed to A. S. SEER, 26 Union Square

The Ushers of this Theatre are engaged and paid by this Management to serve its patrons in a polite, respectful and gentlemanly manner; and they are not allowed, under any circumstances, to applaud performances upon this stage. Members of the audience will oblige the Management by reporting to the office any violation of this rule.

TENTH REGULAR SEASON OF THE UNION SQUARE THEATER.

The Regular season of the Union Square Theater for 1880-81 commenced last Saturday evening, October the sixteenth, with a five-act comedy-drama from the pen of Victorien Sardou, entitled "Daniel Rochat." This play is presented with entirely new scenery by Mr. Richard Marston, and music by Mr. Henry Tissington. Its cast will include Mr. Charles R. Thorne, Jr., Mr. J. H. Stoddart, Mr. John Parselle, Mr. Joseph Whiting, Mr. Walden Ramsay, Mr. Owen Fawcett, Mr. H. F. Daly, Mr. Thomas E. Morris, Miss Sara Jewett, Miss Maud Harrison, Mrs. E. J. Phillips, Miss Florence White, Miss Nettie Union, etc.

The repertoire selected for the coming season will comprise, besides "Daniel Rochat," several plays by foreign and native authors. Plays by MM. Marot, Phillips, Dennery, and by American authors are now in consideration, and due notice will be given of the selection made to follow "Daniel Rochat."

The manager can only reiterate his thanks to the Public for the support they have so kindly extended to him in the past, and hopes that support will only incite him to stronger endeavor to merit its continuance in the future.

PROMINENT SUCCESSES OF THE UNION SQUARE THEATER.

"Agnes," By Victorien Sardou..100 Nights	
"La Aditrice," By Octave Feuillet..... 114	"
"Les Pattes de Mouche," By George Fawcett Rowe 62	"
"The Two Orphans," By Adolphe D'Ennery..... 287	"
"Rose Michel," By Ernest Blum..... 100	"
"Miss Multon," By Nus and Belot..... 70	"
"The Danicheffs," By Dumas, Fils..... 100	"
"A Celebrated Case," By Adolphe D'Ennery 119	"
"The Banker's Daughter," By Bronson Howard..... 137	"
"Frozen Flick," By Henri Chivot 96	"
"The False Friend," By Edgar Fawcett..... 63	"

Aggregate amount received from the above named plays, **$1,102,686 60.**

THE PLAYWRIGHTS' OPPORTUNITY.

During the last twenty-five years, a knot of writers in Paris have enjoyed unchallenged preeminence in the domain of dramatic literature. The names of Sardou, D'Ennery and Dumas are almost as familiar to English, Italian, American and German playgoers as the names of Shakespeare, Alfieri or Benedict. In Paris itself, however, there is a growing doubt as to who are to succeed the great triumvirate If we except the "Daniel Rochat" of Sardou, there has been no great distinctive dramatic success achieved there, in the past three years, save the "Celebrated Case," of D'Ennery. M. D'Ennery is waxing old. M. Dumas has become exceedingly wealthy, and seems to have allowed wealth's indifference to work, to grow upon him. The coming American dramatist could therefore find no better opportunity than is now afforded him by the limited rivalry he would have to contend with. Managers of regular theatres, star actors are all more or less nervously anxious in regard to future material; and the writer of a really good play would not need to cool his ardor by ten minutes in the anti-room of any theater in New York.

Notes.

A play entitled the "Casque en Fer," by Mr. Phillips, was successfully produced at the Chateau d'Eau, in Paris, on the 24th ult. It is a powerful melo drama of the school of the "Celebrated Case."

Mr. Joseph Whiting will make his first appearance as a member of the regular Union Square Theater Company in the cast of "Daniel Rochat"

Sardou is at work on a new play entitled "Impulse."

GRAND ITALIAN OPERA.—The season will open at the Academy of Music, on Monday, October 18, with Donizetti's opera "Lucia di Lammermoor," with Madame Fielka Gerster, Signoris Gelassi, Monti and Ravelli (his first appearance). Wednesday, October 20, Donizetti's opera "La Favorita," in which Miss Annie Louise Cary and Signor Campanini will make their first appearance this season, and the new Basso, Signor Franco Novara will make his debut to an American audience. On Friday, October 22d, Gounod's opera, "Faust." First appearance of Mlle. Valleria. The season will be the most brilliant one that New York has had for many years. Every box has been sold for the entire season, and many of the seats in the parquette and balcony. The sale of seats for single performances will open at the Box-office of the Academy of Music, on Wednesday, October 13th.

"An American Girl" continues at the Fifth Avenue Theatre to be the centre of fashionable attraction, and Fanny Davenport's bewildering profusion of gorgeous costumes are an unshaded source of interest in society quarters The business at this theatre is enormous and the engagement has been extended two weeks longer.

MISS BLANCHE ROOSEVELT will shortly appear in Boston in Longfellow's "Masque of Pandora," the Music for which has been written by Mr. Alfred Cellier The Opera will be mounted with great magnificence, and the poet and composer will personally superintend its production.

Miss Kate Claxton opens at the Boston Opera House, on Wednesday October 13th.

MADAME MARIE ROZE, after her many triumphs in Europe, has returned to America to again delight her many friends and admirers. Madame Roze is to appear in Grand Opera in English under the management of Strakosch & Hess, and will sing in "Carmen," "Trovatore," "Faust," "Aida," "Lohengrin" and "Mefistofele;" all of which operas have been specially translated for her by Josiah Pitman, and revised by Dion Boucicault. Her appearance in New York will undoubtedly be anxiously awaited, for Marie Roze is a universal favorite.

A FACT ABOUT POSTAL CARDS.—The main objection most people have to sending communications on postal cards is that the writing is, of course, open to general perusal. A good way of avoiding this difficulty is to use sympathetic ink A solution of ten grains of hyposulphate of soda in sixteen teaspoonfuls of water is the simplest fluid for the purpose. Use a perfectly clean pen, and after writing go over the letters with a smooth papercutter to remove all traces of the salt. Exposure to the heat of a bright coal fire turns the writing black.

WHAT HE WEIGHED.—"Tom, you seem to gain flesh every day; the grocery business must agree with you. What did you weigh last?" "Well, Jim, I really forget now; but it strikes me it was a pound of butter."

"MEASURE FOR MEASURE," as the chemist said when he took a bad six pence for a black draught

COWS AND CHRISTIANS.—A minister who had been reproving one of his elders for over-indulgence, observed a cow go down to a stream, take a drink, and then turn away. "There," said he to his offending elder, "is an example for you; the cow has quenched its thirst, and has retired." "Yes," replied the other, "that is very true. But suppose another cow had come to the other side of the stream, and had said, 'Here's to you,' there's no saying how long they might have gone on!"

"THE FAVORITES" and Alice Oates have caught the public taste and have been very successful. The absurdity by Willie Seymour is highly spoken of by the press, as is also the music and the company.

Their business at the Martin Opera House, Albany, is very large.

MISS SARA VON LEER, who is to make her debut in this season to a high place in "dramatic art, has been known for some years in the amateur dramatic and social world of New York, and made her first appearance as an actress with the Murray Hill Dramatic Association, in 1875. It was soon evident that she meant to make the profession her life-work, and she has since studied with that end in view. Her specialty is the "emotional" drama. She inherits a large portion of her talent from her maternal grandmother, Mrs. Duff, an actress of great ability, and well remembered by the old theatre-goers of Boston, who speak of her now as the greatest actress of her time. Miss von Leer is young—was born in Mobile, in 1855—pretty, graceful and charmingly natural in her manners. She has played many roles at various times, mostly for charitable objects, and last season she made a short tour of the Eastern States as leading lady of a regular company, under the name of Blanche Schuyler. This will be Miss von Leer's first professional season under her own name, and she will be ably managed by Mr. Thomas C. Lombard, who last year brought out Miss Kate Field in her "Monologue."—Boston *"Evening Transcript"* of August 30, 1880.

THE EXCUSE.—An inhabitant of a suburban town, after spending a convivial evening, was discovered among the carrots and cabbages of his humble garden wrapped in slumber. "Well, Bill," said an admiring friend as he shook the prostrate youth, "what are you doing out here?" "Watching for a hen that's stole her nest," was the unanswered answer. "But what are your eyes closed for, Bill?" "Don't want the old hen to see me," grimly replied the sleepy philosopher.

Fanny Davenport appears every evening at Haverly's Fifth Avenue Theatre in the new play, "An American Girl," written for her by Anna Dickinson. There are probably no two women better fitted—the one as author and the other as the interpreter—for this dual effort. Miss Davenport's dressing is magnificent and bewilderingly abundant.

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KNIGHT PHOTOGRAPHS. They have got to they take photographs in the night. A Nebraska artist has hit by snowdrift. He took a hunured and fifty from a shower artist, and then he was taken to the station house.

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READ OF,—"Ah, my good fellow" said one man to another stapping is so familiarly on the shoulder, "is n't one of the men we rescued?" "How so?" inquired the other. "Where did you read of me?" "In the *Police Gazette*." The man we read of "drew his feet out the other was at a safe di tance.

CARRIAGE AND FEET.—An eccentric banker was eyeing, with suspicious vision, a lab presented to him for his consi. "Oh, you need not fear," said his pol pitating customer; "one of the parties keeps his carriage." "Why re pained the banker, "I shall be gl. l if he keeps his feet!"

ARCTIC ICE.—A school boy wrote "When people write about arctic ice it is said that they refer to ice up North, which is as old as the ark."

AN OLD TOURR, in the last stages of dropsy, was told by his physician that nothing would save him but being "tapped." His son (a witty little shaver), objected to this operation, saying "Papa, Papa, don't submit to it, for you know there was never anything tapped in our house that lasted more than a week."

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ONE TOO MANY FOR HIM.—A Yankee woman recently married a Chinese laundryman, and in three days thereafter the unhappy Celestial appeared at a barber's shop and ordered his pigtail to be cut off, saying, in explanation; "Too muchee yauk."

THE WAY TO TREAT INJURIES.—If a bee stings you, will you go to the hive and destroy it? Would not a thousand come upon you? If you receive a trifling injury do not go about the streets proclaiming it and be anxious to avenge it. Let it drop. It is wisdom to say little respecting the injuries you may have received.

TIME.—As every thread of gold is valuable, so is every minute of time; and as it would be great folly to shoe horses—as Nero did—with gold, so it is to spend time in trifles.

MATURE LOVE.—Perhaps love is never so potent as when it seizes upon those who passed their first youth, or even those who have passed the prime of life. The choice made is then likely to be thoroughly suited to the nature of the man; and any intelligent girls on the part of the woman are likely to be more attractive to a man of this age than to a younger person.

SWORE OFF.—Co lectors report that a great many people sworn off on the 1st of January—from paying bills.

MR. C. C. SHAYNE, for a number of years Leading Fashionable Fur Manufacturer Broadway cor. 40th St., now at Factory, 103 Prince St., offers Sealskin Dolman, Sleighing and Fur lined Garments made from selected skins, styles and elegant in every particular—at lowest Prices, owing to cheap rent and small expenses.

HONESTY AND POLICY.—The man who is only honest when honesty is the best policy is not really an honest man. Honesty is not an average policy, nor a safable principle. An honest man is honest from his utmost soul, nor does he stoop to aught that is mean, though great results hang on the petty fraud.

WHAT YOU WISH TO DO, DO THOU QUICKLY.—If you wish to do good, do good; if you wish to assist people, assist people. The only way to learn to do a thing is to do it, and that implies before you learn to do right you will do wrong—you will make blunders; you will have failures—but persevere, and in the end you will learn your lesson, and many other lessons by the way.

A MAN fooled into buying a bad watch called it Faith, because it was without works, and therefore dead.

A GOOD word is an easy obligation; but not to speak ill requires only our silence, which costs us nothing.

A MIDDLE.—A grocer in a certain town keeps a little brown jug near his cider barrel, and when he wants to do the fair thing by a customer, he mingles some of the contents of the aforesaid jug with the cider. He made a mingle the other day for an old farmer, but got in a good deal of benzine and a very little cider. About an hour after drinking the farmer was observed leaning against a fence, and was heard to soliloquize: "It's too early for sunstroke, and too late to freeze to death, and I reckon it's a touch of the shakin' ager."

FORGETFUL.—There is a story going about of a man who resolved to give up drinking, and went to a temperance office to draw him up an affidavit to that effect. The document was drawn, read, and proved; the party held up his hand and murmured the usual promise. The paper was then properly sealed and delivered. "What is to pay?" asked the pledge maker. "To pay—to pay?" exclaimed the attorney. "Nothing, of course—this is a labor of love." "Nothing to pay!" returned the grateful but very forgetful pledge-taker. "You are a brick. Let's take a drink."

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BE JUST AND TRUTHFUL.—Let those be the ruling and predominating principles of your life, and the reward will be certain, either in the happiness they bring to your own bosom, or the success which will attend upon all your business operations in life, or both.

CURIOUS ECONOMY.—"George, dear, don't you think it is rather extravagant of you to eat butter with that delicious jam?" "No I.ve—economical! Same pieces of bread does for both!"

MODES OF DYING.—Augustus Cæsar chose to die in a standing position, and was careful in arranging his person and dress for the occasion. Julius Cæsar, when slain by the conspirators in the Capitol, concealed his face beneath the folds of his toga, so that his enemies might not see the death pang upon his countenance. Siward, Earl of Northumberland, when at the point of death, quitted his bed and put on his armor, saying, "It becomes not a man to die like a beast." Maria Louisa, of Austria, a short time before she breathed her last, had fallen into an apparent slight slumber, and one of the ladies in attendance remarked that her Majesty seemed to be asleep. "No," replied she, "I could sleep if I would indulge repose, but I am sensible of the near approach of death, and I would not allow myself to be surprised by him in my sleep; I wish to meet him wide awake." Lord Nelson, on receiving the fatal shot, said to Captain Hardy: "They have done for me at last, Hardy; my backbone is shot through," and had the presence of mind, while being carried below, to take out his handkerchief and cover his face and stars, to be concealed from the gaze of the crew. And last of all, the great Bonaparte died in his field marshal's uniform and boots, which he had ordered to be put on a short time previous to his dissolution.

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SEVERE INTERPRET.—Recently a man, at the earnest solicitation of a neighbor, undertook to pacify the latter's wife. He entered the house with a brave heart and a firm step, but when he came out three minutes later his hair was perfectly white, and he limped

NOT THE NAME EVENTWHERE.—"The milkmaid is not the same everywhere," says a moral philosopher. To which an Irish man responds: "That's so. The milk made in the city is quite different from the milk made in the country

PROBABLE.—One of the surest ways for a man to be robbed of his good name is to put it on his umbrella.

DYING FOR DINNER.—A good old farmer found himself one day with his boy at the extreme end of the row, when the dinner bell sounded. Anxious to make every step count he commenced to hoe like mad, saying, to the boy as he did so, "Thomas, do you ever think about dying?" "Yes, 'said Tom "I think I shall die pretty soon if I don't have some dinner."

VENGEANCE DIRE.—After the circus two small boys met in the street. One of them, his face glowing with excitement, said, "Oh, Johnny, did you see that fellow with the snake round his neck?" No word from Johnny. "Yer seen the man in the lion's cage, un course?" No word or sign from Johnny, save and except a cloud upon his brow. "Well, yer seen the ponies with the red blankets on, didn't yer?" "Nixy!" said Johnny at last, bursting into tears. "I had to stay at home and mind our baby; but I bin lick the stuffin out of you!"

THE CHAMPION LITTLE ONE.—A paper tells of a champion little baby this time, "its face being so small that its parents have to kiss it through a pipestem." Well now, if the practice of kissing growing-up babies through a pipe-stem, or a ten-foot gaspipe, had always been indulged in, we shouldn't be called upon to use our pocket-handkerchief for sopping up tears so much as we now do

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RURAL CREDITY OF THOUGHT.—Having recently gone on a visit to some friends in the country during the hottest term, a lady had the following delightful experience of the credity of thought and deficiency of tact in rural life: The lock of her dressing case got out of order, and it was sent to the village blacksmith to be opened. It chanced that during a summer through the village with her hostess they passed the blacksmith's shop, when that lady stopped and asked the blacksmith if he had got Miss Blank's dressing-case opened? "Yes, ma'am," said the ingenuous villager; "but I'm sorry to say that in doing it I broke one of the bottles of brandy."—*Tableau!*

AN old bachelor probably wrote the following:
"Twixt women and wine
Man's tot is to smart;
The wine makes his head ache,
Ano woman his heart."

TAKEN BY STORM.—Tom Moore is the author of the following gushing lover's epigram, which has been credited to a dozen others:—
"They say thine eyes, like sunny skies,
The chief attraction form:
I see no sunshine in those eyes—
They take me all by storm."

CENSURE of a man's self is generally oblique praise; it is in order to show how much he can spare.—*Dr. Johnson.*

OVERCHARGE.—Culprit arrested for trying to rob a cabman. Magistrate to complainant: "Proceed to make your charge." Prisoner: "Your Worship, these cabmen always overcharge. Don't believe a word he says."

THE LATEST FASHION.—"Tight, very!" said a wag, when a young lady he knew passed him in the street.—"What do you mean?" asked his astonished companion.—"Only the dress my boy."—The lady was attired in the latest fashion

MORE DEVOTION.—A man committed suicide by drowning, lately, in six inches of water. He couldn't have done it alone; but his wife, with that self sacrificing devotion and helpfulness so characteristic of the sex, sat on his head

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DRINKRIGHT.—Some mischievous boys at a country academy, seeing a sign over a grocery which read "Arnold Drinkright," painted out the first three letters, leaving it "Old Drinkright." The sign was soon restored to its former condition, and then the boys painted a D before the first name, making it "Darnold Drinkright." And then the grocer in despair painted his name out.

A SHOCKING BELL.—A gentleman challenged a renowned pedestrian and runner to a race of a considerable distance with him, simply stipulating that the champion of the "footcourse" should carry ten pounds weight of any article his challenger might choose to select. In all the pride of well-tested powers, the champion cried "Done" to the bargain, when, lo and behold! his opponent selected—not only for the effectual impediment, but the most grotesque adornment of his competitor—ten pound-weight of full blown bladders! It is needless to add that the man with speed of foot lost his wager to the man with deeds of wit

THINK OF THIS SERIOUSLY.—No life can be well ended that has not been well spent, and what life has been well spent that has had no purpose, that has accomplished no object—that has realized no hopes?

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MATE AND DRINK.—Poor Leech's last sketch represented an Irishman and his wife. The man had lost his hat, his hair looked as if it had been pulled and twisted in all directions, his eyes were black and swollen, his nose was broken, and his clothes were in more than their natural tatters. His wife was reproaching him for his folly in running into a fight, and, by way of reply, he says, "Whist, Biddy, whist—it's mate and drink to me."

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HERR FRANZ, Gerald's German comrade.....HENRY EDWARDS
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LOUIS BENNIDETTI, Peabody's Corsican salesman.....J. B. STUDLEY
GENERAL AUBREY, Evelyn's father.....GEORGE DE VERE
GEORGE SEELEY, an English solicitor.....J. W. THORPE
FERDIE FORTESCUE, a model British youth.....HARRY B. B LL
WATERS, an English Butler.....M. B. CURTIS
BEPPO, an Italian Policeman.....JOHN MORGAN
EVELYN AUBREY (afterwards LADY CLINTON), Gerald's first love.....MAUDE GRANGER
ANTONIA, Gerald's Corsican wife.....Miss LAURA DON
LILLY DAVENAUT, Evelyn's cousin.....Miss KATIE GILBERT
MME. SYLVIA DE MONTALAN, devoted to art and the muses.....Miss ADELAIDE THORNTON
TEMA, an Italian waiting-maid.....Miss GENEVIEVE MILLS

The incidental music composed and arranged by Mr. H. TISSINGTON.

TIME, 1859—THE CARNIVAL IN ROME.
ACT I.—SCENE, GERALD'S LODGINGS.
ACT II.— " " "
Two years and eight months elapse.
ACT III.—SCENE, LADY CLINTON'S BOUDOIR.
ACT IV.— " " "

The Orchestra, under the direction of Mr. H. TISSINGTON, will perform the following choice selections:

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WALTZ—"Ever or Never".....WALDTEUFEL
SURPRISE.....BRAHAM
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SERENADE—"Berceuse".....C. GOUNOD
Solo for Cornet a Piston.

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The Ushers of this Theatre are engaged and paid by this Management to serve its patrons in a polite, respectful and gentle manly manner, and they are not allowed, under any circumstances, to applaud performances upon this stage. Members of the audience will oblige the Management by reporting to the office any violation of this rule.

THE TENTH SEASON OF THE UNION SQUARE THEATRE.

The preliminary season at this theatre opened August 16th with the production of a play written by Mr. A. C. Gunter, and entitled "Two Nights in Rome." The play is owned by and is produced under the managerial direction of Messrs. Butler and Follin, who have rented the theatre from Mr. A. M. Palmer for a period of four weeks. A very strong cast has been engaged for the presentation of this work, and it has been placed upon the stage with as much care and attention to details as though it was produced in the regular season of the Union Square Theatre Company.

Following this, and commencing on September 16th, the theatre will be occupied by the Blanche Roosevelt Combination, under the direction of Mr. Joseph D. Murphy, lately of the Arch Street Theatre, Philadelphia. Miss Roosevelt will inaugurate her season by the production of a new opera by Alfred Cellier, entitled "The Sultan of Mocha."

The regular season will commence on October 11th with the presentation of a new play. Meanwhile the Union Square Theatre Company are filling an enormously successful engagement at Haverly's Theatre, Chicago. They are engaged to open Goodwin's splendid new Chestnut Street Opera House, Philadelphia, on the 20th of September, where they will remain for two weeks, presenting "The Danicheffs" and "The Two Orphans."

THE BLANCHE ROOSEVELT OPERA.

An event of unusual interest to the musical world will occur at this theatre on Monday, September 18th, in the production, for the first time in New York, of Mr. Alfred Cellier's charming opera, "The Sultan of Mocha," by the Blanche Roosevelt Opera Company. This work was originally produced at the Prince's Theatre, Manchester, England, and was cordially recognized and accepted as among the best of English operatic efforts. It subsequently enjoyed a prolonged "run" at the Prince of Wales' Theatre, in London. A strong cast, full chorus, ballet, and a large orchestra, have been engaged for the initial representation of "The Sultan of Mocha" in New York, and the opera will be mounted in a style of much splendor as to scenery and accessories. The composer will personally direct the music. He is already well known and esteemed in America, and the valuable collaboration which the authors of "H. M. S. Pinafore" received from his genius and ability, is generally acknowledged. Associated with so favorite and accomplished an artiste as Miss Blanche Roosevelt, he cannot fail to reap much honor and glory and substantial reward during the coming musical season. Miss Roosevelt ranks as the handsomest and most graceful singer on the lyric stage, and her voice is one of perfect melody, combining a freshness, agility and power of sustained effort rarely found united in the same individual. She is a born artist; and having the advantage of a fine physique and an attractive personal appearance, added to singular intelligence and rare culture, she may confidently look forward to a career of uninterrupted triumphs.

Miss Roosevelt will appear later in Auber's opera, "L'Ambassadoire," singing Madame Cinti Damoreau's *rôle of Helen*, and the score as rendered at the Opera Comique in Paris. "Nell Gwynne," one of Alfred Cellier's best works, is also in preparation, and will be given for the first time in America, Miss Roosevelt assuming the title *rôle*. A prominent feature of her season will be the presentation of Longfellow's idyllic work, the "Masque of Pandora," which, at the request of the poet, has been set to music for the young American *diva* by Mr. Cellier. Several additional songs have been written for the production by Mr. Longfellow, at whose Summer residence at Nahant Miss Roosevelt passed a part of the summer with the object of becoming imbued with the poet's ideas of his work. The scenery and costumes, after the Greek models, have been designed by the great painter, Alma Tadema, in London. The work is full of spectacular effect, and is expected to create a profound impression.

The following are the words of the song of *Pandora* on awaking into existence after her fashioning by Hephæstus:

What place is this? Oh, tell me, Implore,
Tell me what I am feeling, hearing, seeing.
If this be life, oh, give me more and more,
Till I am filled with the delight of being.

What forms mysterious people this dark space!
What voices and what sounds of music great me!
And who are these, so fair in form and face,
That with such gracious welcome come to meet me?

CHORUS.

Blow, bellows blow! and keep the flame from dying.
Till from the iron on our anvils lying
We forge the thunderbolts of Zeus supreme,
Whose smothered lightnings in the ashes gleam.

The Cambridge bard is much interested in the creation of the part of *Pandora* by Miss Roosevelt; and there is little doubt that it will add another laurel to the wreath he has long worn, and still further endear him to the hearts of the American people and the world at large.

THE NEW OPERA.

"La Fille du Tambour Major," the present reigning musical sensation in Europe, will be produced for the first time in America in this city on the 13th inst., at the pretty Standard Theatre, by Mr. Maurice Grau's newly organized French Opera Co.

The magnificence with which Mr. Grau will place this opera on the stage promises to surpass anything of the kind ever seen in this country. There will be 150 people on the stage, including a grand military band. The costumes, accessories, and mise-en-scene will be as near perfect as is possible, and the grand distribution of characters employed for the occasion, will guarantee a rendering of this opera that perhaps Paris itself cannot equal.

FANNY DAVENPORT appears Monday, September 20th, at Haverly's Fifth Avenue Theatre, in the new play written for her by Anna Dickenson, entitled "An American Girl." The play is to be elegantly mounted. Four new scenes are being prepared, and the return of Miss Davenport to the scene of her early triumphs will be extensively welcomed.

A GOOD PATIENT.—A lady called upon a physician for advice, stating that her health was "completely broken," and that she was "afflicted with a frightful collection of maladies," but as she did not specify them particularly, the doctor began to interrogate her about the condition of her nervous system, when she replied promptly that he need not trouble himself to inquire into that matter, as she had consulted Dr. Brown Sequard, and, under his advice, was taking strychnine and iron and phosphorus to build up her nerves. The doctor then suggested that he would like to examine her head.

"Oh!" said she, "that is in a very bad condition, but Dr. Clark is giving me aconite, belladonna and digitalis to lower its action."

"Your lungs?" said the doctor, inquiringly.

"Doctor Mattheson has examined my lungs," was the ready reply, "and I do not care for any other advice in that matter. He is giving me several cough mixtures."

"But I notice," said the doctor, hoping that he had now hit upon the weak point, and the one which she proposed to entrust to his special guardianship; "I observe that you have still some cough, and perhaps the trouble is in your throat rather than your lungs."

"Doctor Mattheson thought this might be so," said she, "and he sent me to Dr. Ehberg, who says there is trouble there also, and he is applying daily iodiform spray and other things."

"You wear glasses?"

"Yes, my sight was a little affected, but Doctor Noyes thinks they will be cured if I wear glasses and take his medicines long enough."

"Pray, madam," exclaimed the doctor, completely baffled in his attempt to find an unprotected point in this splendid line of defences, "will you kindly inform me what organ, or fragment of an organ, or tissue, you will not place under my charge, or consult me about?"

"Yes, doctor, if you please. I have consulted a good many specialists, as I am abundantly able to do so, and as health is more value than money, I propose to consult them all. I know you by reputation very well, and I felt sure you could tell me better than anyone else who makes a specialty of warts, and I would thank you to give me a letter of introduction to whoever you think is best. I have a wart on the back of my neck, and as I would not like to leave a scar, you will please recommend me to some one who will cure it without cutting."

"Luck" has again followed Mr. Haverly; this time to the Fifth Avenue Theatre, where "The Tourists" are playing a preliminary season to packed houses nightly. Following them, on September 20, Fanny Davenport will appear in her new play, "An American Girl," written for her by Anna Dickinson.

ROBERTSON.—Agnes Robertson (Mrs. Dion Boucicault), supported by Mr. Charles Wheatleigh and a strong dramatic company, under the direction of Max Strakosch, will commence her starring tour on September 13th at the Walnut Street Theatre, Philadelphia. Her first appearance will be in her celebrated role of *Jessie Brown*, the heroine in the play of "The Siege of Lucknow," in which character she has created the greatest enthusiasm, having played *Jessie Brown* over eight hundred times. Later in the season she will appear at one of our metropolitan theatres in a new piece written expressly for her.

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When a man speaks of a very pretty girl he says she is a duck. But a woman is not to say of a very pretty girl, "She is no chicken."

ALL THE DIFFERENCE.—A contemporary takes half a column to tell "What we drink," whereas some folks have simply to wink at the bartender.

WHAT HE MADE.—A man who recently went into stock speculation was met by a friend the other day, who asked him if he had made anything? "Yes," said he, "I made an assignment this morning."

ARCTIC ICE.—A school-boy wrote:—"When people write about arctic ice it is said that they refer to ice up North, which is as old as the ark."

The Fifth Avenue Theatre, under Mr. Haverly's management, is undergoing a thorough overhauling and refurbishing, and will open on Monday, August 23, with a preliminary season given by "The Tourists," who have been so successful on previous occasions.

THE WAY TO TREAT INJURIES.—If a bee stings you, will you go to the hive and destroy it? Would not a thousand come upon you? If you receive a trifling injury do not go about the streets proclaiming it and be anxious to avenge it, Let it drop. It is a idiom to say little respecting the injuries you may have received.

TIME.—As every thread of gold is valuable, so is every minute of time; and as it would be great folly to shoe horses—as Nero did—with gold, so it is to spend time in trifles.

MATURE LOVE.—Perhaps love is never so potent as when it seizes upon those who passed their first youth, or even those who have passed the prime of life. The choice made is then likely to be thoroughly suited to the nature of the man; and any intelligent gifts on the part of the woman are likely to be more attractive to a man of this age than to a younger person.

WHAT HE WEIGHED.—"Tom, you seem to gain flesh every day; the grocery business must agree with you. What did you weigh last?" "Well, Jim, I really forget now; but it strikes me it was a pound of butter."

THE young ladies question: "Is he married?"

GRAVITY.—Too much gravity argues a shallow mind.

NO ONE is more profoundly sad than he who laughs too much.

THE first and worst of all frauds is to cheat oneself. All sin is easy after that.

TIMID WOMAN.—An officer in the regular army laughed at a timid woman because she was alarmed at the noise of a cannon when a salute was fired. He subsequently married that timid woman, and six months afterwards he took off his boots in the hall when he came in late at night.

ORDERLY HABITS.—It would not be easy to detail in all its force the misery which is caused by the early neglect of orderly habits. It is a source not only of frightful unhappiness in families, but of great public vice; for, after all, the world is made up of those whose characters have been formed for good or for evil by the early training and example of mothers.

ENTERTAINING COMPANY.—In winter, it is pleasant for young folk to give and attend social parties, if they are not made too expensive for people of moderate means. The custom of preparing an extravagant supper, particularly when there are no servants to perform the drudgery, is a foolish one. Now, if we will have parties; if we are to enjoy this life, and derive pleasure and profit from society while we may, let us adopt a simpler method of entertainment, and during the evening our friends spend with us, pass round fruit and cake in an informal way. That will cost comparatively little, but will prove that we are hospitably inclined, and is a sufficient evidence of welcome.

HONESTY AND POLICY.—The man who is only honest when honesty is the best policy is not really an honest man. Honesty is not swerving policy, but stable principle. An honest man is honest from his inmost soul, nor designs to stoop to aught that is mean, though great results hang on the petty fraud.

WHAT YOU WISH TO DO, DO THOROUGHLY.—If you wish to do good, do good; if you wish to assist people, assist people. The only way to learn to do a thing is to do it, and that implies before you learn to do right you will do wrong—you will make blunders, you will have failures—but persevere, and in the end you will learn your lesson, and many other lessons by the way.

A MAN fooled into buying a bad watch called it Faith, because it was without works, and therefore dead.

SWORE OFF.—Collectors report that a great many people swore off on the 1st of January—from paying bills.

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"Smoker" or "Cigarette"

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A "TALE OF A LAMB."—Farmer Hall, a short time ago, bought a pet lamb for his little children to play with. It was a pretty good sized lamb, and strong and vigorous; but old Hall said he preferred that kind, because the children would be less likely to hurt it. On the day that it came home, they turned it out in the front yard, where it strayed about nibbling the grass, while the farmer tied up his geraniums. Mrs. Hall had the children in the house, and she was reading to them from a book a description of the characteristics of lambs. The account said: "The lamb is one of the most playful and innocent of animals. So kind and meek is it that its name has for centuries been the synonym of gentleness and sweetness of disposition. It never injures any one; and when it is attacked it always suffers humbly and in silence. There is something so beautiful about the gentle little animal that——" Just at this point Mrs. Hall was interrupted by the voice of her husband coming from the yard. It sounded as if he were in distress of some kind. The whole family flew out upon the porch, and there they saw that pet lamb, whose name was the synonym of gentleness, engaged in butting the "old man." It would butt him in the ribs and knock him over, and then it would butt him in the legs, and butter him on the side, and plunge its head into his stomach, and jam its head against his chest. When he rose he butted his shins, and when he stooped over to rub them it butted his head. Then it butted him generally wherever a chance presented itself, and when it had doubled him all up under the old Norway maple, it butted down three rose bushes butted a pleasure garden vase to fragments, butted two palings off the fence, and danced off down the road, butting at the tree-boxes, the hitching-posts, and the northwest wind. But dear, kind old Mr. Thompson finally knocked it on the head with a club and brought it home to Mr. Hall's farm; and subsequently, when they had the kind leg for dinner, the "injured party" observed to Mrs. Hall that from the manner in which the lamb cut, he should believe that it was born during the late Rebellion, and that it was, in fact, a terrific old ram. Then he said he should go down and see the man who sold it to him for a lamb, and bang him on the left ear.

A GOOD word is an easy obligation; but not to speak ill requires only our silence, which costs us nothing.

"THEY GOGO."—An old lady read in her paper:—"Another African explorer recently died in Ugogo." "And still they'll go, go to that wretched land," she said.

JEALOUSY.—No passion is more banner one which seeks to hide itself more than jealousy. It is really ashamed of itself; if it appears, it carries its stain and disgrace on the forehead.

THE TONGUE'S POWER.—It is observed in the course of worldly things that men's fortunes are oftener made by their tongues than by their virtues. Ease and comfort are natural desires of the human heart, and there are thorns, real or imaginary, in everyone's pathway. But sitting down and brooding will never bring power to overcome them. Rather "be up and doing," thankful for the blessings still remaining.

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And Very Funny; Not Too Funny; Just Funny Enough to Be the "Best Ever Funny" Book. Illustrated. Hawk-Eye Man, and a score of other Funny Men. Price 10 cents each. For sale by all Newsdealers, or sent post-paid upon receipt of price.
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ABSURD QUESTION.—A German lately applied for a situation as a sailor on board a vessel lying in the North river "Have you ever been to sea?" asked the captain. The German stared a moment, and then said, "Does you s'pose I come over from Germany in a balloon?"

DRINKRIGHT.—Some mischievous boys at a country academy, seeing a sign over a grocery which read "Arnold Drinkright," painted out the first three letters, leaving it "Old Drink right.' The sign was soon restored to its former condition, and then the boys painted a D before the first name, making it "Darnold Drinkright." And then the grocer in despair painted his name out.

MODES OF DYING.—Augustus Cæsar chose to die in a standing position, and was careful in arranging his person and dress for the occasion. Julius Cæsar, when slain by the conspirators in the Capitol, concealed his face beneath the folds of his toga, so that his enemies might not see the death pang upon his countenance. Siward, Earl of Northumberland, when at the point of death, quitted his bed and put on his armor, saying. "It becomes not a man to die like a beast." Louis, of Austria, a short time before she breathed her last, had fallen into an apparent slight slumber, and one of the ladies in attendance remarked that her Majesty seemed to be asleep. "No," replied she' "I could sleep if I would indulge repose, but I am sensible of the near approach of death, and I would not allow myself to be surprised by him in my sleep; I wish to meet him wide awake." Lord Nelson, on receiving the fatal shot, said to Captain Hardy: "They have done for me at last, Hardy; my backbone is shot through;" and has the presence of mind, while being carried below, to take out his handkerchief and cover his face and stars, to be concealed from the gaze of the crew. And last all, the great Bonaparte died in his field marshal's uniform and boots, which he had ordered to be put on a short time previous to his dissolutos.

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FRECKLES.—To remove freckles, let young ladies bathe the face with Cologne water after tea, and about 10 P. M. brush both cheeks, the forehead and chin with a carefully selected moustache. If this does not remove the freckles, it will, under ordinary circumstances, cause them to be forgotten.

BE JUST AND TRUTHFUL.—Let those be the ruling and predominating principles of your life, and the reward will be certain, either in the happiness they bring to your own bosom, or the success which will attend upon all your business operations in life, or both.

A FLORAL swell—The *dandelion*.

NEVER INTERFERE.—Recently a man, at the earnest solicitation of a neighbor, undertook to pacify the latter's wife. He entered the house with a brave heart and a firm step, but when he came out three minutes later his hair was perfectly white, and he limped

NOT THE SAME EVERYWHERE.—"The milkmaid is not the same everywhere," says a moral philosopher. To which an Irish man responds: "That's so. The milk made in the city is quite different from the milk made in the country

MOTTO by a Communist.—Order in heaven's worst law

DYING FOR DINNER.—A good old farmer found himself one day with his boy at the extreme end of the row, when the dinner bell sounded. Anxious to make every step count he commenced to hoe his way back, saying to the boy as he did so, "Thomas, do you ever like a boot dying?" "Yes," said Tom "I think I shall die pretty soon if I don't have some dinner.'

VENGEANCE DIRE.—After the circus two small boys met in the street. One of them, his face glowing with excitement, said, "Oh, Johnny, did you see that fellow with the snakes round his neck?" No word from Johnny. "Yer seen the man in the lion's cage, un course?" No word or sign from Johnny, save and except a cloud upon his brow. "Well, yer seen the ponies with the red blankets on, didn't yer?" "Nixy!" said Johnny at last, bursting into tears. "I had to stay at home and mind our baby; but I kin lick the stuffin out of you!"

NOTHING LIKE BRASS.—In a Paris *café* the other day a gentleman gave the waiter a five franc piece, and told him to take for his glass of bock and bring him the change. In this change he remarked a suspicious looking coin; so, holding it up to the man, he explained that it was not good. "Oh, that's of no consequence," said the waiter, putting it in his pocket; "it does not matter. Thank you, I am much obliged" So abashed was the gentleman, that he did not dare venture to reclaim it.

AN OLD TOPER, in the last stages of dropsy, was told by his physician that nothing would save him but being "tapped." His son (a witty little shaver), objected to this operation, saying "Papa, Papa, don't submit to it, for you know there was never anything tapped in our house that lasted more than a week."

RURAL CREDITY OF THOUGHT.—Having recently gone on a visit to some friends in the country during the heated term, a lady had the following delightful experience of the crudity of thought and deficiency of tact in rural life: The lock of her dressing case got out of order, and it was sent to the village blacksmith to be opened. It chanced that during a saunter through the village with her hostess they passed the blacksmith's shop, when that lady stopped and asked the blacksmith if he had got Miss Blank's dressing-case opened? "Yes, ma'am," said the ingenuous villager; "but I'm sorry to say that in doing it I broke one of the bottles of brandy."—*Tableau!*

AN old bachelor probably wrote the following:

"Twixt women and wine
Man's lot is to smart;
'Tis wine makes his head ache,
And woman his heart."

TAKEN BY STORM.—Tom Moore is the author of the following gushing little epigram, which has been credited to a dozen others:

"They say thine eyes, like sunny skies,
The chief attraction form;
I see no sunshine in those eyes—
They take me all by storm."

SURE to produce short crops—The hair dresser's shears.

CENSURE of a man's self is generally oblique praise; it is in order to show how much he can spare.—*Dr. Johnson.*

SOUNDS AND SIGNS.—The click and clack of the croquet ball is heard again in the land in connection with: "You did not!" "I say I did!" "Oh, you horrid chest!" "Oh, for shame!" "Ma! ma!"

OVERCHARGE.—Culprit arrested for trying to rob a cabmen. Magistrate to complainant: 'Proceed to make your charge." Prisoner: "Your Worship, these cabmen always overcharge. Don't believe a word he says.'

THE LATEST FASHION.—"Tight, very" said a wag, when a young lady he knew passed him in the street.—"What do you mean?" asked his astonished companion.—"Only the dress, my boy."—The lady was attired in the latest fashion

MORE DEVOTION.—A man committed suicide by drowning, lately, in six inches of water. He couldn't have done it alone; but his wife, with that self sacrificing devotion and helpfulness so characteristic of the sex, sat on his head

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A SHOCKING SELL.—A gentleman challenged a renowned pedestrian and runner to a race of a considerable distance with him, simply stipulating that the champion of the "footcourse" should carry ten pounds weight of any article his challenger might choose to select. In all the pride of well-tested powers, the champion cried "Done" to the bargain, when, lo and behold! his opponent selected—not only for the effectual impediment, but the most grotesque adornment—a live tailor—ten pounds' weight of full blown bladders! It is needless to add that the man with speed of foot lost his wager to the man with deeds of wit.

HIS MOTTO.—A short-hair lady in classic Kalamazoo can set one hundred and thirty sheets in eight hours. "Not slow, but *sheer*," is his motto.

THINK OF THIS SERIOUSLY.—No life can be well ended that has not been well spent, and what life has been well spent that has had no purpose, that has accomplished no object—that has realized no hopes?

YIELDING.—The true woman is always ready to sacrifice herself to others. From earliest childhood the difference between the sexes is plainly marked; and in the nursery—as in the schoolroom and the home—there is always one who is ready to give up, and one who is always to be given up to. The former develops into the mother—the womanly woman *par excellence*; the latter is never more than a toy, a thing to be caressed and waited on, decked with jewels, and clothed in purple and fine linen, but never asked to work, to think, to suffer, or to sacrifice. These are the things, which she requires from others, not gives of her own grace—in which she is the exact opposite of her sister, the womanly woman, who finds her greatest happiness in making the happiness of others, and her best joy in sacrifice, self-denial and duty.

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PROGRAMME

UNION SQUARE THEATRE.

VOL. IV. NEW YORK, SATURDAY, JANUARY 31, 1874 NO. 402

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GEORGE DE LESPARRE,	Mr. MCKEE RANKIN
HECTOR PLACIDE,	Mr. STUART ROBSON
MAJOR O'HARA,	Mr. H. W. MONTGOMERY
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ROBERT,	Mr. W. S. QUIGLEY
COUNTESS ARMANDE CHANDOCK,	Miss ROSE EYTINGE
BARONESS DE RIVONIÈRE, mother of Armande,	Miss EMILY MESTAYER
DOWAGER COUNTESS DE CHANDOCE, mother of Rudolph,	Mrs. MARY WILKINS
MATHILDE, Rudolph's daughter by his first wife,	Miss KATE CLAXTON
SUZANNE O'HARA,	Miss ELIZA WEATHERSBY
SOPHIE,	Miss KATE HOLLAND

SYNOPSIS OF SCENERY AND INCIDENTS:

ACT I.—THE PARK AND LAWN OF CHATEAU CHANDOCE. A hunting morning in Normandy—The two grandmothers—Lost in Harness and the country Squires—A cruel stand—The forlorn wife—The selfstormator—The adventuress—The serpent on the hearth—Armande's hero arrives.

"I have another life, I long to meet,
Without which life my life is incomplete,
Oh, sweeter self! like me art thou astray?
Trying with all thy heart to find the way
To mine? Straying like mine to feel the breast
On which alone can weary heart find rest."

SIX MONTHS ELAPSE.

ACT II.—THE ROUDOIR IN THE HOTEL OF THE COUNTESS ARMANDE CHANDOCE—The lone wife—Hector returns—Armande's lovers—The unsuspecting husband—The Bouquet telegraph—The renaissance at the Opera.

THREE MONTHS ELAPSE.

ACT III.—A BALL AT THE HOTEL OF THE BARONESS.—O'Hara reads his own memoirs, edited by Honor—Armande's temptation, and forbearance—She discovers the trail of the serpent. Retaliation!—the game at cards.—the false blacking.

ONE HOUR ELAPSES.

ACT IV—FIRST TABLEAU—THE BED-ROOM OF THE COUNTESS ARMANDE—The night of the duel—Husband and wife—Pride and love—On the verge—The parting.

SECOND TABLEAU—A CLEARING IN THE BOIS DE MEUDON, NEAR PARIS.—The duel between the husband and lover—"Kill him if you can."—The cruel vengeance—"Shame for shame!—We are quits."

SIX MONTHS ELAPSE.

ACT V.—THE CHATEAU CHANDOCE.—Mathilde chooses a husband—The separation—"Advice to people about to marry"—The Baron's last happy thought—Armande reads a lesson out of her lover's book, "Astray," a novel in three volumes. By George de Lesparre.

During the evening the Orchestra will perform the following selections:

Overture,	"Orpheus,"	Offenbach
Waltz, (new)	"Armande,"	H. Tissington
	(Respectfully dedicated to Miss ROSE EYTINGE.)	
Selection,	"Gems of the Season," introducing "Molly Darling."	H. Tissington
	(solo for the Wood Harmonicon.)	
Flute Solo, (with variations)	"Meet me in the Lane, Love."	Ed. Haslam
Song, (Violin Solo)	"Sweet Spirit,"	W. V. Wallace
Polka (new)	"Sweet Birdie."	H. Tissington
	(Solos for two Piccolos.)	

THE WEBER PIANOS USED ARE FROM THE WAREROOMS, 5th AV. and 16th ST

THE MODERATEUR LAMPS USED IN THE PLAY ARE FROM THE ESTABLISHMENT OF H. COGNIAT, 29 EAST 19th ST., IMPORTER OF FRENCH LAMPS

The Costumes used in this Theatre are from the Establishment of T. W. LANQUETTE, 830 Broadway.

OPERA GLASSES TO HIRE IN THE LOBBY—ENQUIRE OF THE USHERS.

EVENING PERFORMANCES BEGIN AT EIGHT. MATINEE AT HALF-PAST ONE.

STAGE MANAGER, - - - - - -

UNION SQUARE

Theatre Programme.

Publication Office, 14 Murray Street.

The Official and only Paper Circulated in this Theatre.

"LED ASTRAY."

During the run of "Led Astray" the management have received a large number of letters from their patrons commending the play, its sentiment and its acting. The subjoined is from a distinguished member of the New York Bar, and as it seems to meet most forcibly some objections which have been urged against the play, we re-produce it:

"To the Management of the Union Square Theatre:

GENTLEMEN—It was with some misgiving that I took my wife to see "Led Astray," because I thought where there was so much smoke there must be some fire, but I feel compelled to write you that a more beautiful play, and one more free from anything unfit for a lady to see or hear, it has never in twenty years theatre-going been my good fortune to witness.

I cannot conceive any reason why so healthful and so beautiful a play should be so grossly misrepresented, and I desire to add to the testimony which you must have received from many, my expression of entire satisfaction in which last evening was passed at the Union Square Theatre. I never spent so pleasant an evening, and I mean that my mother and sisters shall see it, for in it there is nothing but what appeals to the best sentiments of the human heart—forgiveness—and no one can witness it without feeling a wish to become better and stronger."

Very truly yours,

***

THE THEATRES.

WALLACK'S.

The thirteenth week of the comedy series at this theatre has been marked by the production of Sir Bulwer Lytton's favorite comedy of "Money." Mr. Lester Wallack's personation of Alfred Evelyn has always been one of his favorite characterizations, and the public have never failed to recognize its many merits.

Additional interest has been given to this revival by the reappearance of Mr. John Brougham in the character of Benjamin Stout, M. P., who was greeted at the first performance by a reception so cordial as to have been almost embarrassing. It was at least a gratifying evidence that New York audiences do not forget old favorites, and showed Mr. Brougham how glad every one was to welcome him back to the scene of former successes.

The rest of the cast of "Money" is in able hands, and comprises the names of Messrs. Floyd, Beckett, Polk, Carroll, and Misses Jeffreys-Lewis, Goldthwaite and Madame Ponisi. The restoration of the club-room scene gives the management an opportunity to make the usual display of good taste and superb stage setting to which the patrons of this theatre are accustomed.

BOOTH'S.

"The new play "La Femme de Feu," has been a marked and decided success, due mainly to the artistic and spirited rendering of the part of the heroine, "Diane Berard," by Mrs. J. B. Booth. The play itself is a wonderfully interesting development of the power of love over a wild, passionate nature, undisciplined by moral principle. Mrs. Booth has made a thoroughly careful study of the mental attributes of the character, and succeeds in presenting most forcibly to the audience those phases of the inner workings of the mind and soul of the heroine at which the author has barely hinted. In the scene with her husband where she accuses him of being her accomplice in the murder of her first husband, Mrs. Booth rises to the full requirements of the situation, and raised her audience to an enthusiasm which resulted in a double call before the curtain.

Let us add that Mrs. Booth's costumes are marvels of taste, elegance and richness, and that the setting of the play is equal to the well-earned reputation of this theatre in that regard.

OLYMPIC THEATRE.

The announcement at this theatre for the ensuing week gives promise of a "Dramatic Millenium" which is to be arrived at by the Lion of Sentiment lying down with the Lamb of Comedy and Burlesque. The sentiment is represented we suppose by Mr. Ned Buntline's life-like picture of "Life on the Plains" and the comedy and burlesque by a variety entertainment comprising some of the very best performers in that diverse and comprehensive style of amusement.

NIBLO'S GARDEN.

The Vokes Family will appear all this week in their great specialty of "Fun in a Fog," the piece in which they won so much success at the Union Square Theatre.

It has never lost its popularity, for as well as being entertaining and amusing, it possesses the great charm of being truthful without a taint of vulgarity, and exhibits all the members of this talented family in their several best specialties. "Fun in a Fog" will be preceded each evening by a favorite comedietta.

ACADEMY OF MUSIC.

A season of seven nights and two matinees of English opera, with our favorite prima donna, Clara Louise Kellogg, supported by an excellent company, commenced at the Academy on Wednesday evening, January 21st.

Lucia was the initial performance, and was followed by Martha, Maritana, and the Bohemian Girl; with such accomplished artistes as Miss Kellogg, Mme. Van Zandt, Mrs. Zelda Seguin, and Mr. Theodore Habelman, we have no doubt that the short season will prove immensly attractive.

FIFTH AVENUE THEATRE.

The present week will be marked by the production of Mr. Augustin Daly's first dramatic work of the present season, which will be given after long and costly preparation. Miss Ada Dyas will make her reappearance in the role of the heroine in the newplay, which is entitled "Folline."

GRAND OPERA HOUSE.

"Humpty Dumpty" continues to attract the usual large audiences which have always flocked to see him since his first appearance in New York six years ago. Novelties are said to be in preparation to be produced when "Humpty Dumpty" ceases to draw full houses. We suppose that period may be put off indefinitely.

Miss Jennie Lee, who will be favorably remembered by the audiences of this theatre, has become a great favorite in San Francisco. On the occasion of her benefit at Maguire's Opera House, which took place on the 19th inst., she drew the largest audience ever assembled in that theatre. A number of the company at the California Theatre volunteered for the occasion; amongst others we note the name of Mr. Barton Hill, who appeared in the third act of "London Assurance."

Miss Lee was the recipient of a number of handsome presents, and was fairly covered with bouquets. The occasion seems to have been a gala one and the fair beneficiare appears to have firmly established herself in the affections of the San Francisco theatre goers.

[From the Home Journal.]

ART FOR THE STAGE.

SCENIC PAINTING AND PAINTERS.

BY JOHN BANVARD.

The scenic artist—he who paints scenery for theatrical representation—has generally been considered low among the students of "High Art." Really, his talents should be estimated among the highest of the art school, from the fact that it actually requires greater skill to paint a good stage scene than it does to paint a good oil picture. Hence, while there are hundreds of talented artists in oil to be found, there are but few, very few, really good scenic painters. This assertion may create surprise, but let the reader just call to his remembrance the names of the artists in this line—artists of reputation—with whose works he is acquainted, or whose fame is known to him, and he will be surprised how few there are.

Of course, as in all professions, there are quacks in this, who, from the scarcity of artists of real merit, find ready employment at minor establishments; but scenic artists of such a reputation in this country as the late Stanfield possessed relatively in England, are very rare. We can enumerate very nearly all, and with a dozen names.

That it requires greater skill to paint a stage scene than a ca[n]vas we have stated, lies in this: the artist works for certain effects to eyes placed on an av[e]rage feet from his canvas, while only a foot from it; or[,] must have his eyes at a distance, while his can[v]as from him. The artist has no such disadvantage to effect he intends to produce applies his brush, [a]s inspection."

Another disadvantage to overcome is the drying. Distemper pictures undergo an entire

cess of drying. There is comparatively nothing of this in oil painting. Then the relative rapidity with which distemper colors dry prevents the artist from working up, or, as it is sometimes termed, "playing" upon his work. An artist in oil can play upon his canvas as much as he pleases, by reason of the slowness of his oils in drying. If his work does not suit him, he can wipe it out and make another trial.

The scenery painter cannot do this; what he lays on in color has generally to remain; there is no wiping out for him, and what he does must be done on the run, so to speak; must be done with an unerring skill that needs no retouching. Hence a scene painter requires and acquires a certain free hand that cannot be attained so readily in oil work.

Another disadvantage of the scenic artist lies in the changes and alterations effected in colors by night. Tints laid on by daylight assume a different tone when seen under the gaslight. For instance, a beautiful soft sky, in the manner of Claude, painted for the daylight effect of an ordinary gallery, would be entirely lost in tone and color, and would look pale and sickly by the light of a stage at night.

There are other minor disadvantages which need not be here specified. Hence, I argue, it requires a higher ordor of talent and skill, with longer experience, to become a first-class scene painter in oils.

To illustrate this assertion, we have never known an artist, whose only practice has been in oil painting, that could paint a respectable scene for the stage. We have known of numbers who have essayed, but all made signal failure, except one or two, who persevered—and, as it were, went through a course of practice. Their previous knowledge of drawing alone was of avail to them; but they did not attain any eminence in the new profession. The last of these we remember was Lee, of Cincinnati.

But, on the contrary, let the scene painter go at oil pictures, he succeeds almost immediately. The peculiar freedom and mode of manipulation he has acquired at scene work is of immense advantage to him. Hence it is some of the greatest artists who ever lived were at first scene painters in the theatre. Roberts, whose great work of the of Jerusalem," so well-known copies in this country, and on "Egypt and Syria" blic library, was originally a Stanfield, the great years a scenic artist He recently died, ired thousand dollars. De Coture, Paul and other French me, were scene painters on the Sistine the wonderful scenery. His ould call it at d enemy, the this. (Every- e of the found- adieny was a oldest in this ll remember aiu at the old Park, the "Trial of Queen Katharine." Mr. Evers has now abandoned scene painting, and devotes his attention to cabinet pictures.

Any person who has been abroad, after viewing the superb historical and correct scenery so accurately painted in Shakespeare's plays at Booth's, must acknowledge that American artists are equal, if not superior in many respects, to European. We have visited all the great theatres in the world, and we have never seen the Roman scenery exhibited at Booth's excelled.

We remember some time since seeing a very correct architectural piece, painted by Joseph Ayers, of an Egyptian edifice, the *pronaos* of the temple of Isis; and, as we had visited that ruin in old Egypt, we remember its fidelity to the original.

The exquisite paintings of Marston of the Union Square Theatre have gained for him a great reputation. The beautiful fairy scene of "The Wicked World" and his charming interior painted for "Led Astray" has never been equalled on the metropolitan stage.

Some of the drop curtains of New York exhibit a high order of talent. At the same time employed in painting a drop curtain was devoted by one of our best scenic artists—say Minard Lewis—to a cabinet picture, we are confident he would receive higher recognition.

[From the Spirit of the Times.]

A paragraph purportiug to give the figures paid by the Union Square Theatre to authors since the opening of that establishment as a comedy theatre has been floating through our exchanges, and contains so many misstatements that we have taken the trouble to verify the facts. It is very doubtful if any other management in the country has been equally liberal in this direction in the same space of time. Last season M. Sardou received for "Agnes" over $5,000; Mr. John Brougham, for "Aiherley Court," two weeks, $500; Mr. Hart Jackson, for "One Hundred Years Old," over $2,000; Mr. Daly was paid liberally for his version of "Frou-Frou," and with Mr. Jackson, received a handsome sum for their joint version of "Fernande." This season Mr. G. Fawcett Rowe received for "The Geneva Cross" nearly $2,000, and Mr. Gilbert, author of "The Wicked World," received through his agents nearly $700 for three weeks' performances of that comedy. Mr. Dion Boucicault has already received for "Led Astray" $5,000, and has every prospect of receiving as much more before the piece is withdrawn.

The "London" Restaurant, kept by that prince of good fellows, George Parkins, 155 Sixth Avenue, is one of the handsomest in the city. Here everything can be found to tempt the taste of the most exacting epicure, and at very moderate prices, considering the character and style of the house. Just the place for theatre parties.

Love at First Sight.

A pure and brilliant complexion is the most bewitching of womanly charms. It dazzles and fascinates the ruder sex beyond any other female attraction. This, however, will be no news to the ladies. They know well enough that hearts, upon which the most classical features would make no impression if unalliod to a fair skin, often surrender at discretion (or without discretion) to complexional beauty. They know too, that this charm can be acquired when nature has doaled it by using "Lahiii's Bloom of Youth," the most inestimable of toilet appliances, combining the elements of external loveliness with he most wholesome and agreeable properties. For sale all druggists.

The elegant and artistic dresses worn by most of our leading actresses are designed and made by Lord & Taylor, Broadway and Twentieth street.

Geo. F. Browne respectfully requests his old friends and patrons to consider, and if they are of the opinion that they had no fault to find heretofore, he requests their presence at his new place, Nos. 33 and 35 West 28th street, next door to Daly's new theatre.

Persons desirous of advertising in this programme should apply at the publication office, 14 Murray street, or to Mr. E. C. Chamberlin, door-keeper of this theatre.

Astounding Offers!—The interesting, the Beautiful the Artistic, the Large, and the truly-celebrated Oil Chromos, "The Old Oaken Bucket," "Be "Captive Child," "Home, Sweet Home," and "After the Storm," given as premiums to each $3 Yearly Subscriber to DEMOREST'S MONTHLY MAGAZINE, in relation, 1874, 1875, 1876 and 1877. Do not fail to get the "Old Oaken Bucket" for 1874.

THIS HAS BEEN AN UNUSUALLY MILD WINTER, AND A disastrous one to merchants, particularly manufacturers and dealers in Furs. One of our most enterprising firms, C. C. SHAYS, & Co., manufacturers, Broadway and Tenth street, imported during the months of September and October large quantities of elegant Seal and Russian sable skins, which they manufactured into SACQUES, MUFFS, BOAS, CAPES and GLOVES. They made preparations for a large business, and although they have done the largest fur business on Broadway, they have not, in consequence of the very mild weather and the panic combined, done what they expected, so that they have a very LARGE STOCK of Furs on hand still to be sold. This firm—and by the way they are recognized as the LEADING FASHIONABLE RESORT FOR RELIABLE AND ELEGANT FURS—have made a rule never to carry over any furs during the Summer. To insure sales they are offering the most decided bargains ever known in this city, as they are determined to sell off their entire stock, some $2,000 worth. Our readers, who have not purchased, will find this an excellent opportunity for buying a good set of furs or a seaskin sacque, muff or cap at an extremely low price. The goods are strictly first-class, and can be relied upon. A word to the wise, etc.

A. FRANKFIELD & CO'S.

Jewelry Stores, 209 Sixth Ave., cor. 14th Street, and 323 Eighth Ave., cor. 26th street, are among the oldest established in the city. Their selections in American and Imported Watches, Diamonds, Coral and Gold Jewelry and Silverware are superb. All their goods are retailed at wholesale prices. They employ the most perfect watchmakers only for repairing watches of all grades.

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THEATRE TICKET OFFICE,

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CHOICE SEATS for all the THEATRES, OPERAS & CONCERTS

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DIAMOND BROKER,

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Diamonds, Watches, Jewelry, India Shawls, Laces, Silks, &c., bought and sold; also money advanced on all kinds of property. PRIVATE OFFICE FOR LADIES.

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AMERICAN WATCHES.

The Largest Assortment in the City.

In connection with our wholesale business, which we conduct as usual, we have opened a RETAIL DEPARTMENT, and invite the public to a rusal section of our goods and prices.

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527 Broadway (next door to Metropolitan Hotel).

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Lessons every Evening.

TWELFTH St. LAUNDRY

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WAREROOMS:

FIFTH AVENUE,

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WIT AND WISDOM.

Some thoughtful person says: "It is unkind to ridicule those items in the papers about centenarians. It is no easy thing to become a centenarian. Several have failed."

An embryo poet, who is certainly a close observer of human nature, remarks: "Time marches on with the slow, measured tread of a man working by the day."

A certain man has a watch which he says has gained enough to pay for itself in six months.

Some young chap thinks it easy to enter an old man's house, because his gait is broken and his locks are few.

An English publisher who advertised 'Joaquin Miller, half-calf," is threatened with a libel.

"Matches maid," is the way a presumptuous young man addressed a lady of a very uncertain age.

"There!" said Jones, as he wrathfully pushed away the pie which his landlady had served him, "the stuff isn't fit for a pig to eat, and I ain't going to eat it."

A Cincinnati matron says that there is not a fashionable girl in that city but would rather stay away from church than be seen wearing a pair of single-button gloves.

Tipkins aroused his wife from a sound sleep the other night, saying he had seen a ghost in the shape of an ass. "O, let me sleep," was the reply of the irate dame, "and don't be frightened at your own shadow."

> Go forth in haste!
> No time to waste!
> Proclaim to all creation
> That men are wise
> Who advertise
> During the present stagnation.

"A German peddler sold a man a liquid for the extermination of insects. "And how do you use it?" inquired the man, after he had bought it. "Ketch te insect un drop von little drop into his mouth," answered the peddler. "The deuce you do!" exclaimed the purchaser; "I could kill it in half the time by stamping on it." "Vell," calmly exclaimed the Germa , "dat is a good vay, too."

"The Israelites Crossing the Red Sea," is one of the paintings exhibited by a professor in Maine, who claims in his advertisement that they were "photographic direct from nature."

Every person who has ever met a commercial tourist, with his little satchel will appreciate the following: "The drummers came down like wolves on the fold, their toes were all frosted, their noses all cold. Their weather-pocked bugies soon shone through the town, they gobbled the money and sold it down, then took a few orders and fit out of here, with their heads full of busine and their skins full of beer."

A great many children get on the wrong track because the switch is misplaced.

A poem appeared in a Boston paper recently, "written by a servant who lived twenty years in a family."

Another old citizen of Illinois is prematurely no more. "In life's great game of poker," as the aged minister tearfully observed in his funeral discourse, "he has thrown down his hand, which, permit me to say, brethren, was equal to four aces and a queen, he has surrendered his chips, drained his glass to the dregs, and walked out." And, what is most remarkable about it is, the full force of the impropriety of keeping her rat-poison in the tea-pot did not seem to strike the old lady until about the time of the inquest.

"What makes you fell so uncomfortable when you have done wrong?" asked a teacher, who was lecturing his pupils on conscience, "My father's leather strap!" answered a little boy.

A lecture committee at Milford, Me. wrote to Boston inquiring what a certain lecturer would charge to read for them. The agent answered "Three hundred dollars and expenses. Answer, as the lecturer will sail for Europe at once, if you don't want her." The reply of the committee was brief but expressive: "Let her sail."

A St Louis critic says in reference to the approaching visit of a favorite musical artist: "She has returned, having won great trimphs in foreign lands to glean fresh barrels here." St. Louis is famed for its lager, but perhaps the fellow means laurels.

Carlyle says discourtesy originates in dulness alone.

According to Punch the substitute for coal is warm weather.

The sentinel who did n't sleep on his watch had left it at the pawnbrokers.

An Illinois editor mildly remarks: "If you can't give us wood, remember us in your prayers. It is something to know, as we sit and shiver, that we are not forgotten if the stove is cold."

Some people don't know enough to quit when they have said a good thing and other don't know enough to say a good thing before they quit. If there are any people who are not embraced in one of these two classes we are not acquainted with them.

THE HAINES PIANO-FORTE

CALL AND SEE THEM OR SEND FOR CIRCULAR.

UNDOUBTEDLY THE

BEST SQUARE PIANO-FORTE MADE.

RANGING IN PRICE FROM $350 TO $700.

WAREROOMS:

NO. 27 UNION SQUARE.

A Greencastle man was recently fined $14 for immoderate laughter at a pulic entertainment. Solemn town.

A bachelor, at a banquet in Newcastle, England, gave the following toast: "The woman and coal of Durham county—O, how decolate would the fireside be without them!"

Sowing wild oats would be a very fine thing were it not for the crop one has to reap.

Douglas Jerrold, on being asked what was meant by dogmatism, answered, "Puppyism come to matrnity."

WARRANTED

Fresh and Pure Milk,

From my own Farm, at GOSHEN, N. Y.
Delivered to Families, Hotels, &c., &c.

Also, Choice Butter, Cheese, &c.

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Keep Dwellings, Stores, Offices and Churches warm in the Winter, and free from dust in the Summer. Manufactured by

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FURRIERS, HATTERS,
IMPORTERS AND MANUFACTURERS.
FINE FURS,
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CLOAKS and WRAPS,
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OUR SPECIALTY—SEAL SKIN, AND FUR-LINED GARMENTS.
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WHOLESALE AND RETAIL DEALERS IN
Oysters, Fish, Game, Poultry, Celery, etc.
115 W. SIXTH ST., CINCINNATI, O.
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Fine Shoes,
For Ladies & Gentlemen,
BOYS & CHILDREN.
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Largest assortment in the city.
RELIABLE GOODS. REASONABLE PRICES.

LOOK OUT FOR
S. B.

PROGRAMME

MILES & RAINFORTH, Managers.
D. W. CLIFTON, Treasurer.

EVERY NIGHT THIS WEEK,
MATINEES, WEDNESDAY, SATURDAY & SUNDAY.

W. A. MESTAYER,
Theresa Vaughn,
And their Company of Comedians,
Under the Management of JOHN H. RUSSELL.

—ILLUSTRATING THE VERY LATEST,—

WE, US & CO.

A Superlatively Whimsical, Musical Absurdity, by W. A. Mestayer, author of "The Tourists," Music by Fred Eustis.

ACT I.—New York. Dr. Pulsver's Office. "The Quack and Horse Doctor's" WIGS.
ACT 2.—The Hot Mud Springs, Arkansaw.
ACT 3.—The Sunny side Hotel, Arkansaw. Every room sunny; built on an oh; abandoned railroad Turn Table.

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Dr. Mulo Medleys	Ezra F. Kendal
Dr. Pulsiver	W. F. Rochester
Korfew Tolle	Joe Ott
Tammany K. O'Dowrk	Chas. F. McCarthy
Hattia Maranchinetti, a domestic	Frank Pieri
Knox Dunlap, a butter and dancing master	Frank Pieri
George Magillicuddy, a terror	Joe Ott
Euphemia Coppergall	Miss Emily Maynard
Cylinder Cogwheel, operatic	Belle Beerling
Belle Rustic, another terror	Libbie Noxon
MALINDA MAGILLICUDDY, an heiress	MISS THERESA VAUGHN

Programme continued on 3rd Page.

Every Actress effaute uses **English Feather Powder**, it contains no Lead and is not medicated. It produces a **Lovely Complexion**. Price 25 cents. Sold by **Winslow, the Druggist, 5th & Central Avenue.**

WEATHERHEAD'S
DRUG STORE.
6th & VINE, just above this Theatre.
New 1200 Soda Fountain. Ice Cream Soda Fountain. Soda always Cold. Cluett Shirts. Can't see Lod specialty 5c. Largest assortment of Fine Soaps in the city.
Meyer's Genuine Fairy Powders, etc.
Whitman's Best quality of CANDIES always Fresh.
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ACT I.—Dr. Pulsiver's Office, New York. Two Lunatics. Belle's style. The impetuous Dromio. The doctor with forceps. The Dentist's chair. Shanhay. The Bird without feathers. The heiress and opera singer. The bad boy's arrival. Finale.

ACT 2.—The Arkansaw Springs. Mud. Hot or cold. The parlyitic landstone. Pretty bathers. German yokiel. Laughing chorus. Rockingham's revenge. Dr. ech Him. Murder. Saved. Finale.

ACT 3.—Morning brings Arkansaw. The Sunnyside Hotel. Scotchmen on the crowl. Highland fling. The ladders. Mulo's mishap. Rockingham's lunch. Another ladder. The wrong window. Denouement. Finale.

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ACT I.

Overture, We, Us & Co., by Fred. Eustis.
Trio from "Princess Ida," by Miss Vaughn, Miss Deering and Miss Noxon.
Selection from "Henri and Hans."
"To the Mud Baths We Will Go," by Mr. Mestayer and Company.

ACT II.

Opening, "Funny, very, very Funny."
Contents, "Sweets and Sins," by Miss Vaughn, Miss Maynard, Mr.] Pieri and Mr. Rochester.
Eccentric Dance by Mr. Kendall, "Arkansaw Traveler."
Duet, "Hear me Plead," from "Penny Ante," Miss Vaughn and Mr. Pieri.
German Waltz Duet, Miss Vaughn and Mr. Otto.
Laughing Song and Chorus, by Fred. Eustis.
Finale—Grand Operatic Potpourri, "Beggar Student," "Dream Faces," "Take me down the Bay, Baby," "There Goes the Master," "Only an Orange Girl," from Nell Gwynne, "My Sally Didn't Love me True," "I'm a Dude," "Hello, Babby," Hanigan & Hart's latest.
Concluding with selections from "Prince Consort."

ACT III.

"Tic, Tac," Song of the Clock, by Miss Vaughn and chorus.
Burlesque Operatic Duet, "Peter Piper," Mr. Mestayer and Miss Vaughn.
Highland Fling, Masrrs. Mestayer, Pieri and Kendall.
Finale, Islandia.

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PROGRAMME CONTINUED ON 4th PAGE.

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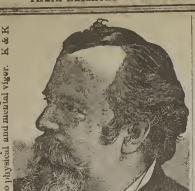

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Programme continued on 3rd Page.

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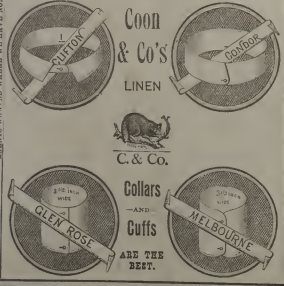

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ACT I.—Dr. Palsivera Office, New York. Two Lunatics. Belle's visit. The impecunious Doctor. The arrival with lovenotions. The Doctor's chair. Shadney, The Bird without feathers. For heaven's sake opera singer. The bad boy's arrival. Finale.

ACT II.—The Arkansaw Springs. Mud. Hotel cold. The paralytic landstone. Pretty bathers. German yokies. Laughing chorus. Rockingham's revenge. Dewey's Hen. Dexter. Sewell. Finale.

ACT III.—Revolving house, Arkansaw. The Sunnyside Hotel. Scotchmen on the crawl. Haunted Bug. The ladders. Mule's mishap. Rockingham's lunch. Another ladder. The wrong window. Denouement. Finale.

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ACT I.

Overture, We, Us & Co., by Fred. Kendall.
Trio from "Princess Ida," by Miss Vaughn, Miss Deering and Miss Nason.
Selection from "Robert and Hamlet."
"To the Mud Baths We Will Go," by Mr. Mestayer and Company.

ACT II.

Opening, "Funny, very, very Funny."
Song and Dance, "Sisters," by Miss Vaughn, Miss Maynard, Mr. Pieri and Mr. Bodmeier.
Song, "Arkansaw Traveler," by Mr. Kendall.
Duet, "Believe me, if all those Pleas," by Fenny Aster, Miss Vaughn and Mr. Pieri.
German Yodle Duet, Miss Vaughn and Mr. Ott.
Laughing Song and Chorus, by Fred. Kendall.
Finale—Grand Operatic Potpourri, "Beggar Student," "Dream Faces," "Princess Ida," "Robert and Hamlet," "Fenny Aster," "Miss Vaughn and Mr. Pieri," German Yodle Duet, Miss Vaughn and Mr. Ott.
Laughing Song and Chorus, by Fred. Kendall.
Finale—Grand Operatic Potpourri, "Beggar Student," "Dream Faces," "Princess Ida," "Robert and Hamlet," "Fenny Aster," "Miss Vaughn and Mr. Pieri," German Yodle Duet, Miss Vaughn and Mr. Ott.
Concluding with selections from "Prince Con ti."

ACT III.

"Tic, Tac," Song of the Clock, by Miss Vaughn and horus.
Burlesque Operatic Duet, "Petit Faust," M. Mestayer and Miss Vaughn.
Highland Fling, Messrs. Mestayer, Peers and Kendall.
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PROGRAMME CONTINUED ON 4th PAGE.

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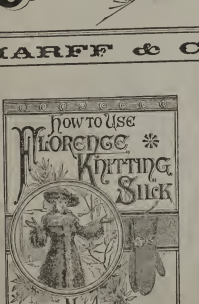

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JONAS GRIMES, a Brakeman who is one of Nature's Noblemen—this is ..... EUGENE FIELD
the author's ideal of a perfect man—watch him ..... CHAS. B. STEVENS
TOM HARDING, Mary Lou—and gets one ..... WM. SMITH
SAM FOSS, looking for a job—and gets one ..... ACT I.
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Programme continued on Third Page

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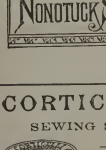

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Always on Hand A Full Line.
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The p's that Russia wants—plunder, power and prestige.

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A maid is a young lady who is single, and who will be won if she marries.

Every lady should try Abbett's shoes, 124 Fifth street, between Vine and Race.

Why is Dickerson, the Penman at 38 Arcade, the most privileged man in the city? Answer: Because he has the right (write) of it.

When the heart is full the lips are silent; when the man is full it is different.

A good shoe is the sole comfort looked after by many business men of the city.

"The most unkindest cut of all" is frequently furnished you by your butcher, with the assurance that it is sirloin.

"If a man could only catch fish as easily as he can lie about it!" laments a Texas editor. He could, if he only understood fishing as well as he does lying.

War! At last we have the field on Perfumeries: Lubins' Pinaud; Rimmels, 65c. per bottle; Atkinson's, 60. Full lines of Imported articles. Ladies' Shampooing at their residence. 15 Arcade Emery Barber Shop and Bath Rooms.

Fay & Gruber, 167 Vine street and 183 Walnut street, are houses that stand unsurpassed in this country both for their elegant appearance as well as the finest of liquors and cigars they sell.

"What is there in a mince pie?" asks a household journal. We should like to answer that question, but have not time to get out a supplement.

Note.—Lovers of vocal music should not fail to secure copies of "Wait until the Roses Bloom" and "Life is too Short," popular songs of R. L. Britton and Louis Morgan. Published by Geo. D. Newhall, 56 West Fourth street.

A tear of charity dimmed her eye.
When she saw how the rum was kept,
She put out her hand with a sad, sad sigh,
Then fell on the broom and swept.

The display of millinery goods of every description in that line is one of the attractions of the city, and nowhere is there a show which deserves and attracts more attention than that at C. Hanks' Popular Bazar, No. 64 West Fifth street. All the very latest styles, the goods being of the best quality, both in material and workmanship.

A Brooklyn girl says she prefers Prospect Park to Central Park, because both the young men and the scenery are more natural.

Hair cutting is an art. Signor Coppola, at 160 Vine street, upstairs, near Hawley's, is a master of it, having received both the Italian gold and silver medals in Italy in 1875 for his superior proficiency. Langtry hangs a specialty in a private apartment. His tonsorial palace is patronized by the *elite* of the city. "Cleanliness is his motto." Give him a trial and be convinced.

The difference between a playbill and a landlord is, one is often stuck on a bill board, and the other on a board bill.

The Czar of Russia has probably given up all hope of knocking the persimmon, as he has won 50,000 Poles out of the country.

A New York man is held in $300 bail for shooting three cats and breaking up a feline concert at midnight. And this is called a free country.

A "chin rest" is much in favor with violinists. So excellent a device should not be confined to any particular profession or calling.

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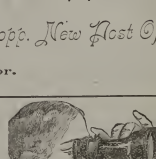
FALL STYLES AT
ALLMAN'S
256 W. Fifth Street, and 289 Central Avenue.



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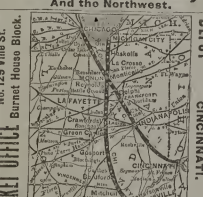

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LADIES' BUTTON SHOES, GOOD, $1.50
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MISSES' SPRING HEELS, 1.50
THE W. L. DOUGLAS SHOE NEVER SHOES, 3.00
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CHILDREN'S SPRING HEELS, SHOES, Good & Cheap.

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SQUARE DEALING

Gents' Furnishing Bazar,

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Shirts made to Order. CINCINNATI.

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159 Central Avenue, between 4th and 5th.

GENTS' CLOTHING CLEANED, DYED AND REPAIRED.

Ladies' Shawls, Sacques and Dresses Cleaned and Dyed. Prices very, very low. Work called for and delivered. Suits sponged and pressed, 75 cents. Special attention given to altering of Gents' Clothing.

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STEPHEN B. HAYMAN, Proprietor.

Keep constantly on hand for hire at LOW PRICES, Fine Broughams, Landaus, Coupes, Top Phaetons, Buggies, Hacks, etc. Also a large stock of Fine Road Horses, for hire. Our Rigs are the best and prices the lowest.

Orders left at Hall's Telegraph Office, 7th and Broadway, and Rigs for time called at low rates. Best of attention guaranteed.

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Brewers of Genuine Lager Beer and Bottlers of the Celebrated

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Grand Prize awarded at Cincinnati Industrial Expositions of 1881, '82 and '83.

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For the Complexion.

TRY IT. FOR SALE BY JOHN C. OTIS & CO., Druggists, S. E. Cor. Fifth and Vine Sts.

PROGRAMME.

Continued from First Page.

DISGUISES ASSUMED IN ACTS II AND III.

J. FRISK, Sr., a dealer in Lightning Rods,) ....TOM HARDING
J. ROCKFORD SMITH, a drummer, ...)
COL. ST CLAIR BRAY, a politician,) .....GILLY SPOONER
ROSE KEYS .....)
MISS EMMA POUGHKEEPSIE, operatic artist....ROSE KEYS
SIGNORINA JERSEETTE, operatic artist .....MAY KEYS
ST. LAWRENCE JENKINS, a drummer .....TEDDY KEYS
PLUG MULDOON, a Sullivanite.....SAM FOSS

SYNOPSIS OF SCENERY AND INCIDENTS.

ACT I. THE WILL. ACT I.

Anxiety of the Keys family. Arrival of Littleton Snaggs. Reading of the Will. Concealment of the Codicil. Snaggs opens the Grand View Hotel, as possession is nine points of the law. Teddy volunteers to assist, much to the disgust of the Keys family.

ACT II. THE HOTEL. ACT II.

THE FUNNIEST OF FUNNY SCENES.

Hotel opened. Enough provisions for a regiment. "I'll run it according to law." We must see the Will. They try the safe. "Grimes, remember the bell." Teddy's desire to give a ball. Guests arrive. Opera Singers, Politicians, Lightning Rod Agent. "Have a Drink?" Matilda's search. The proposal. Snaggs not drunk, but sleepy. The suicide.

ACT III. HOTEL AFTER A STORM. ACT III.

More guests. "He's a Pugilist." Arrival of a supposed drummer. The plot exposed. Success of the Keys family. Recovery of the Codicil. Arrival of the real drummer. The decision. Consternation of Snaggs. Matilda's victory. "Good-bye."

The Furniture used in this house is from SOMMERS, WALDHEIM & CO., Nos. 118 and 120 West Sixth.

See Advance Attraction on Fourth Page.

THE BEST AND MOST CONVENIENT PLACE FOR PATRONS OF THE GRAND OPERA HOUSE TO GET "SOMETHING GOOD TO TAKE" BETWEEN ACTS IS AT

JOHN SULLIVAN'S

NEW SAMPLE ROOM, RIGHT IN THE BUILDING.

TAKE FIRST DOOR TO RIGHT.

Fine Liquors and Cigars, also FRESH BEER ON DRAUGHT. Stage bell rings two minutes before the curtain rises for each act.

A. E. OTTE & CO.

92 West Fifth Street, near Vine,

New Shirts, Gloves, Hosiery,

UNDERWEAR, RIBBONS, LACES, Etc.

FOR FALL, AT BOTTOM PRICES. IT WILL PAY YOU TO CALL.

STRICTLY

First-Class Vehicles,

BEST IN THE WORLD FOR THE MONEY.

CALL AND SEE OUR WORK and COMPARE PRICES

UNEQUALED FOR STYLE, BEAUTY and COMFORT.

THE Favorite Carriage Co.

EIGHTH AND DEPOT STS., CINCINNATI.

EIGHTH STREET CARS WILL TAKE YOU TO FACTORY DOOR.

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S. W. Cor. LONGWORTH and VINE STS., OPPOSITE GRAND.

CALL BETWEEN ACTS FOR OUR

Special Lager Beer,

WINES, LIQUORS AND CIGARS.

PURIFY THE BLOOD.

Take a home remedy, recommended by our Physicians; will remove Pimples, Blotches and Liver Spots—in fact, is the most thorough BLOOD PURIFIER ever offered. Made of Fresh Roots. No Mercury. Acts on the Liver. WEATHERHEAD & CO., Pharmacists, S. W. Cor. Sixth & Vine.

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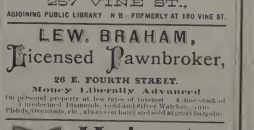

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JOHN RENNER, Prop'r.
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Prepared expressly for art designs in outline. This Silk will be found very to work, and is durable both in color and texture.
Put up in 2 oz. Spools containing 100 yards each. No. 1 Coarse, and No. 2 Fine. The fabrics most adapted for use with this silk require washing as well. Ivory, Brown, Old Gold, Red, Yellow
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FOR ONE WEEK, WEDNESDAY AND SATURDAY MATINEES.
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In his New Sensational Drama, entitled
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The houses were crowded to overflowing last week in Chicago, to witness the above play, and the verdict was, "It is one of the best and strongest play ever placed before the public."

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Boarding by the Day, Week or Meal.

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Smoothest, Strongest & Best in the World.

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IS FEELESS.
THE COLORS BRILLIANT AND PERMANENT
NO IMITATION IS FAST COLORS!
"CORTICELLI"

We beg to announce to our Friends and Customers that our Fall Importations of the choicest selections in

Trimmed Bonnets & Hats,

also those of our Artistic Designs, are now fully opened.

For Style and Perfect Finish our Goods are unsurpassed.

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OPPOSITE FOUNTAIN.

For Your OYSTERS Go to MONTGOMERY'S, [illegible] STREET, bet. 6th & 7th. The Celebrated New York and Norfolk Oysters, 25c. per doz.

WHAT DOOLEY SAYS.

He Has the Right of the Cleveland-Hill Dispute.

GOT IT STRAIGHT FROM JOYCE.

Interesting Account of a National Episode—He Establishes the Standing of Mr. MacVeagh.

"Are you going to vote?" asked Mr. McKenna.

"Am I gawn to vote?" rejoined Mr. Dooley. "Am I gawn to vote? Jawn, d'ye take me f'r a Chineyman. Am I gawn to vote! D'ye hear th' omadhon talk? Ye must think I'm Prisidint iv th' United States. Do I look like Big Steve?"

"Isn't Cleveland going to vote?" asked Mr. McKenna.

"No, sir; not if they'd sind afther him in carredge. An' I don't blame him. William Ayce was in here yesterdah an' he tol' me out it. He's a personal frin' iv th' bin Guy's. 'Tis 'Grove' an' 'Bill' with in two lads, an' manys th' can they've ased f'm th' White House to- ther whin th' missus was out silin' with th' kids. Willum says is because they thrun th' Main Guy up in lair. Ye see 'twas this here way. Cleve- nd, him and Hill had th' gloves on nst or twice, d'ye mind, at th' prim'ries ! Steve give it to him he-ard, took in th' hole diligation, an' all he lift f'r Hill to do as to set in the gallery. Well, sir, whin d come to passin' th' tahruff bill, d'ye nd, Jawn, says th' Main Guy: 'I'ts a od thing. Push it along,' he sa-ays Hill, he says: 'Push it along,' he says. Th' tell wijou,' says Hill, he says. 'Yo've ad me up again th' bricks long enough,' s says. 'I'm twinty-wan mesilf,' he says. n' with that he goes an' puts th' boots into t' tahriff bill, f'r to get square with th' ain Guy, ye see, f'r givin' it to him at th' im'ries. Well, Cleveland he hasn't wan prrud to say on' he tol' Willum Joyce, says, 'Wan a little while, I'll get a mapevine on that there Hill,' he says, 'an teak his back with his feet,' he says. An', re enough, here's Hill runnin' f'r a good ing an' th' main guy sets back an' niver ts an eye. 'Will ye vote f'r me!' says ill. 'Nare a vote,' says th' Main Guy; 'I on't know ye.' So he sets up there, be ivins, like a Chineyman, an' poor Hill es be lammin' round buyin' dhrinks f'r is-ads an' no wan to help him. Willum yce tells me ther-re ain't av'n a picture Hill in wan iv the White House windows. 'But ye can bet ye'er life, Jawn, I'll not be me vote. I'm navether a Chineyman, Injun or th' Prisidint. I'm goin' to vote f MacVeagh because she's wan iv us."

"Bill Lor'mer told me he was Dutch," id Mr. McKenna.

"'Tis a dam lie. I knowed plinty iv Mac- eagh's bejant. There was three in me own county. Wan was a blacksmith an' he other two was farmers. Hogan MacVeagh, ose prisidint iv th' Young Man's Sodality until he sailed in wan day an' shaked th' sicerity f'r sayin' St. Patrick were a gamer man nor Dub'l O'Connell. There was wan iv thim a great frind iv mine that away whin he was a la-ad f'r America. D'ye mind askin' this here MacVeagh what's his first name?"

"I know," said Mr. McKenna. "It's Franklin."

"Franklin? I niver knowed no MacVeagh be that name. Th' wan that went away they called Cornelius. Is he a short, thin man?"

"He is."

"Speaks with a Wixf'rd accint, like?"

"I don't know about that, but he speaks mighty queer."

"'Tis th' same man. 'Tis th' same man. A thin man with a Wixford accint! I know him well he hivins, I'm with him stronger than iver. Connaught, ye jool, 'tis ye that tur rns out th' wans that makes thin knuckle down."

So if you drop into Mr. Dooley's little liquor shop any night before election like enough he'll ask you, as he passes out your drink what you think if the chances of his townsy, the Hon. Councilman MacVeagh.

MRS. HOGAN'S NAMES

How They Fell Upon the Happy Hogan Family.

CHRISTENING IN ARCHEY ROAD.

Mr. Hogan's Futile Attempts to Perpetuate His Family History at the Baptismal Font.

Mr. Dooley yawned. "You look tired," said Mr. McKenna.

"I am that," said Mr. Dooley. "I was at Hogan's christenin' las' night an' 'twas 2 o'clock before Mrs. Duffy come down th' road singin': 'Iv a-hal th' towns in I-erland, Kil-a-kinny f'r me-e-e-e.'"

"Have Hogan another?"

"He have; in tinth. An' 'twas near to breakin' up th' family. Ye know th' time we seen Hogan comin' out iv th' second story window on his shir-risleeves. That was whin he said they was no such a saint in th' catalogue as Aloysius. He wanted f'r to na'ame th' kid before this wan Michael. 'She was named Aloysius an' th' family calls it Toodles,' I belave. Be hivins, Hogan have growed gray haired an' bald thryin' f'r to inthrodjooce Michael or Bridget in th' family. Michael was his father's name an' Bridget was his mother's, an' good names they ar-re; none better. Th' first wan was a boy an' after Mrs. Hogan had th' polis in 'twas called Sarsfield. Th' second was a girl an' 'twas called Lucy, d'ye mind? Lucy! Yes, by dad, Lucy Hogan. Thin they was Michael an'

DOOLEY IN THE STORM

His Experience in Crossing the Broad Atlantic.

ROSCOMMON MAN'S REVENGE.

And the Man from Tipperary with His Little Baby—Tragedy Mixed with the Comedy.

"Poor lads, poor lads," said Mr. Dooley, putting aside his newspaper and rubbing his glasses. "'Tis a ha-ard lot thim's, thim that go down in th' say in ships, as Shakespeare says. Ye nivver see a storm on th' ocean? Ye coorse ye didn't. How will ye, ye that was bor-rn away fr'm home? But I have, Jawn; may th' saints save me fr'm another.

"I come over in th' bowels iv a big, crazy balloon iv a propeller-lik' wan iv thim that ye see hooked up to Dimpsey's dock, loaded with lumber an' slabs an' Swedes. We watched th' little of island fadin' away behind us, with th' sun shrikin' th' white bowsprus iv queenstown an' lightin' up th' chimbleys iv Martin Horan's liquor shtore. Not wan iv us but had lift near all we loved behin', an' many a chanst that we'd iver see soon th' shtruhout out iv th' pot above the ol' peat fire again. Yis, by dad, there was wan—is lad fr'm th' County Rosscommon. Divvie th' tear he shed. But whin we had pa-arted fr'm land he turns to me an' says: 'Well, we're on our way,' he says. 'We are that,' says I. 'No chanst fr thim to turn round an go back,' says he. 'Divvie th' fut,' says I. 'Thin,' he says, ralsin' his voice, 'to 'ell with th' Prince iv Wales,' he says. 'To 'ell with him,' he says.

"An that was th' last we see iv sky or sun fr six days. That night come up th' divvie's own storm. Th' waves tore and wallaped th' ol' boat an' th' wind howled an' ye cud hear th' machin'ry snortin' beyant. Murther, but I was sick. Was time (m' ship'd be sittin' on its tail; anoth'r it'd be standin' on its nea'); thin rowlin' over row-like on the side, an' ivry time it lurched me stomnick lurched with it, an' I was sore an' rint an' racked till if death'd come it'd found me willin'. An' th' Rosscommon man, glory be, but he was disthressed. He set on th' flure with his hands on his belt an' his face as white as stone, an' rocked to an' fro. 'Ahoo,' he says; 'ahoo, but me insides has torn loose,' he says, 'an' are tumblin' around,' he says. 'Say a pather an' avy,' says I, 'was that mad with th' big besthoon fr'm Ballytherlin' on th' flure. 'Say a pather an' avy,' I says, 'I'y'e're near to death's dure, avick.' 'Am I,' says he, ralsin' up. 'Thin,' he says, 'to 'ell with the whole rile family,' he says. Oh, he was a rilli!

"Through th' storm there was a baldy cryin'. 'Twas a little wan no more than a year ol', an' 'twas owned be a Tipp'rary man, who come fr'm near Clonmel; a quite weak, scarcey-lookin' little divvie that lost his wife an' thin see th' last iv walk off with th' divv, and thin see him come back again with th' process servers. An' as he was comin' over with th' baldy, an' bein' mother an' father to it. He'd rock it in th' hour on his knees an' talk dem nonsinse to it an' sing it songs. 'A-ah, 'twas there I met a maiden, down in th' tanyard side,' an' 'The Wicklow Mountaineer,' an' 'Th' Rambler fr'm Clare' an' 'O'Donnell Aboo'—roonin' thim in th' little baldy's ear an' sayin' no attintion to th' poorin' thunder above his head. Day an' night, day an' night, poor soul. An' th' baldy cryin' out its heart an' not settin', there with his eyes as red as his hair an' makin' no kick. Poor soul.

"But wan day th' ship settled down steady an' our raghs' stummicks with it, an' th' Rosscommon man shakes his elf an' says: 'To 'ell with th' Prince iv Wales an' th' Duk iv Edinboro, an' goes out an' rears all th' steerage full wed, fr th' storm had done its worst, an' had gone on t' persicute those that come after, an' was th' divvie go with it. Th' waves was rowlin' like an peasefil, an' thinks I: 'I will see a shot fr that little Tipp'rary man,' thinks I, 'fr th' baldy have shmoked quite.' He had been settin' on a stool, but he come over to me. 'I'm sick,' says I. It was. 'Yis,' says he, 'tis over.' 'Twas only while it lasted, says I. 'Ye may say so, says he. 'Well, please Gawd,' says I, 'that I will nivver see worse on this wa-ather.' 'I'm some an' alse fr others,' says he. 'Is

The Navahoe, Royal Phelps Carroll's Yacht
as a first prize in Columbian Nav. Ex.

Maud Roode.
From a photograph by Boothroyd, Paris.

baldy's eyelids. I'll call his mother.' 'Ah,' says I, 'don't they look as if they'd an' a sweet smile on their faces?' 'They do,' says he, 'an' I'm sure this Tipperary man will be glad to see this is the last we'll see iv him.'"

July 8 1896
at
Willoughby O
on
Lake Erie

Photo. by Falk.

"THE CORSAIR," THE PROPERTY OF J. PIERPONT MORGAN.

Señorita Maria Landa.

The American Battleship "Indiana"

From a Photograph. Copyright, 1896, by William H. Rau, Philadelphia.

The American Cruiser "New York"

From a Photograph. Copyright, 1896, by C. E. Bolles, Brooklyn.

DOOLEY AT THE OPERA

What He Heard and What He Saw of "Falstaff."

MR. DUGGAN WAS MYSTIFIED.

Sig. Verdi's Work Resolves Itself Into a Controversy Over the Relative Merits of Candidates.

"Jawn," said Mr. Dooley, "'tis a gr-reat thing to be a polisman. Me friend Doheny, what used to be at Deerin' sthreet, have got on th' crossin's an' they've planted him down be th' Aajoonorum. He was up here las' week an' says he, he says: 'Run in an' look at th' op'ra,' says he. 'Run in an' take a flash at it,' he says. "Tis gr-reat,' he says. So I takes Duggan an' we goes down togither.

"Well, Doheny does be great paper with thim. He was standin' be th' dure with white gloves over his meat-hooks, an' whin we come up he give th' office to th' la-ad on th' gate an' says th' la-ad: 'Sure thing,' ho says. 'Sure thing,' an' in we goes. They was a great lot iv gazoorlos there, some iv thim settin' in th' seats an' some in bur-rd cages up above an' more standin'. Thim was tho la-ads that Doheny rushed in. Ye niver see such a lot iv thim—Cassidy, O'Regan, Hogan, Mulcahy, Shay, Mullaney, Mulvihill an' th' eight O'Neills, all shtandin' be Doheny without cridintials. Sure, it looked like a meetin' iv th' Wolf Tones. It did that.

"Th' op'ra was on whin we wint in an' they was whalin' away in Eyetalian. Duggan listened an' says he: 'What's th' man sayin',' he says. 'I dinnaw,' I says. 'He's talkin' Chinese,' says I. 'They're goin' to shtud him to th' laundhry,' says I. 'Look,' says. 'They're puttin' him in th' clothes-basket,' I says. 'If they do,' says he, 'he'll niver come back,' he says. 'Or else he'll have another name,' he says. 'Let's buy a scoor cu-ard,' says he. So he bought wan an' was r-readin' it an' lookin' over th' top iv it at th' women in th' boxes an' wondhrin' why some wan didn't tell thim their dhresses was slippin' down, whin over comes Cassidy an' says he: 'What's th' news in th' sixth?' 'Nawthin',' says Duggan. 'Will O'Broyn win?' says Cassidy. 'They can't beat him,' says Duggan. 'I dinnaw,' says Cassidy. 'Come over here an' I'll tell ye,' says Duggan. Dinny Shay an' Hogan an' Mullaney jined us an' we wint an' sot on th' steps. 'Can Winier beat Swift?' says Shay. 'I'd like to know,' says Hogan. 'I don't know who to vote for,' he says, an' Mike is in th' wather dorlco,' he says. "Tis a cinch Hinky'll win out in th' first,' says Mullaney. 'He have a sthrong man again him,' says Hogan. 'Gleason have wan or two lodgin'-houses.' 'Three,' says Shay, 'but Hinkey knows all th' lodgers,' he says. 'T'was a mean thing th' main guy done with Callaghan,' says Hogan. 'What's that?' says Shay. 'Turn him off th' bridge,' says Hogan, 'because he come fr'm Kerry,' says he. 'I don't believe wan wurrud iv it,' says Mullaney. 'They're more Kerry min on bridges thin anny other county,' he says. 'What has bet Hopkins,' he says, 'is his frindship f'r th' May-o min,' he says. 'Th' May-o min is gr-reat fr carryin' prim'ries, afther they're over,' he says. 'But did anny wan iver hear iv thim doin' anny good whin th' votes was bein' cast?' 'I know wan that sa,' says Cassidy, as black as ye'er boot. 'His name was Cassidy,' he says, 'an' he done some good,' he says, 'be prayyintin' a man be th' name iv Mullaney,' he says, 'f'r bein a dilligate.' 'Ye had th' polis widjes,' says Mullaney. 'Ye was supported be th' soldiliy,' says Cassidy.

"Let's change th' subject,' says Duggan. 'What show has Dorsey got in th' twinty-ninth. None at all,' says wan iv th' O'Neills who'd come over. 'He have th' Civic Featheration agin him.' 'Th' 'ell with th' Civic Featheration,' says Mulcahey. 'They don't vote,' he says. 'What'll kill Dorsey,' he says, is his bein' an Apee-e.' 'He's no Apee-e,' says Mike O'Neill. 'I wint to th' brothers' schoof with him,' he says. 'Whin-iver a man comes up tha can't be downed anny other way he's called an Apee-e,' he says. 'He's no more an Apee-e than ye are,' he says. 'I've meas to call me hat, but, says Hinkey, 'Come out an' have a drhink, I

"Well, Jawn, we had wan iv th' livelicst political arguminta yo iver see without so much as a blow bein' sthruck. Evenly matched, d'ye mind, with a chair f'r iv'ry man. An' th' ba-artinder was a frind iv mine. I knowed him whin he was with Schwartzmeister. A good la-ad, a good la-ad.

"But what about the opera?" asked Mr. McKenna.

"Th' op'ra was gr-reat," said Mr. Dooley. "But I think Mulcahey was right. Dorsey can't win."

"Th' Lord save us fr'm harm," said Mr. Dooley. "Th' Lord save us fr'm harm. Have ye seen what they're goin' to do downtown? There goin' to get up a new Bible,'

"What's that? What's that?" Mr. McKenna demanded in great excitement.

"'Tis thruc I'm tellin' ye. They're goin' to get up a new Bible f'r women. A woman's Bible, d'ye mind, with annything in th' of Bible that's considered be th' female bicycle club to be a knock f'r women cut out."

"What good would that do them?" asked Mr. McKenna puzzled.

"What good'd that do thim? Why all th' good in th' wurruld. Donahue's heerd of it iv coorse an' he's wurruked up over it. He says they'll start out in th' beginnin' an' prove an alibi f'r Eve. That's goin' back a long way, but Donahue says they lay it all to th' beginnin' an' his daughter Molly she says that all th' throuble comic because Adam wint around fr'm pillar to post talkin' to polismen an' raypoorters an' tellin' thim that she put him up to it. 'An' I'll admit,' Donahue says to me, 'I'll admit that they have got th' worst iv it in th' Bible,' he says. 'Sure,' says I, 'th' Bible is thruc.' I says. 'Ye'll not deny that, man?' I says. 'Glory be,' says he. 'Th' Lord save us, no,' he says. 'What would ye make iv me?' he says. 'A Jew man?' he says. 'Thin,' says I, 'it's thruc. Well, thin,' I says, 'what's to be done about it?' I says. 'Th' statues that keeps women fr'm comin' into their rights,' I says. 'An' ye wouldn't find a Bible in th' legislachoor if ye'd stand thim on their heads,' I says. 'Ye might find masked cards, but ye'd find no Bible,' I says.

"'"'Tis thruc," he says. "Ye have that right,' he says. 'An' I told Molly so,' he says. 'I told her if she wanted annything done she'd best go an' see Billy O'Broyn,' I said, for, says I, he's all right at Springfield, an', I says, if ye go into this thing, I says, Father Kelly'll get down on ye, I says. 'But,' says he, 'she wint on fr'm to say that it was th' Inflooence iv th' Bible. It seems that whin her brother Darcey asked her to go out to th' ball of the Young Man's Sodality, an' she refused, he ups an' quotes th' Bible to her. "Oh, woman, in our hours iv ease, uncertain, cye an' sun," she got along with in th' house." An' she says that iverywhere women meet th' same roast, an' she's tired iv it. So her an' th' rist iv thim is goin' to rayform it. They are that. They're goin' to lave out annything that rayflicts on th' six. They'll attimpt to show that they was a combination again Eve iv th' snake an' her husband, an' fr'm that come all th' throuble: Iverybody afther that thought it was his jooty to roast, an' th' raysult is ye may search through fr'm ind to ind an' ye won't see wan word about woman in suffrage. Iv coorse I know nawthin' about it, f'r whin I was a la-ad an' done mo readin', th' Caddychism was good enough f'r me. We had a Bible, though. It fell on me wanst an' was like to break me neck. But we didn't read it. Still,' he says, 'I've no doubt there may be somo thruth in what they say, an' if there is,' he says, 'though I'd not be th' first to say it's wurruld, it ought to be rayformed,' he says. 'But iver since it come up I've been dodgin' th' Good Man,' he says, 'but I don't vote, so to me jooty till 'tis sittled wan way or th' other,' he says.

"That's where Donahue stands, an' I'm with him. I'd as lave as not believe Adam was to blame, though he's dead, poor soul, may he rest, per omnia, an' I'm th' last to put in a wurrud again th' dead. I want ivry wan to have a fair show, an' if fixin' th' Bible'll help thim to vote, thin I say fix it, may th' Lord forgive me. On'y I'll tell thim this that I've lived in Bridgeport f'r forty years backed up be me Bible an' second papers signed be Judge Kercheval an' a pull at th' polis station an' I've niver had me vote counted that th' wanst an' that was whin I was captain iv me precint an' a power in th' wa-ard. That's right, Jawn.'

"Are they going to have the new woman in that I hear tell of," Mr. McKenna asked.

"Jawn," said Mr. Dooley severely, 'this ain't goin' to be an atimate. It's a Bible I've been tellin' ye about."

MR. DOOLEY'S VIEWS.

The Philosopher Has Changed His Political Creed.

BUT NOT AS FAST AS MALONEY.

Remarkable Story of the Effect of the Returns Upon the Man Who Swings the Bridge.

"Jawn," said Mr. Dooley, "didn't we give it to him?"

"Give it to who?" ask'd Mr. McKenna.

"To th' dimocrats," said Mr. Dooley.

"Oh-oh," said Mr. McKenna. "You're a sensible man yourself."

"No," said Mr. Dooley. "Not on y'er life. No, in wan hun'thred thousand years! Am a dimocrat? I sh'll say not, Jawn, me buck. I'm th' hottest kind iv a raypoobli-can, me-self, Maloney. I suppose they ain't two such raypoobli-cans annywhere. How can a man be ann'y thing else? Who was it th' saved th' union, Jawn, who was it? Who are th' frinds iv th' Irish? Who protects th' poor workin'man so that h'll have to go on wurrkin'? We do, Jawn. We raypoobli-cans, by dad.

"There ain't a dimocrat f'r'm wan ind iv th' road to th' other. I just was over makin' a call on me hero and he'd took down th' pictures iv Jackson an' Cleveland an' put up wan iv Grant an' Lincoln. William McKinley have come out f'r McKinley f'r Prisidint an' th' polityman on th' beat told me las' night that in less'n two months time f'r a certainty. The dimocrats had roond th' counthried with their free trade an' their foreign policy an' their Ji-hunny-what, an' 'twas a poor man an honest man got a crack at a job. Th' prisidint with a policy-shop or wo to it. Th' polisman agreed with him that Cleveland have raised th' divvle with th' whole nation, an', by gar, he's right, too. The p'int, Jawn. He have a boy in the s'cond office.

"Second, Maloney, th' la-ad with th' grane eye! He have a bridge over be Goose Island way, but he was down here thirteen days, three weeks before illection he was again Wintur. 'He's no good,' he says. He's a Bohemian,' he says. 'An' whin they come to vote they'll be manes f'r mayor,' he says. 'I'll go back to me ol' thrade iv chuv-lin' mud,' he says. 'Besides,' says he, 'if this here Wintur wint in,' he says, 'ye couldn't stand on'st La Salle sthreet an' hand him a peach or a window pole, he'd be that stuck up,' he says.

"Some wan must've spoke to him, f'r whin he come in th' nex' time he says: 'They've no time to talk in,' he says, 'that there Dutchman is starving,' he says. 'I thought he was a Dutchman,' says I. 'Naw, naw,' says he, 'he's a Bohemian man,' he says. 'An' th' two wans are with him to th' butther ind,' he says. 'D'ye know,' he says, 'I believe he'll give ivry little bit iv'ded duck a run f'r his money,' he says. 'Thim Germans stands to-gether,' he says. 'They're th' most clannish race on earth,' he says. 'I'm sawn over to Wist Tonees to find out what th' la-ads sink iv it. Sunday night he come in an' give a sword f'r Wesler to ivry man in th' ward,' he says. 'He'll sweep th' town like a whirlwind,' he says. 'They can't beat him.' Who?' says I. 'Who?' he says. 'Who? Elder, iv course. 'Is he a nice man?' says I. 'Wan iv th' best man on earth,' he says. 'A scowt, too,' he says. 'An liberal.'

"He was in here th' nex' day an' I had Hinnissy's kid runnin' f'r'm th' station with th' noose. Maloney was talkin' to th' crowd an' they'r shrinks. 'Ye'd be surprised,' says he, 'to know what a splindid nice fellow this here Wintur is,' says he. 'Ye'd nivir take him f'r a Dutchman,' he says. 'He have no more accent than manny.' Th' kid come in an' says he. 'Th' last say th' precints show Swift have a majority as big as what the raypoobli-cans got last fall.' 'That's bad,' says I. 'Not at all,' says Maloney. 'Thim's th' downtown wa-ards,' he says. 'Wait till ye hear from th' Germans,' he says. 'Th' next hoodlum said Swift was gainin' an' had th' thousan' majority. 'Nivir mind,' says Maloney. 'Th' Germans'll wipe that out,' he says. 'The we hears f'rom twinty hoodlums f'r'm Glory be,' says Maloney. 'Th' Germans is slow comin' in,' he says. 'Maybe,' says I, 'they forgot to vote,' says I. 'Maybe they're havin' a schootzenfist,' I says, 'an' ar-re out killin' clay pigeons instid iv a-tindin' to business,' I says. Just thin th' loot come in. 'Well,' says he, "tis quite a Watherloo,' says he. 'I'm who?' says I. 'Oh,' he says, 'Swift's got it be forty thousand.'

"Maloney wiped his face an' took off his hat an' swabbed it inside. Thin says he: 'D'ye raynimber me meetin' ye downtown a week ago in Dorn-je's place, loo,' he says. 'Yis,' says th' loot. 'D'ye mind what I said thin,' he says. 'I don't call it just now,' says th' loot. 'Well, I just come f'r'm a meetin' iv th' Swift Ma-archin' Club an' I nivir seen so much enthusyasm an' I says to ye, I says: "Loot," I says, "Swift'll beat him asy." I says. I knew he would f'r'm th' beginnin'. Ye take an' put up a good, broad, liberal man like George H., a man that has frinds an' knows how to be a good fellow, an' f-run him again a Bohemian nazabo, who gives ivry man th' marble heart an' 'd turn down his own brother, an' anny fool cud tell who'd win. Thin I be some pleanst wid Schwartzmeister said when he heerd th' f'r'm man with Swift over there, but if this here Wint-r wint in ye couldn't stand acrost LaSalle sthreet an' hand him a peach on th' ind iv a window-pole,' he says.

"'W'll he lose his job? Not much, Jawn. That la-adill be swingin' bridges an' throwin' away th' crust iv his pie whin you an' me, Jawn, re-ath ha-ard-ood. He will, that. me, Jawn, re-ath ha-ard-ood. He will, that. Phwat do I care? Machs nix aus, as Schwartzmeister said when he heerd th' iliup'ror iv Germany was dead. Me he nix aus, Jawn, an' that bein' thranslated manes: 'I'm at th' ell.'"

MISS MOLLY'S PIANO.

Causes Much Comment Up in the Archey Road.

MR. DOOLEY TELLS ALL ABOUT IT

The Falling-Out with Mrs. Donahue Over Wagner and Recent Inebriety of Donahue, Pere.

"Ol' man Donahue bought Molly a piannah las' week," Mr. Dooley said in the course of his conversation with Mr. McKenna. "She'd been takin' lessons f'r'm a Dutchman down th' sthreet an' they say she can play as asy with her hands crossed as she can with wan finger. She's been whalin' away iver since an' Donahue is dhrinkin' again.

"Ye see, th' other night some iv th' ol' la-ads wint over f'r to see whether they could smash his table in a frindly game iv forty-fives. I dinnaw what possissed Donahue. He niver asked his frinds into th' parlor before. They used to set in th' dinin'-room, an' whin Mrs. Donahue couched at eliven o'clock they'd toddle out th' side dure with their hats in their hands. But this here night, whither 'twas that Donahue had taken on a tub or two too much or not, he asked them all in to th' front room, where Mrs. Donahue was settin' with Molly. I've brought me frinds,' he says, 'f'r to hear Molly take a fall out iv th' mustoxe,' he says. 'Let me have ye'er hat, Mike,' he says. 'Ye'll not feel it whin ye go out,' says he.

"At anny other time Mrs. Donahue'd 'v give him th' ma-arble heart. But they wasn't a man in th' pa-arty that had a piannah to his name, an' she knew she'd be throuble whin they wint home an' tol' about it. 'Tis a me-lodjious instthrument,' says she. 'I eal sit here be th' hour an' listen to Bootoven and Chochooski,' she says. 'What did thim write?' says Cassidy. 'Chunes,' says Donahue. 'Chunes, Molly he says, 'fetch 'er a wallop to make th' gintlemin feel good,' he says. 'What'll it be la-ads?' 'D'ye know th' Rumbler f'r'm Clare?' says Slavin. 'No,' says Molly. 'It goes like this,' says Slavin. 'A-ah, din yadden, yooden a-yadden, arrah yadden ay-a.' 'I dinnaw it,' says th' girl. 'Tis a low chune, annyhow,' says Mrs. Donahue. 'Misther Slavin ividintly thinks he's at th' policeman's p'nnic,' she says. 'I'll have naw come-all-ye's in this house,' she says. 'Molly give us a few ba-ars iv Wagner.' 'What Wagner's that?' says Flanagan. 'Naw wan ye know,' says Donahue. 'He's a German musielan.' 'Thim Germans is hot people f'r music,' says Cassidy. 'I knowed wan that cud play th' "Wacht am Rhine" on a pair iv cymbals,' he said. 'Whisth,' says Donahue. 'Give th' girl a chanst.'

"Slavin tol' me about it. He says he nivver heerd th' like in his born days. He says she fet hed th' pianny two or three wallops that made Cassidy jump out iv his chair, an' Cassidy has cha-arge iv th' steam whistle at th' quarry at that. She wint at it as though she had a greejee again it. First 'twas wan hand, thin th' other, thin both hands, knickles down, an' it looked, says Slavin, as though she was goin' to leap into th' middle iv it with both feet, whin Donahue jumped up. 'Hol' on,' he says. 'That's not a rinted pianny, ye daft girl,' he says. 'Why, papjah,' says Molly, 'what d'ye manee?' she says. 'That's Wagner,' she says. 'Tis th' music iv th' future,' she says. 'I'ls,' says Donahue, 'but I don't want me ol' earth. I can wait f'r it,' he says, 'with th' kind permission iv Mrs. Donahue,' he says. 'Play us th' "Wicklow Mountaineer," he says, 'an' thrcat th' musheen kindly,' he says. 'She'll play naw "Wicklow Mountaineer,"' says Mrs. Donahue. 'If ye want to be hear-r,' she says, 'that kind iv chune ye can go down to Fiucane's Hall,' she says, 'an' call in Crowley, th' blind player,' she says. 'Molly,' she says, 'give us wan iv thim Choochooski things,' she says.

"With that Donahue rose up. 'Come on,' says he. 'This is naw place f'r us,' he says. Slavin, with th' politeness iv a man whose gettin' aven, turns at th' dure. 'I'm sorry I can't requalh,' he says. 'I think th' wurrud an' all iv his jo-okes, Chioochoose,' he says. Me brother-in-law is play his chunes, he says. 'He brother Mike, that run th' grip car-ar,' he says. 'But he's wan thing missin f'r'm all his playin'.' says An' [illegible]

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R. W. HINCHLIFF

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Ninon de L'Enclos	Bessie Fairbairn
Madame de Maintenon	Fannie Dacosta
Gaston, her page	Clara Lavine
Abbe	Lindsay Morison
Madame de Frontenac	Pauline Marriott
Countess Huilleres	Ida Wilhe'my
Pierre	Geo. Miller
Aunt Theresa	Emma Dacre
Corporal	James Murray
Bombardini	Genevive Hill
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PROGRAMME.

Subject to Change

Week Commencing Monday Afternoon, July 15th, 1895.

1. The performance will commence each afternoon and evening with
OUR GRAND FIRST PART,
Introducing the Entire Company.
Cool Lager Beer.

2. Overture.

3. **Miss Clara Dempsey,**
The Bewitching Song and Dance Artiste.

4. **FRANK PEREZ,**
In his Spanish Rings Introducing Muscular Feats for which Style and Ease he has no equal.

5. The Creme de la Creme of Lyric Stars
WOODS & IRVING,
Recognized by the Press and Public as the most Finished Artists in the Profession.

6. Overture.

7. The World's Greatest and Most Daring Artist,
MR. CLYDE PHILLIPS,
Who is undoubtedly the finest slack wire performer in this country, will perform such feats as Spinning, Back Balancing Club Juggling, Contortion, Crotch Somersaults, and takes off and PUTS ON a complete ——suits of clothes——

8. Second week and Big Success of
PAULINE BATCHELLER,
In Songs up to Date, Etc.

9. **JACK DEMPSEY, Acrobatic Songs and Dances.**

10. Overture.

11. **MR. FRANK PEREZ,**
In his Daring Flying Trapeze.

12. First Appearance in this city of
Clyde—PHILLIPS & NAYNON—Rosa
In their original sketch, entitled "Hood's Sarsaparilla," full of wit, humor and comedy flashes.

13. The Song Birds,
WOODS & IRVING,
See Naynon.

14. Overture.

15. **PAULINE BATCHELLER,**
Introducing Latest Songs, Etc.

16. The Irish Subjects,
THE DEMPSEYS,
Introducers of Good Comedy, Good Dancing and Strong Trick Tumbling.

17. The Leader of All!—The Eagle Bird!
Miss Rosa Naynon.
In her beautiful and difficult act, "The Flying Sailor." This lady has appeared in all the leading theatres and circuses throughout America.

18. Overture. The Afterpiece. You'll Laugh.

19. The entertainment concludes each evening with a laughable Comedy, entitled
"PUSH AND COMPANY."

PROGRAMME.

Subject to Change.

Week Commencing Monday Afternoon, July 22d, 1895.

1. The performance will commence each afternoon and evening with
OUR GRAND FIRST PART,
Introducing the Entire Company.

2. Overture. Call the Waiter.

3. Singing and Dancing Soubrette,
MISS LILLIE IRWIN,

4. He beats the Devil!
MR. CLYDE PHILLIPS,
The great, the only! Juggles anything
from a paper bag to a washtub, introducing difficult tricks with lamps, boxes, blocks, wheels, large open umbrellas, etc.

5. The Comedy Boomers,
THE WRIGHTS,
In their Comedy Sketch.

6. Overture. See Alameda Sisters.

7. **Miss Mollie Barry,**
In Songs, Dances, and her wonderful Buck and Wing Dancing.

8. Acrobatic Songs and Dances by
DASHINGTON & BERRY.

9. **Miss Lizzie Sherman,**
Character and Change Artiste.
N. B.—Particular attention is called to the time in which the lady makes each distinct change.

10. Overture. See Afterpiece

11. The Versatile Duo,
Clyde—PHILLIPS & NAYNON—Rosa
Character Singers and Change Artists.

12. **THE WRIGHTS,**
Songs, Dances, and Funny Sayings.

13. The Song and Dance Artiste
MISS MOLLIE BARRY.

14. Overture. See Naynon.

15. **DASHINGTON & BARRY,**
"Didn't Expect it so Soon."

16. **Ethel—ALAMEDA SISTERS—Lillie.**
Introducing Duets, Dancing and Funny Sayings.

17. Second week, big success, the Leader of All! The Eagle Bird!
Miss Rosa Naynon.
In her beautiful and difficult act, "The Flying Sailor." This lady has appeared in all the leading theatres and circuses throughout America.

18. Overture. Now You'll Laugh.

19. The Afterpiece,
"Our Neighbors' Wives."

Dec 14 1896

"The way to deal with the Big Hat is to take it Off."—N.Y. Recorder

NEXT ATTRACTION

Thursday, Dec. 17, '96, (One Night)

—ENGAGEMENT OF—

'CHEVALIER'

And His Company of Entertainers.

WEEK DEC. 21th, 1896.

FIRST TIME HERE.
ENGAGEMENT OF THE

Matinees Christmas & and Saturday.

Frank Daniels Comic Opera Co.,

In the Record-Breaking Comic Opera Success,

"The Wizard of the Nile"

Same Competent Company of 70 Artists.

Same Elaborate Scenery
as was Incidental to Its Success Last Season.

3 NIGHTS BEGINNING MONDAY, DEC. 14, 1896.

The Lillian Russell Opera Co.

DIRECTION OF

CANARY AND LEDERER
Managers of the New York Casino

Presenting an Original Comic Opera, in Three Acts, entitled

AN AMERICAN BEAUTY

Written by Hugh Morton. Music by Gustave Kerker.
Lyrics and Composer of the recent New York Casino successes, "The Lady Slavey" and "In Gay New York."
Staged and produced by Mr. George W. Lederer.
Conductor of Music, Mr. Paul Steindorf

Cast of Characters

Gabriel Fairmont, an American Beauty	Miss Lillian Russell
Morgan Pizzara, an Oriental woman	Miss Susanne Leonard
Trixie Moffett, Two Casino Girls	Miss Sadie Kirby
Tuffie Bopeep,	Miss Lillian Thurgate
Princess Perkily, a woman of fashion	Miss Georgie Hawley
Richard Grenville, the Earl of Beverly	Mr. Richie Lind
Dayle Lamar, Proprietors of the Greatest Show On or Off the Earth	Mr. Jerome Sykes
Rose Burial,	Miss Catherine Linyard
Barney Bingle,	Mr. William Cameron
Carina Schweepa, aged suitor for the hand of Gabrielle	Mr. Owen Westford
Ikey Eisenstein, a money lender	Mr. Alexander Clark
Lord Algie Prettybird, A pair of "Johanies"	William Simms
Tommy Tacker,	Mr. Randolph Curry
Count Bobo Aid-de-Camp to Prince Schwebbs	Mr. Albert Jahre
James, Footmen	Mr. R. J. Struck
William,	Mr. Chas. L. Dox

Synopsis of Scenes.

Act I—The Conservatory on Mrs. Dalmonte's Estate at Newport.
Act II—The Grand Ball Given by Mrs. Dalmonte at Her Newport Home.
Act III—Terrace of the Casino at Monte Carlo.
One year elapses between the Second and Third Acts. Time—The Present Day.

Acts I painted by Ernest Gros. Act II painted by H. Evans. Drops Act III painted by Ernest Albert.

Costumes by Worth and Felix of Paris. Simpson and Laird and Simpson and Mme. Thompson of New York City.
Costumes designed by Madame Siedle.
Calcium effects by the New York Calcium Light Co.

EXECUTIVE STAFF FOR LILLIAN RUSSELL.

Mr. Wolf F. Falk	Acting Manager
Mr. George Frederick Hinton	General Representive
Mr. E. G. Ross	Personal Representative of Miss Russell
Mr. Gerald Coventry	Stage Manager
Mr. Charles L. Dox	Asst. Stage Manager
Mr. W. J. Ferguson	Advertising Agent
Mr. Edward Boeschner	Assistant Conductor
Mme. Ripley	Wardrobe Mistress
Mr. Robert Fullar	Master Machinist
Mr. Arthur Keen	Electrician
Mr. Al Bihan	Master of Properties

CHEVALIER

One of the most important engagements announced for the coming season here is that of the famous English music hall singer, Albert Chevalier. Before his appearance in New York last spring Chevalier had refused several very flattering offers to visit America, saying that when he did come it would be with his own organization and that he would play a route of only the largest cities, and in the legitimate theatres, and not in the music halls. My Dal has several lengthy interviews with him in London on the occasion of his New York engagement, and after nearly three years of correspondence the comedian agreed to accept the magnificent salary of $2,000 per week, but at the conclusion of his engagement at Koster & Bial's, he quickly decided to adhere to his first resolution, and will return to the music halls, so an arrangement was entered into between him and Manager Charles Frohman, by which he has been properly and artistically surrounded, and which will enable him to be seen in the best theatres of America by that same responsive and refined element which gave him his greatest encouragement and cooperation in the West End drawing-rooms of London. For it must be remembered that among the earliest patrons of Mr. Chevalier coster songs, he numbered the nobility of England and the best representatives of the artistic and ecclesiastical world there. America is to be congratulated that he comes just now in the very prime of his life and with his honors ripe and rosy about him.

MISS LINDA LEE.
(Photo by Johnston.)

NEXT ATTRACTION

Beginning Dec. 21, '96. First Time Here.

Frank Daniels Comic Opera Co.

In the Record Breaking Comic Opera Success,

"The Wizard of the Nile"

A complete change of attraction will be offered at this theatre with the coming week, and its announcement will be a source of gratification to all music lovers.

Frank Daniels begins a week's engagement in Harry B. Smith and Victor Herbert's divetting comic opera, "The Wizard of the Nile," which, while new here, met with such splendid success in many places last season.

Harry B. Smith, the librettist, who has given us "Robin Hood," and most of our comic opera successes, struck a particular happy vein for his story of "The Wizard of." As is generally known, Mr. Daniels assumes the character of Kibosh, a tramp magician, who visits Egypt way back in the days of the Ptolemies, and attempts to woo and win the Princess Cleopatra, thereby leaving Mare Antony out in the cold, so to speak. The atmosphere of the opera afforded scenic artist and costumer a glorious chance to revel in all sorts of unique color schemes with the result that the opera is staged in a way for the attendant to remember. "The Wizard of the Nile" was presented at Vienna recently and scored an immediate and emphatic hit, and this is the first instance of a successful production of an American opera within the German Empire. The English presentation of the opera occurs this winter in London, with Arthur Roberts in Mr. Daniels' part, at the Prince of Wales theatre. The same complete organization as aided in its success last season comes to Cleveland in support of the star, including Edna Thornton, the new prima donna, Louise Royce, Walter Allen, Greta Risley, Louis Cassavant, Leonard Walker, and an efficient chorus of young voices. Suburban theatre-goers should remember that Mr. Daniels gives Matinees on Saturday and on Friday (Christmas day.)

The sale of seats for Mr. Daniels' engagement opens on Thursday morning, Dec. 17.

MISS TEXIE WOODSON.
(Photo by Johnston.)

A CHRISTMAS REFLECTION.

STANDARD THEATRE

JAS. J. BUTLER, Manager.

LADIES, ATTENTION!

The management requests the ladies in attendance to REMOVE THEIR HATS during the performance, and thus show to the profound solons of our Municipal Legislature that St. Louis ladies do not require LAWS to have them respect the rights and comforts of others.

Week Commencing Sunday, April 25th . . . . . .

SPECIAL ENGAGEMENT OF

Sam T. Jack's Tenderloin Co.

Pre-eminently the Largest and Most Complete Burlesque Organization in the United States.

To commence with the Latest Prodigious Success, a Polite Satire on the

RADLEY BARTIN BALL.

A Comic Echo from a recent Social Function in New York.

CHARACTERS.

Mrs. Radley Bartin	The family who caused all the flutter.	Kittie Francis
Radley Bartin, Sr.		Willis Clark
Radley Bartin, Jr.		Ruhe Welch
Miss Gertrude Bartin		Lottie Lewis
Mrs. Haster, leader of the 400	Invited Guests to the Radley Bartin High Jinks at the Hotel Wahldorph.	Stella Gilmore
Mrs. Pandertilt, Jr.		Ray Vernon
Mrs. Stiveshant Fitch		Lillie Daniels
Mrs. Ohmy Whilson		Flossie La Van
Mrs. Korn-on-the-chin		Julia Enright
Miss Fhare		Florence Montrose
Miss Slumerhorn		Martha Flumley
Miss Fan Halen		Etta Carlisle
Miss Gherrie		Mamie Kent
Miss Winelander		Helen Claire
Mrs. DePlossi		Maud Clark
Miss Deshyster		Edna Collins
Miss Price		Mary Cornell
Miss Hamgomery		Eva Smith
Mrs. Peter Peters		Delia Thompson
Miss Fan Feckham		Christine Nelson
Miss Gavenure	Invited Guests to the Radley Bartin High Jinks at the Hotel Wahldorph.	Fannie Summers
Miss Etta Shoney		Edna Melrose
And other debutantes and rosebuds.		etc., etc., etc.
John Yacob Haster		Chas. Thornton
C. Pandertilt, Jr		Eugene Spofford
Stiveshaut Fitch		Chas. Curtiss
Lisher Dwyer, Jr		Geo. F. Behan
J. Jay Fan Halen		Ed. Gilman
Lispehaut Stoohheart		James Emery
Washington Lighthouse		Louis Silvo
And other swells of the 400.		etc., etc., etc.
August Fohldt, proprietor Wahldorph Hotel		Gordon Heath
William	Mrs. Radley Bartin's Flunkeys.	Harry Dull
Thomas		Raymond Earl
Amanda, Mrs. Radley Bartin's maid		Etta Carlisle

Policemen, Wahldorph Hotel Girls, Wandering Waggles, and other Characters.

SCENE I.—Mrs. Radley Bartin's Parlor.
SCENE II.—Exterior of the Hotel Wahldorph.
SCENE III.—Ball Room in the Hotel Wahldorph.

In this scene Magnificent New Costumes of the Sixteenth and Seventeenth Centuries will be worn.

Location—New York City. Time—Early in February.

Picture.....The Dancing Houri in the Temple

SILVO,

Expert Manipulator of the Musical Glasses.

ORANGE BLOSSOMS,

Dainty, Fragrant and Refreshing.

WILLIS CLARK,

Up-To-Date Parody Entertainer.

Picture.....The Spider's Web

EDNA COLLINS,

The Whistling Western Girl.

To conclude with an Avalanche of Fun. Received everywhere with screams of laughter and overwhelming applause. The New Satirical Comedy—The

SILLY DINNER TRIAL,

A roaring sequel to the "Silly Dinner," introducing Beautiful

EGYPT.

"The Silly Dinner Trial" is a side-splitting expose and ventilation of the incidental and accidental "goings on" at this famous dinner, as propounded before the New York Police Commissioners quite recently.

CAST OF CHARACTERS.

Terrance Goosefelt	New York's Police Commissioners.	Rube Welch
Phineas Darkhurst		Chas. Curtiss
Murray Hill		Ed. Gilman
District Attorney of Greater New York		George F. Behan
Lawyer Towne, for the defense		Harry Dull
Officer Harris, a special		Raymond Earl
Captain Shapiman, 29th Precinct		Willis Clark
Jerome Cherry, proprietor of "Cherry's"		Louis Silvo
Herbert Would-be Silly, who gave the dinner		Gordon Heath
Arthur Cripp, a vaudeville agent		Eugene Spofford
Fanny Belle, a whirlwind dancer		Etta Carlisle
Lottie Portimer	The Entertainers at the Silly Dinner.	Helen Claire
Minnie Linwood		Christine Nelson
Corn Sprouutt		Ray Vernon
Blanche	Blondinette Sisters.	Lotta Cunningham
Nina		Lillie Daniels
Celeste		Martha Flumley
Agilie		Lottie Lewis
MISS EGYPT		BY HERSELF
Clara	Tenderloin Beauties.	Stella Gilmore
Jessie		Florence Montrose
Florence		Mamie Kent

Newspaper Reporters, Spectators, &c.

Location—New York. Scene—Police Commissioners' Office.

EXTRA PERFORMANCES will be given next SUNDAY, MAY 2, Matinee and Night, by this Company.

Mackey Opera Co

St. Louis?

Club Theatre.

The Tar

AND

The Tartar.....

A COMIC OPERA IN THREE ACTS.

By Itzel & Smith.

ADA DARE.

CAST:

Farina, a Circassian Beauty sent as a present to the Sultan.....
.....BERTHA WALTZINGER.
Khartoon, his Grand Vizier.....Montjoy Walker
Cardamon, an Arab Chief.....David Torrence
Pajama, the Court Physician.....Jas. Sturges
Yussup, Servant of Cardamon.....Geo. Murphy
Moket, Sultan of Morroco.....Jas. McQuaid
Taffeta, Farina's Maid.....Adelyn Estee
Alpaca, Queen of the Harem.....Blanche Chapman
Lamberken, one of the wives of the Sultan.....Mamie Kingsbury
Toula, a peasant girl.....Emma Janvier
Unipa.....Amy Bauer
Dancing Girls.....{ Misses Rivers, McDonald, Gordon, Lorraine, Rea, and Bailey.
Muley Hassan, a sailor—afterwards Sultan of Morocco.....
.....MR. GEO. C. BONIFACE, Jr
Fishermen, Villagers, Amazons, Soldiers, Pages Wives of the Sultan.

SYNOPSIS:

ACT I.—Coast of Morocco.

ACT II.—Courtyard of the Sultan's Palace.

ACT III.—The Sultan's Garden.

MISS D'ARY.

also May – 1897 Brigands } No
June 4. Minutes } Brigands

Euclid Ave Opera House

Week Commencing Monday, December 2d, 1895.

A. M. PALMERS'

Garden Theatre Burlesque Company,

In the Great London and New York Burlesque Success in Three Acts,

LITTLE CHRISTOPHER.

With Willie Collier.

Under the management of A. M. PALMER.

As played for 282 nights at the Garden Theatre, New York. By George R. Sims and Cecil Raleigh. Music by Ivan Caryll and Gustave Kerker.

CHARACTERS REPRESENTED.

Little Christopher Columbus, a Cabin Boy	
Captain Joseph H. Slammer, of S. S. Choctaw	Miss Fanny Johnston
Weary Raggles, the Tramp	John Wilson
The Mayor of Cadiz	William Brown
Don Juan, of the Spanish Police	Chas. M. Helly
The Bey of Barataria	Alexander Clark
The Grand Vizier of Barataria	Henry Leone
Columbian Guard	Charles B. Powell
Policeman	Geo. Miller
Barataria Herald	Miss Lucy Escott
Pedro	Miss Bessie Brown
Lopez	Miss Clara Blow
Manuel (Spanish Officers)	Miss Ella Rock
Rodriguez	Miss Edith Crawford
Sancho	Miss Susie Hale
Fernandez	Miss Helen Brackett
Cerisca	Miss Cora Vail
Anita (Spanish Vivandieres)	Miss J. Warner
The Second Mrs. Tanqueray Block, of Chicago	Miss F Barrington
Guinevere Block, her Daughter	Harry Mcdonough
Pepita, the Dancing Girl	Pauline Train
Abigail Prue	Miss Louise Allen Collier
Hannah	
Imogene (Capt. Slammer's Lively Daughters)	Miss Gertie Clark
Mercedes	Miss Willie Norton
Lola (Two Spanish Girls)	Miss Marie Baldwin
Zuleika, a Turkish Dancer	Miss Bertha Waring
Katie O'Connor, of the Irish Village	Miss Mabel Clark
Premier Danseuse	

O'Hooligan, Private Detective to Mrs. Block ..... WILLIE COLLIER

Spanish Soldiers, Fisher Lads, Flower Sellers and Street Venders, American Sailors, Court Attendants and World's Fair Visitors from every nation.

SYNOPSIS OF SCENERY.

ACT I.—The Great Square at Cadiz. (Painted by Messrs. Richard Marston.)

ACT II.—Throne Room of the Bey of Barataria. (Painted by Mr. Henry Heinman.)

ACT III.—In the Midway Plaisance of the World's Columbian Exposition, Chicago. Looking westward or any way you like. (Painted by Messrs. H. L. Reid and F. A. Rafter.

Five minutes' intermission between acts.

THE MUSIC

Engagement march played between Act 2nd.
Composed by Harry Macdonough of this Company.

ACT I.—Overture (Kerker); 1, Opening Chorus, "Here in Cadiz." (Caryll); 2, Chorus, "Ladies are Gay Young American Tars" (Kerker); 3, Song, "The Captain Bold," (Kerker); 4, Song "Yo ho! Yo ho!" (Kerker); 5, So ft, "For I'm O'Hooligan," (Kerker); 6, Chorus, "In an Unconventional Way." (Caryll); 7, Song, "Columbus Was a Famous Man" (Caryll); 8, Police Song and Chorus, "The Policeman's Chorus," (Carryll); 9, Song and Chorus, "To My Love," (Caryll); 10, Finale, "Oh, Yes! Oh, Yes! (Caryll).

A. T. II.—Opening Chorus, "Fates, Fates, Fates," (Kerker); 2, Song and Chorus, "The Law of Barataria." (Kerker); 3, Song, "I Love I Adore Her," (Kerker) 4, Song and Recitative, "Hail to the Bey, the Barataria Quintette." (Kerker); 5, Finale, (Kerker).

ACT III —1, "Chorus of Foreigners," (Caryll); 2, Plantation Song, "Oh Honey, My Honey," (Caryll; Finale, selection of Melodies, (Caryll and Kerker)

THE SPECIALTIES.

During the Second and Third Acts advantage is taken of the opportunity for the consistent introduction of novel and special features, to be considered. and among these are Louise Allen Collier, Miss Fanny Johnston, magic feat by Mr. Willie Collier and Louise Allen Collier, Miss Bertha Waring, the eccentric step dancer, the Bey and the lay by Alexander Clark and Louise Allen Collier, the tramp grotesquerie of Mr. John Wils n assisted by Miss Be tba Waring

THE SENSATIONAL FANTASTIC DANSEUSE.
Miss Mabel Clark.

Flower Girls Misses Beatrice Lenox, May Warner, Maud Gordon, Gertrude Clark, Nellie Loomis, Julia Raymond, Mina Walsh.

Sailor Boys—Bert Holly, Lula Farrance, Genevieve Hill, Florence Raymond, Nettie Shields, Louise Lehman.

Governor's Guard Cora Vail, Lizzie Leone, Ella Hill, Frankie Bennington, Ray Nicholas, Maggie Wilb rn.

Fisher Boys—Bessie Brown, Jack Warner, Lee Martin, Misses Leone, Nicholas and E. Hill

Spanish Officers—Misses Helen Brackett, Cora Vail, Clara Blow, Edith Crawford, Ella Rock, Lulu Ward

Male Chorus—Messrs. W. H. Brown, Pierre Young, C Powell, Paul Raymond, George C. Miller, John Dore, James S. Murray, O. D. Lehman, R. H. Hempbill, Edward Leland, Francis Nicholas, Edward Allen, William Howard.

A full and efficient chorus under the direction of Mr. Max Knauer, who will conduct an enlarged orchestra.

New and brilliant costumes designed in London and manufactured under the supervision of Mr. E. H. Lee.

Mechanical effects by Messrs. Frederick Dorrington and P. A. McDonald.

Electrical effects by the Edison Electric Light and Power Company.

Properties by Mr. H. E Clark and assistants.

EXECUTIVE STAFF A. M. PALMER'S GARDEN THEATRE BURLESQUE CO

John Moller	Manager
A. L. Southerland	Business Manager
Miner Rork	Treasurer
Walter Taylor	Secretary
Paul Brackett	Stage Manager
Max Knauer	Musical Director

Lyceum Theatre

THREE NIGHTS

Beginning Thursday, Dec. 19th.

Popular Matinee Saturday. 25 and 50 Cts.

"THE BEST EVER."

FIRST TIME HERE.

"A Happy Little Home"

MUSICAL COMEDY SATIRE, IN THREE ACTS.

Introducing "His Graceful Awkwardness,"

George W. Monroe,

Supported by a Selected Company of Commedians and Commediennes.

—AND—

Produced under the personal direction of Mr. NICK LONG.

CAST OF CHARACTERS.

OWEN MOORE, a young lawyer	GEO. W. MONROE
Cornelius Gayfeather, a gay old Bird	Harry Hotto
Hector Savanac, his friend	Nick Long
Theophilus Doolittle, man about town	Geo. W. Howard
Burke, a detective detect-d	Frank Bell
Boker, a servant	Harry C. Stanley
Waiter	M. T Tray
Pantata, a guardian of the peace	G. L. Tallman
Mrs. Gayfeather, an up to date wife	Margaret Fitzpatrick
Victorin, her daughter	Idalene Cotton
Rose, her ward	Chas Macy
Carrie, a Maid	Josie Intropidi
Lulu Montbiotency, a premier danseuse	Dorothy Drew

—AND—

Mrs. McGREGER, from Maine ..... BLANCHE CHAPMAN.

SYNOPSIS.

ACT I—Drawing room of a "A Happy Little Home."

ACT II—Same as Act I.

ACT III—Reception room of the Bicycle Club.

Special Features introduced in Act III.

GEO. L. TALLMAN,
Tenor Soloist.

BLANCHE CHAPMAN,
In chic and up-to-date Songs.

GEORGE W. MONROE,
The Irish Thrush.

IDALENE COTTON,
In Imitations of Vesta Tilla and Mlle. Paquerette.

NOTE—As Miss Cotton makes a complete change of costume there will be a wait of half a minute.

HARRY C. STANLEY,
In Clarionette Solos.

DANCING DOROTHY DREW,
In Songs and High Kicking.

NOTE—The White Wheel upon which Mr. Monroe makes his first entrance in Act III is from the Barnes Factory, Syracuse, New York.

EXECUTIVE STAFF FOR MR. MONROE.

Robert B. Morrow	Sole Manager
Ed. W. Dunn	Seven Days Ahead
Frank Stadtler	Musical Conductor
Ben Hammond	Master of Properties

MUSICAL PROGRAMME.

The Lyceum Theatre Orchestra, under the direction of Max Fr ickenhurr, will render the following selections

March—"Wamasetta"	Langstaff
Overture—"Fra Diavolo"	Auber
Selection—"Princess Bonnie"	Spencer
Oat March—"Girl Wanted"	Spence

SUBJECT TO CHANGE.

ANNA BOYD.

Club Theatre.

GEO. B. NICHOLS, Lessee and Manager.

TELEPHONE 310

Sunday, Dec. 5

HOYT'S

A BUNCH OF KEYS.

OR THE HOTEL.

UNDER THE MANAGEMENT OF GUS BOTHNER.

Is a collection of incidents to teach no moral in particular stirred together by Charles Hoyt, incited, aided and abetted by Willie Edouin. The piece is called a comedy because comedy is the word used to describe almost every thing put upon the stage at present, and as Mr. Hoyt desires to avoid the charge of eccentricity, having enough to answer for. The people who risk their lives, limbs and reputation in presenting the incidents the characters they allege to assume, may be learned by a careful study of the following table:

Individuals in Act I.

TEDDY KEYS, a wild rose bud, with accompanying thorns... *Ada Bothner*

Rose Keys, her sister, also of the rose variety, but well-known and rather of the Primrose order ..... Gladys Ludlow

May Keys, also a sister of Ted Jr., the third and last of the bunch of Keys ..... Agnes Ardeck

Dottie Dobbs, a singular domestic ..... Dottie St. John

Matilda Jenkins, searching for her lost one ..... Gertrude Burns

Geo. Spooner, a rural masher, on a spree to Ross ..... George Mitchell

Jones Grimes, a brakeman, who is one of Nature's noblemen, that is the author is often of better opinion until he does ..... Albert Morey

Tom Harding, May's lover ..... Hal W. Brown

Sam Ross, looking for a job ..... William Norris

Little Jo Snaggs, Esq., a legal gentleman who knows a thing or two of running a hotel as a rival party to the Lawsons ..... G. E. Hall

Disguises Assumed in Acts II and III.

J. Frisk, Sr., a dealer in [illegible] ..... Tom Harding

J. Rockcastle Smith, a dramatic [illegible] ..... Hal W. Brown

Colonel Clair Bear, a politician ..... Gus Bothner

Rose Keys ..... Gladys Ludlow

Miss Emma Poughkeepsie, operatic artiste ..... Rose Keys

Signorina Jersey City, operatic artiste ..... May Keys

Al. Barrows, cake walk dramatist ..... Teddy Keys

Pug Mulcahey, a Sullivanite ..... Sam Ross

Synopsis of Scenery and Incidents.

THE WILL.

ACT I. Anxiety of the Keys family. Arrival of Littleton Snaggs. Reading of the will. Consternation of the multitude. Snaggs leaves the Cotton Crew Hotel as proprietor. Picture of the new Teddy Keys tree presented, which to the heirs of the Keys family.

THE HOTEL.

THE FUNNIEST OF FUNNY SCENES.

ACT II. Hotel opened. Enough provisions for a big meal. Rush scene for the law. "We must see the will." They try it. Various remedies for burns. Teddy's desire to give a little [illegible] Arrival of opera singers. Position. Lightning rod agent. "Heaven bless May." Research. The proposal. Snaggs not drunk but drunk. Curtain.

ACT III. More guests. He's a pugilist. Arrival of a supposed drummer. The plot exposed. Success of the Keys Family. Arrival of the conductor. Arrival of a real drummer. The decision. Consternation of Snaggs. Matilda's victory. "Good-by."

EXECUTIVE STAFF.

Gus Bothner ..... Manager

Ralph Howard ..... Business Manager

Collector Kelly ..... Musical Director

Wm. Smith ..... Stage Manager

Song books containing the words and music of the songs sung by "A Bunch of Keys" Company can be had of the ushers. Price 10 cents.

Club Theatre.

GEO. B. NICHOLS, Lessee and Manager.

TELEPHONE 310

Monday, Dec. 6.

CORINNE

AND HER

OPERA COMIQUE COMPANY

Presenting the Great New York Casino Success

"AN AMERICAN BEAUTY"

In Three Acts.

BOOK BY HUGH MORTON. *MUSIC BY GUSTAVE KERKER*

CAST OF CHARACTERS

Bayley Bingle, Jesse Bingle } Proprietors of the Excelsior Show on Both Sides of the Earth } Frank Dixon, Bertie Crawford, Chas. Barnes

Richard Greenville, the Bart. Showman ..... Owen Cunningham

Mariani Firenze, an Operatic Warbler ..... Miss Olive Parke

Prince Schweppe, an aged Senior of the Court of Gotha ..... T. K. Wiggins

Count Bake, Aide-de-camp to Prince Schweppe ..... William Young

Lord Algy Pettycoat { A Visitor to Coney Island } Wm. Roberts, Tom Reynolds

Tompkins Tucker ..... Albert Taber

Dick Rosencrantz, a Music Dealer ..... Albert Taber

Baroness Perkins, a Woman of Fashion ..... Miss Grace Cunningham

Lottie Moffet { Two Casino Girls } Miss Pauline Peters

Totty Boppe { Two Casino Girls } Miss Hilda Stewart

Lenore { Friend of Corinne } Miss Carol Scott

Waiter ..... Oliver Waller

GABRIELLE DALMONT, "An American Beauty" ..... CORINNE

SYNOPSIS OF SCENERY

ACT I.—A New York Interior. (Painted by Ernest Albert.)

ACT II.—The Circus Ring. (Painted by D. Frank Dodge.) The Fashionable Dress Ball.

ACT III.—At Monte Carlo. Terrace of the Casino by moonlight. (Painted by Ernest Albert.)

One year elapses between Acts II and III.

Corinne's Gorgeous Costumes by Hanan, Fifth Ave., New York.

Costumes for the Opera by Simpson, Crawford & Simpson. Designed by Mr. Seville, New York.

Calcium Effects, New York Calcium Light Co.

Corinne's exquisite Gideon Bicycle by The American Tricycle Co., with its Diamond Frame. Cost $2,500.

EXECUTIVE STAFF FOR CORINNE.

H. Franklin Webb ..... Representative and Treasurer

Sanford B. Pauly ..... Press Agent

Clarence Greenwood ..... Assistant Manager

J. K. Adams ..... Stage Director

Wm. Von Gruben ..... Musical Director

George Scott ..... Master of Properties

Daniel Lange ..... Property Man

Miss Rita Pierce ..... Wardrobe Mistress

BEN-HUR.

EXECUTIVE COMMITTEE.

W. C. Clark....Proprietor and Manager
Benj. Hamilton. .....Representative
S. A. Morris.....Drill Master
Palmer Kellogg.....Drill Master
Mons. Burke.....Costumer
W. L. Anderson.....Press Agent
P. E. Taylor. .....Stage Carpenter
C. O. Marvin.....Electrician
H. Vallert.....Calcium Light Operator

Notice—Mr. Walter C. Clark, successor to Clark & Cox, states that by special arrangement with Gen. Lew Wallace and Harper Bros., he has secured the exclusive right of production from the copyrighted libretto, "Ben-Hur in Tableaux and Pantomime," and will prosecute any infringement thereon, public or private.

For dates, terms, etc., address Walter C. Clark, Pewaukee, Wis.

Note—The scenery used in this production was painted by Thos. G. Moses, the well known scenic artist, and his specialty (oriental work) is unsurpassed in this or any other country. Address Schiller Theatre, Chicago, Ill.

CAST.

Ben-Hur.....R. P. Holmes
Ben-Hur (younger).....L. H. Fillmore
Messala.....C. J. Shortess
Messala (younger).....Joe Nichols
King Herod.....Mr. Lowry
Balthazar .....J. T. Livingston
Melchoir.....W. C. Porter
Gospar .....C. V. Buckley
Simonides.....F. W. Lawder
First Guard.....Tom McCabe
Second Guard.....J. W. Roberts
Valarius Gratus.....J. H. Napier
Arre s.....J. H. Napier
Thord.....J. H. Napier
Thord's Companion.....C. V. Buckley
Joseph.....B. Watson
Sabailat .....J. D. Hershman
Rabbi Samuel.....J. D. Hershman
Malluch.....R. A. Fallis
Sheik Ilderim.....H. Scherl
Ethiopian.....Willie Webb
Iris.....Miss Clare McCrum
Tirzah.....Mrs. Will Hacker
Esther.....Miss Maud Neely
Mother.....Miss Kate Conner
Amrah.....Mrs. L. F. Miller
Mary.....Miss Lottie Gregg
Children of Ben-Hur. } .....Katherine Waite
.....Graham Campbell
Statuary. } .....Miss Adah Lawder
.....Miss Hattie Ruddy
.....Miss Elsie Johnson
Sylvidis, Queen of Butterflies, ...Flossie Block
Zennetta (Solo)...Miss Frances Geddes
Thalia (Solo)....Miss Ella VanArsdale
Reader of Chariot Race...Mr. C. Clover
Pianist.....Miss Emma Roberts
Orchestra.....Club Theatre

SYNOPSIS.

ACT. I.

Scene 1—A lonely desert. Balthazar arrives. Lo! a speck in the East. Arrival of Melchoir; they embrace. "God alone is great." The arrival of Gasper. They seat themselves around the meal prepared.

Scene 2. Joppa gate. Joseph and Mary. The Rabbi Samuel.

Scene 3. Damascus gate. The Three Wise Men. Parley with the guard. Guard. "Whom seek ye, Herod?" Wise Men. "There is a greater than Herod. We are sufficiently proclaimed." Guard. "Pass in unto Herod."

Scene 4. Herod's palace. The Three Wise Men before Herod. They prostrate themselves before the king. The interview. They are presented with gifts. Exit of the Three Wise Men.

Scene 5. The Star of Bethlehem

Scene 6. The Imperial gardens. (A lapse of 21 years after the birth of Christ.) Ben-Hur and Messala's interview in the palace gardens. They part enemies.

Scene 7.—House top. Home of the Hurs. Ben Hur's mother. Tirzah and Amrah.

Scene 8.—Street in Jerusalem. Parade and grand drill of Roman soldiers Valerius Gratus struck by the tile.

ACT II.

The Sprites' fantasie. Statuary.

Scene 1—Palace of Iderim. Solo, Thalia. The Nymphs of Daphne.

Ben-Hur is lured to the palace by a message from Iris. Thord and his companion Ben-Hur kills the companion. Thord passed.

Scene 2—The Leper's cell.

Scene 3—Desolate home of the Hurs. Ben-Hur arrives at his father's house he hurls the Emperor's sign into the street. He finds Amrah on the doorstep and falls asleep. Tirzah and her mother appear across the street. Recognize Ben-Hur. Amran appears. Kisses his hand. Ben-Hur awakes. Amrah and Ben-Hur enter the house.

Scene 4—Well En Rogel. Amrah waiting by the well. The lepers appear. Driven away. Amrah's devotion.

Scene 5—Housetop in Jerusalem. Simonides and Esther. News from Ben-Hur. Iris appears. "Tis he, Ben-Hur." Exit Iris.

Scene 6—The roadside between Bethany and Jerusalem, east of Mt. Olive. Cleansing of the lepers. Ben-Hur recognizes Amrah. Reunion of Ben-Hur, mother and sister. Egyptian Fandango.

Scene 7—Ben-Hur's home in Misenium. Appearance of Iris. She bids farewell forever to the Hur family. End of Act II.

Grand closing Allegory. Iris' dream of the Nile.

The audience will please remain seated a few moments for the last scene. Grand closing allegory. "Iris' Dream of the Nile."

Scene 9. Housetop. The arrest of Ben-Hur, mother and sister.

Scene 10—Imperial gardens. Sylvides in dance Gracieux. Butterfly dance.

Scene 11—Roman galley. (Lapse of three years.) Ben Hur and Arrius on the galley. Ben-Hur saves Arrius' life, for which he is adopted.

Scene 12—The grove of Daphne. "Hearken to the singing of the brooks and fear not the rain of the fountains; so will the Naiads learn to love thee." "The shades of the grove are thine in the day, at night they belong to Pan and his Dryads. D sturb them not." Ben-Hur and Messala arrived at the grove of Daphne. Guy revelry of the Priestesses of Apollo. Drill of the Naiads. The fountain of Castalia. Balthazar, Malluch, Iris, Messala and Ben-Hur.

Scene 13—Orchard of Palms. Arrival of Ben-Hur; received by Sheik Ilderam. Beautiful entertainment of Ben-Hur by Arabians. Arabian girls' frolic. Solo, Zennetta.

Scene 14—Lake by moonlight. Iris and Ben-Hur on the lake.

Scene 15. The house of Simonides. Simonides, Ilderim, Esther and Ben-Hur. Simonides rendering his account of Prince Hur's money entrusted to him. Ben-Hur makes Simonides free.

Scene 16—Salon in the palace of the island. Sanballat's wager with Messala. Recitation. "Chariot Race." Tableaux.

4278
25

SCENERY AND PROPERTIES.

Chaperones—Mrs. Rohrer and Mrs. Martin.
Maud Loomis,
Leo Marlin,
Mildred Lawder,
Rhea Lapp,
Irene Hubbard,
Nina Green,
Midget Shombert.

EGYPTIAN MAIDS.

Chaperones—Mrs. Wheeler and Mrs. Workizer.
Miss Maggie Lawder;
Mrs. Fred Lawder,
Miss Edna Hendricks,
Miss Flora Lawder.

BUTTERFLIES.

Chaperones—Mrs Paul and Miss Katie Conner.
Lena Campbell,
Lucia Hamilton,
Genevieve Sullivan.
Amy Whitsell,
Gertrude Spears,
Lillian Reid,
Mabel Gmeiner
Lizzie Waite,
Mary Barr,
Addie Lawder,
Pauline Donnan,
Grace Lawder,
Nora Molloy,
Grace Hooper,
Bertha Hanel.

NAIADS.

Chaperones—Mrs. Donnan and Mrs. Redburn.
Miss Orra Bugbee,
" Lottie Gregg,
" Maie Price,
" Jean Gregg,
" Josie Wade,
" Maggie Ryan,
" Anna Helperstein,
" May Glover,
" Rose Schellenbach,
" Clara Schellenbach,
" DeEtta Whitwell,
" Louise Kimball,
" Ida Redburn,
" Maud Buckley,
" Clara Immel,
" Anna Immel.
" Teresa Shoulty,
" Della Wilson,
" Celia Sheehan,
" Eva Price.

PRIESTESSES OF APOLLO.

Chaperones, Mrs. McCrum and Mrs. McCarty.
Miss Nannie Brillhart.
" Lillian King,
" Nina Pfenning,
" Nellie Murphy,
" Mary Dwyer,
" Agnes Steinkerchner,
" Lula Zelleken.
" Lizzie Dwyer,
" Maggie Sheehan,
" Alvina Zelleken,
" Maria Estrada,
" Jennie Paul,
" Elma Fillmore.
Mrs. C. Porter.

ARABIAN GIRLS FROLIC.

Chaperones, Mrs. W. Wetherill, Miss Ida Murphy, Miss Sarah Hill.
Sallie Halvard,
Lillian Gunder
Bertha Young,
Iva Free,
Lily Cook,
Nell Sullivan
Nan Farwell,
Blanche Reynolds.

Club Theatre!

PHONE 316.

Geo. B. NICHOLS, Lessee and Manager.

November 21 / 9

Wednesday, Nov. 17,

GILMORE & LEONARD'S

Latest Nonsensicality, in Three Acts, entitled

HOGAN'S ALLEY!

Endorsed by the New York World as the Funniest Irish Comedy.

DIRECTION OF EUGENE WELLINGTON.

CAST OF CHARACTERS.

MR. MICHAEL HOGAN, owner of the Alley.....Harry Campbell
MR. MARTIN BROGAN, his bosom friend.....Ward Caulfield
Charlie Duno, too rich for the Alley.....Frank Taylor
John Collier, won't stay out of the Alley.....Frank Mayne
Ignatz Schultz, won't leave the Alley.....Harry Crandall
Luke Murphy, terror of the Alley.....Fred Karcher
oo Diablo, sticks to the Alley.....Mannie Ward
Darby Brogan, returns to the Alley.....Dave Wheeler
Mickey Dugan, Yellow Kid.....Tiddlewinks
Jim McQuaid, (Mickey's chum).....Johnnie Dugan
Office Porter, one of the finest.....Willie Callahan
Colonel Wearing White Wings, keeps the Alley clean.....T. F. Kearney
Mrs. Michael Hogan, controlls the Alley.....Jos. J. Conlan
ellie Hogan, belle of the Alley.....May E. Cunard
ocie Hogan, bride of the Alley.....Carrie Nellson
Millie Diablo, dancer of the Alley.....Birdie Chappelle
Mamie Callahan, sunlight of he Alley.....Ethel Cope
Aggie Lynch, singer of the Alley.....Nellie Chappelle
Liz, Luke's steady.....Anna Driver
Organ grinders, kids and rabble from the Alley.

SYNOPSIS.

ACT I—Hogan's Alley. The organ grinder on time. Tambourine girl plays and dances. Schultz very exravagant. Arrival of Hogan, accompanied by Brogan. Hogan home again. Luke and his trick dog. Charles and Nellie have a friendly chat, interrupted by Hogan and Brogan. John and Josie have their family troubles. Mickey Dugan, the Yellow Kid, makes his appearance and surprises Hogan and Brogan. Schultz Entertains. Mickey has a new song. Excitement in the Alley.

ACT II—Interior of Hogon's house. Hogan's reception. Mrs. Hogan receives her friends. Nellie and Josie making arrangements. Luke as an up-to-date servant. There goes the bell. The guests arrive. Nellie, may I come in? Liz arrives of her own accord. Mickey and his chum entertain the guests. Welcome, Hogan and Brogan. Hear them warble. Luke discovered. Change your spots. Hello, Chickens. Luke treats Liz. Hogan receives a blow. Brogan greatly affected. Luke and Liz take a trip to Coney Island. Cut the turkey. Ditto. Go out, I want no witness.

ACT III—Hogan's Alley. Mrs. Morgan is trouble. Schultz makes unp easant remarks. The downfall of Ireland. Mrs. Hogan enjoys herself. Hogan and Brogan all broke up. Luke and Darby hold a conversation. Millie and Aggie have taken lessons in terpsichorean art and will surprise you. Charlie and Nellie can't agree. Hogan and Brogan have a confab. Arrival of Hogan's Cycle Girls. Luke and Charley hard to beat. Mickey is a hero; he leads the Alley to victory. Hogan hears good news, and the band played on.

WILLIE CASSINE

THEATRE TO-NIGHT

Sixth Successful Tour

M. E. RICE'S

Company of Comedians

DOLFF.

Presenting H. Grattan Donnelly's Funny Farce in Three Acts

A Night at The Circus

"It 'Tis What It 'Tis and That's All."

CAST.

Archibald Banger, of Banger & Friske, attorneys at law.....Ed. Buchanan
Nicholas Friske, one of the "old boys".....H. N. Morgan
Dixey Weed, a confidential clerk..Otis Hasty
Signor Bonanza, one of the "Great Imperial Circus".....Phil Maher
Pinkerton Kopp, a detective..Chas. Hasty
Kicker, an ambitious office boy..Louis Farrell
Rene Riter, a Hammond performer.....Miss Edith Talbot
Mrs. Calliope Friske, with an eye on everybody.....Miss Bessie Maher
Mrs. Belvidere Banger, a jealous wife.....Miss Jennie McAlpine
Miss Tallilo Friske, a chattering child.....Miss Minnie Rice
Misses Electra and Twin sisters.....
Madeline Milan.....Miss Etta Miller

M'LLE D'ARGEL.

SCENES.

ACT I—Law Office of Banger & Friske.
ACT II—Office of a Summer Hotel. "Summer Hotels and Some are Not."
ACT III—Interior of the Dressing Tent of Bonanza's "Great Imperial Circus" so realistic you can smell the saw dust and taste the red lemonade.

Globe Show Print, Cedar Falls, Ia.

1. Miss Martha E. Goode. 2. Mrs. Edward Herbert Barnes. 3. Miss Mary H Hopple. 4. Miss Lillian Louise Simmons. 5. Augusta Louisa Wylie. 6. Miss Stacy Earnest.
7. Mrs. John Frank Meador. 8. Miss Janette Bain. 9. Loulie Gordon Roper. 10. Miss Lizzie Mae Smith. 11. Mrs. Chas. Allen Healey.
12. Miss Annie Lou Hawkins. 13. Mrs. Robt. J. Lowry.

(See page 14.)

ONE WEEK COMMENCING MONDAY, JULY 20.

SHIP AHOY!

AN AMERICAN FARCICAL OPERA IN THREE ACTS BY

H. GRATTAN DONNELLY AND FRED MILLER

CAST OF CHARACTERS.

Commodore Columbus Cook, commanding U. S. A. "Cuckoo"..... Mark Smith
Colonel Maple on Mulberry, Manager of the Oriole Opera Company..... Oscar Girard
Simpson Christy, property boy of the Oriole Opera Company..... Kirtland Calhoun
Lieutenant Lollypop, executive officer of the "Cuckoo"..... Edgar Temple
Ensign Toddles, just from Annapolis....Lindsay Morrison
Barnacle Duff, Master-at-Arms..... .....Douglas Flint
Mlle. Auburni Ernani, an American Prima-Donna ..... Helen Bertram
Mlle. Georgia Carolin², from the Grand Opera House, Paris (Ky.)..... Eva Davenport
Mme. Lula Lalla, Soubrette Oriole Opera Company ..... Elvia Crox Seabrooke
Miss Brunetta, a Chorus Girl..... Sophia Williams
Snow Ball, waiter at the hotel, Annapolis .....Al. Cahill
Ladies of Ballet and Chorus, Sailors, Cooks, Marines, etc. by Company.

SYNOPSIS.

ACT I.—The Isle of Palms.
ACT II.—Aboard the U. S. Man-of-War "Cuckoo."
ACT III.—The ball-room at Annapolis.

STAFF OF THE GARDEN THEATRE OPERA COMPANY.

FOR MR. CHARLES L. LaMARCHE.

Herbert Mathews ..... Business Manager
Kirtland Calhoun ..... Stage Manager
Thomas G. Zeplin ..... Musical Director
Benjamin Beck ..... Leader of Orchestra
F. H. Brandt ..... Treasurer
F. W. Bennett ..... Assistant Treasurer
H. Newman ..... Properties
Miss Sandry ..... Wardrobe
A. E. Newman ..... Stage Carpenter
Harry Babcox ..... Chief Usher
W. H. Moxon ..... Advertising Agent
Jos. Smiley ..... Librarian

FOR MR. DAN S. WERTHEIMER.

Joe Goodman ..... Advertising Manager
S. Wertheimer ..... Collector
J. & F. Straus ..... Printers

Seats on sale at Marshall's Drug Store, cor. Superior St. and Public Square; also at the Gardens. 'Phone 3130 and 709. Curtain rises 8 P. M. Standard. Carriages 10:30 Standard.

The Hengler Sisters

The Garden Theatre Opera Co.

CHARLES L. LA MARCHE, Prop. and Mgr.
HERBERT MATHEWS, Business Mgr.

Week Commencing Aug. 17

BOHEMIAN GIRL.

CONCERT EVERY SUNDAY NIGHT.

Special Ladies' Matinee every Saturday 25 cts. to any part of the Auditorium.

ONE WEEK COMMENCING MONDAY, AUG. 17.

. . BOHEMIAN GIRL. . .

OPERA IN THREE ACTS,

by BALFE.

Count Arnheim, Governor of Presburg ... Mark Smith
Thaddius, a proscribed Pole.....Edgar Temple
Florstein, nephew to the Count.....Kirtland Calhoun
Devilsko, Chief of Gypsies ..... Lindsay Morrison
Captain of Guard..... Edw. La Nyon
Arline, daughter of the Count .....Helen Bertram
Buda, her attendant.....Fannie Da Costa
Queen of Gypsies ....Eva Davenport

SYNOPSIS OF SCENES.

ACT I.—Grounds adjoining the Count's Castle.
ACT II.—The Gypsy Camp. Scene 2—A wood near Presburg. Scene 3 –The Fair at Presburg. Scene 4—Halls of Justice.
ACT III.—The reception hall in the Count's Palace.

STAFF OF THE GARDEN THEATRE OPERA COMPANY.

FOR MR. CHARLES L. LaMARCHE.

Herbert Mathews ..... Business Manager
Thomas G. Zeplin ..... Musical Director
Kirtland Calhoun ..... Stage Manager
Benjamin Beck ..... Leader of Orchestra
F. W. Bennett ..... Treasurer
James L. Waters ..... Assistant Treasurer
H. Newman ..... Properties
Miss Sandry ..... Wardrobe
A. E. Newman ..... Stage Carpenter
Harry Babcox ..... Chief Usher
W. H. Moxon ..... Advertising Agent
Jos. Smiley ..... Librarian

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Will Turner ..... } Advertising Solicitors
Max Updegrove .....
S. Wertheimer ..... Collector
J. & F. Straus ..... Printers

Seats on sale at Marshall's Drug Store, cor. Superior St. and Public Square; also at the Gardens. 'Phone 3130 and 709. Curtain rises 8 P. M. Standard. Carriages 10:30 Standard.

63

ONE WEEK BEGINNING **MONDAY, AUG. 31.**

Popular Priced Matinees, Wed. and Sat., 25 and 50 cents

WILLIAM BARRY

Presenting the Humorous and Legitimate Irish American Comedy,

THE RISING GENERATION

By Wm. Gill. Music by Emil O. Wolf

Management of Louis S. Goullard.

CAST OF CHARACTERS

THE PROLOGUE.

Time—1882. Scene—Harlem, N. Y.

Martin McShane, an aqueduct employee.....**Mr. Wm. Barry**
Dionysius O'Hara, tutor to VanTyke's children..J. H. Manning
Elwood Van Tyke, Esq. a wealthy merchaut, Samu'l M. Forrest
Tommy McShane, one of the Rising Generation.....
age 14.....Master Bobby

Ferdinand VanTyke, another, age 14.....Nicholas Richards
Bolivar, one of the Growler Gang.....James H. Cavanaugh
Elsie Connelly, another of the Rising Generation,.....
age 12.....Anna Driver
Elinor VanTyke, another, age 12.....Mazie King
Johanna McShane, Martin's fair Sister.....May Donohue

THE PLAY

ACT I—Ten Years Later.
ACTS II and III—Two Years Later.

Hon. Martin McShane, aqueduct contractor and.....
State Senator.....Wm. Barry
Prof. Dionysius O'Hara, principal of O'Hara's College.....
.....James H. Manning
Elwood VanTyke, Merchant..... Samuel M. Forrest
Thos. McShane, attorney-at-law, age 24....Chas. J. McFadden
Eugene Coleman, of the Hall of Records.....George Felix
Ferdinand VanTyke, a spendthrift, age 24.....Geo. C. Westcott
Officer Roach of the First Precinct.....James Cherry
Buck Moran, one of the boys.....Joseph Davis
Michael Angelo, a peanut connoiseur.....Frank Fordham
Blind Billy, alias Verdi Mascagni, a street singer, J. Cavanaugh
Weary Watkins, a shaker.....Charles Barry

Elinor VanTyke, a society belle, age 22.....Edith Corby

Buck Moran.....		.....Joseph Davis
Percival O'Toole....		.....Charles Barry
Tom McShane.....	Darlings of	..Chas. J. McFadden
Flossie McTaggart	Society	.....Mazie King
Mamie Golden.....		.....Anna Driver
Alice O'Reilly.....	and	.....Elsie Lower

Elsie Connelly, as good as gold, age 22.....**Lydia Barry**

Note—Dancing under supervision of MessrsManning & Davis

ACT I—Ten Years Later.
ACTS II and III—Two Years Later.

Hon. Martin McShane, aqueduct contractor and.....
State Senator.....Wm. Barry
Prof. Dionysius O'Hara, principal of O'Hara's College.....
.....James H. Manning
Elwood VanTyke, Merchant..... Samuel M. Forrest
Thos. McShane, attorney-at-law, age 24....Chas. J. McFadden
Eugene Coleman, of the Hall of Records.....George Felix
Ferdinand VanTyke, a spendthrift, age 24.....Geo. C. Westcott
Officer Roach of the First Precinct.....James Cherry
Buck Moran, one of the boys.....Joseph Davis
Michael Angelo, a peanut connoiseur.....Frank Fordham
Blind Billy, alias Verdi Mascagni, a street singer, J. Cavanaugh

Executive Staff for Lydia Barry.

Business Manager.....George E. Yonge
Stage Manager.....S. M. Forrest
Musical Director.....Theodore Metz
Treasurer.....Frank Barry
Stage Carpenter.....Ed. Rooney

MUSICAL PROGRAMME

The Lyceum Theatre Orchestra, under the direction of Mr. Max Faetkenheuer, will render the following selections:

March—"Country Club".....Myer
Overture—"Mazeppa".....Maul
Irish Medley—"O'Hara".....DeWitt
Cornet Solo—"Skyrocket".....Barnes
MR. W. E. BARNES.

Pianos used at the Lyceum and Cleveland Theatres furnished by U. J. Smith's Kimball Piano Parlors, Arcade.

Mrs. Mac Entyre

Jane Fromant
From a photograph by Reutlinger, Paris.

Carthage Mus

108

AT THE GRAND,

OCT. 26 AND 28.

Under the auspices of the City Federation of Clubs and the Ladies of Grace Episcopal Church,

SHAKESPEARE'S GREAT COMEDY,

THE

MERCHANT OF VENICE

CAST OF CHARACTERS.

Bassanio	Mrs. Frank McCrillis
Antonio	Mrs. C. W. Baxter
Duke	Mrs. Jos. McMillan
Gratiano	Mrs. A. O. Ihlseng
Lorenzo	Miss Louise Wilson
Launcelot	Miss Wells
Salanio	Miss Aholtz
Salerino	Miss Mary Moore
Balshazer	Miss Flora Caffee
Leonardo	Miss Pansey Clifton
SHYLOCK	MR. W. W. HEATHCOTE
Jessica	Miss Anna Brinkerhoff
Nerissa	Mrs. Guy Wells
PORTIA	MISS MATILDA WRIGHT

MAGNIFICOS.

Miss Mary Wright, Miss Batterton,
Miss Johns, Miss Platt,
Miss Parke, Miss Nira Bartlett,
Mrs. H. T. Harrison.

PAGES.

Miss Flora Caffee, Miss Pansy Clifton,
Miss Blanche Bartlett, Miss Myrtle Marx,
Miss Hattie McCarthy, Miss Louise McCarthy,
Miss Edith Brinkerhoff.

Club Theatre.

Sunday Night, Nov. 7.

The Great Scenic Comedy Drama,

Railroad Jack

PART I.—The performance will open with Mr. Harry Fitzgerald, the Versatile Character Comedian in his wonderful Lightning Change Act, making 38 changes of costume during the performance.

PART II.—The realistic drama "Railroad Jack," A four-act, up-to-date sensational play, written by Mr. Harry Fitzgerald.

CAST.

Laura Burnett..... Miss Lulu Duncan
The owner of Burnett Farm.
Anastatia Sophrana McCann...Miss Bertha May
The sweetest thing that ever happened.
Rupert Hilton.....Mr. Willard Dashiell
Supt. of the Bradley & Lyons R. R.
Jack Graham..... Jane Baldwin
Engineer of locomotive "No. 44," commonly called "Railroad Jack."
Jones, a telegraph operator....Mr. Mason Davis
Jackson, a switchman.....Mr. Ed. Watson
Wilson, Fireman on "No. 44"..Mr. Walter White
Jonathan Jinks.....Harry Fitzgerald
A poet—the biggest fool that ever lived, but somehow manages to come out on top.

SYNOPSIS OF SCENERY AND INCIDENTS.

ACT I—Burnett Farm. The story of the mortgage. Arrival of Railroad Jack. The poet and the chambermaid. The threatening face observed. The tiger shows his teeth. A poetical climax.

ACT II. Scene 1—The old home. The lo ten ticket. "We may save the farm yet." A desperate resolve. Scene 2—Scene near the engine sheds. "The money shall be paid before 12 o'clock tonight!" One way to steal a locomotive. Scene 3—Telegraph office. Cutting the wires. The message headed off. Great telegraph effect. The struggle. The button hook. Locked in.

Act III Darkey Gulch by moonlight. The trestlework. The approaching engine. A mile a minute! The misplaced switch. "Rattle on to your doom! No. 44 has made her last trip." Thrilling railroad effect.

ACT IV. Laura Burnett's home. The last minute! The cruel suspense. Just on time. Saved by Railroad Jack.

During the last act the 'Hayes Sisters" will introduce the latest songs and fancy dances

TONIGHT

OPERA HOUSE

The Supreme Favorites

... CHASE-LISTER THEATER ... COMPANY

In the great comedy of ev

FLIRTATI

A Recent Comedy Succ

... CAST ...

Florence Dunsmore ..... Miss Gertie Ewing
Instituted to Flirt.

Ardell Kenyon ..... Miss Bay Whipple
Flirting when no one is looking.

Mrs. Tarleton ..... Miss Kitty Berry
Who did flirt once.

Ouida Kavanaugh ..... Miss Katharine Berreigh
A result of flirting.

Harry Dunsmore ..... Glenn F. Chase
Who flirts "to get even."

Cpt. Kenyon ..... H. H. Fisher
Who would if he could.

Lord Craven ..... O. L. Hickman
The customary villain.

T. Jefferson Jones ..... Will M. Carroll
"Mr Flirt"—"Hp. never!"

Jack Hardy ..... Charles Harrison
Who don't need to flirt.

SYNOPSIS.

ACT I.—By the sad sea waves. "There's no one look
me." "You'll take nothing of the sort."
ACT II.—Confidences. "Do you take me for a cannibal
explosive." "Private theatricals."
ACT III.—"Uncle Peter had the measles." "Fiasc
beautiful woman do not touch me."
ACT IV.—Why does Jack explain when confidence a
respect." "Fine." A windfall of $8,000. Richard at last.

A Bright, New Come

A NEW LINE OF SPECI

A Play that tells
of Home

Usual Matinee

H. C. HILLER, Musical Direct

EDITH JOHNSON.

MISS ST. CYR.

ROSIE BOOTE.

MISS BESSIE BONEHILL.

MISS GRACE PALOTTA.

MARIE STUDHOLME.

MISS MAUD HOBSON.

MISS MARION CLEMENTS

131 September 3/898

Masonic Temple Roof Theatre.

SOSMAN & LANDIS, Lessees. J. J. MURDOCK, Manager.

Bargain Matinee Daily. Admission 25c.

PROGRAM SUBJECT TO CHANGE.

LADIES—"*The prettiest, wisest and most charming women take their hats off in the theatre.*"—CHICAGO POST.

Week Commencing Sunday Matinee, August 28, 1898—Matinee Daily at 2:30.

Programme

MASONIC TEMPLE ORCHESTRA.....THEODORE MARTIN, Leader.

March—The Big Four.....*Gus Bernard*

Medley—Popular Pousse Cafe.....*Boettger*

For the comfort and pleasure of all, ladies are requested to remove their hats.

CARLOSE,
Hand Balancer.

Don't miss the Illustrated Topics of the Times.

BERT HOWARD & LEONA BLAND
"The Rube and the Kid."

KATHLEEN WARREN
The Petite Singer and Dancer, late of May Irwin's Company.

Wait for Al. Leech and the Three Rosebuds.

FALKE & SEMON
Musical Artists, Vocalists and Comedians.

INTERMISSION—TAKE A STROLL ON THE PROMENADE.

March—The Cotillion.....*Moe Gregor*

Ladies will please be kind enough to remove their hats during the performance so as to comply with the ordinance passed by the city council.

Rights are reserved by the management at all times to sell or not to sell refreshments and the privilege of seats at the tables is subject to their discretion.

7 **HARRY C. STANLEY & ADELE JACKSON**
Producing the Laughable Musical Comedy,
"BEFORE THE BALL."

Virginia Ben:onhurt, a society belle.....Adele Jackson
Prof. R. A. H. Klate, Professor of Music.....Harry C. Stanley

Don't miss Al. Leech and the Three Rosebuds.

8 **VALMORE**
The Wonderful Mimic.

NOTE—As it is very annoying to have a few who wish to rush through life, leaving the theatre towards the close of the performance with no consideration for the comfort and pleasure of others, the management will not run the elevators during the last two acts, program numbers 10 and 11, so that patrons of the theatre may as well keep their seats until he performance is over.

As the last act on the program is always very brief, and also one of the best, the management hopes that the audience will remain seated until its close and thus avoid the noise and confusion of departure during the performance, more or less annoying to those who wish to see and hear.

Wait for the climax of the evening's entertainment in illustrated "Topics of the Times."

9 **HENRY E. DIXEY**
Premier of Entertainers (Adonis.) in an entirely new act.

10 **AL. LEECH AND THE THREE ROSEBUDS**
In their Musical Comedy Skit, by Joseph Hart, entitled
"THE FIRST LESSON."

Isa Shortfellow.....	Al. Leech	Esther Sprouts.....	Mabel Fuller
Brussell Sprouts.....	Lottie Vincent	Lonely Sprouts.....	Mollie Fuller

Biggest Show of the Season Next Week, See Page 5.

11 **STOVER'S ILLUSTRATED TOPICS OF THE TIMES,**
(At evening performances only.)

NOTE—As it is very annoying to have a few who wish to rush through life, leaving the theatre towards the close of the performance with no consideration for the comfort and pleasure of others, the management will not run the elevators during the last two acts, program numbers 10 and 11, so that patrons of the theatre may as well keep their seats until the performance is over.

12 Two Step—Off to the Races (new).....*Russell Hunting*
The Shuffling Coon (characteristic).....*Rastus Topp*
Schottish—My Gal is a High Born Lady.....*Fagan*
American Caprice Mazurka.....*Cloudet*

Yours Truly Chas Loomis

MR. DOOLEY ON SECRETARY ALGER'S LETTER

"I usen't to know," said Mr. Dooley, "what me frind Gin'ral Sherman meant whin he said that thing about war. I've been through two iv thim, an' to speak iv con-vintions an' prim'ries, an' divvie th' bit iv hor-rim comes to me no more thin if I was settin' on a roof playin' an accorjeon. But I know now what th' ol' la-ad meant. He meant war was hell whin 'twas over.

"I ain't heerd anny noise fr'm th' fellows that wint into threnches an' plugged th' villyanious Spanyard. Most iv thim is too weak to kick. But th' proud an' fearless pathrites who restrained thimsilves an' didn't go to th' fr-ront, th' la-ads that sthruggled hard with their warlike tindincies an' finally downed thim an' stayed at home an' practiced up on th' typewriter, they're ragin' an' tearin' an' desthroyin' their foes.

"Did ye see what me frind Alger wrote to Chansy Depoo? Well, sir, Alger has been misthreated. There's a good man. I say he's a good man. An' he is, too. At anny thrick fr'm shingles to two-be-fours he's as good as th' best. But no wan aprechated Alger. No wan undheratud him. No wan even thried to. Day be day he published th' private letters iv other people, an' that didn't throw anny light on his character. Day be day he had his pitchers took, an' still th' people didn't get onto th' curv-rves iv him. Day be day he chatted iv th' turrors iv war, an' still people on'y said: 'An' Alger also r-ran.' But th' time come whin Alger cud contain himsilf no longer, an' he set down an' wrote to Chansy Depoo.

"'Mr. Chansy Depot, care iv Grand Cintral Depew, New York. New York, Esquire. Dear Chanse: I've been expectin' a letter fr'm ye f'r three or four days. In reply to same will say: Oh, Chanse, ye don't know how I suffer. I'm that low in me mind I feel like a bunch iv lathes. Oh, dear, to think iv what I've gone through. I wint into th' war unprepared. I had on'y so manny r-rounds iv catridges an' a cross-cut saw, an' I failed to provide mesilf with th' ord'nary necessities iv life. But in spite iv me deficiencies I wint bravely ahead. Th' sthrain was something tur-rible on me. Me mind give out repeatedly. I cud not think at times, but I niver faltered. In two months I had enough supplies piled up in Maine to feed ivry sojer in Cubia. They were thousands iv r-rounds iv catridges f'r ivery rig'mint, an' all th' rig'mints had to do was to write f'r thim. Th' navy had taken Manila an' Cervera's fleet an' th' ar-rmy had taken Sandago an' th' yellow fever. Th' war is over an' peace wan't more wags her wings over th' counthry. Pine scantlings is quoted sthrong. Ivry-where is peace an' con-tint. Me photographs are on sale at all first-class newsdealers. Yet there is no ca'm f'r me. Onthinkin' wans insult me. They tell me a sojer can't ate gin'ral ordhers. They want me to ravsign an' go back to me humble home in Mitchigan. Disgustin' men that've done nawthin' but get thimsilves shot ask f'r milk an' quinine. They'll be askin' me to carry food to thim nex'. Oh, Chanse, oh, hivens, ye can't know how grieved I am. Rather wud I have perished in a log jam this t'ye indured this ingratitehod. But in lookin' back over me past life I can think iv no wrong I've done. If me mim'ry is at fault please note. Me career is an open book. I've held nawthin' back fr'm th' public, not even whin 'twas mar-rked private. I can say with th' pote that I done my jooty. But oh, Chanse! don't iver aspire to my job [illegible] war if you y[illegible], but niver [illegible] iv A war. Do not [illegible] th' newspapers. Make thim take it. If thing's goin' with ye, ol' pal? I hope to ye a tth' seaside. Till [illegible] I'm yours, at heart, but 'atin' reg'lar, Russ.'"

"Well," said Mr. Hennessy, "th' poor [illegible] must've had a har-rd time iv it."

"He did," said Mr. Dooley. "Nive ago head to a pillow before eight, up mit moon, he's suff-red as no man can at t he'll be all r-right whin his mind's a [illegible] liab Ie

Joplin Mo 7/18/93

IMPERIAL MUSIC HALL,

JOHN CORT, Manager. G. W. MAXOM, Ass't-Manager

Week commencing Saturday, January 18th, 1896.

Every Evening at 8.15.—Daily Matinees at 2.15.

The Metropolitan Comic Opera Co. in Richard Stahl's Breezy Oriental Opera Bouffe in 2 Acts

"SAID PASHA."

Libretto by Scott Marble.

Cast of Characters:

Said Pasha, a Turkish Diplomat, about to visit India.....Mr. William Steiger
Terrano, a Mexican Nobleman, in search of an ideal wife....Mr. Edgar F. Seamans
Hassan Bey, Commander of the Pasha's Body Guard.....Mr. Arthur Donaldson
Hadad, an Englishman by birth, a sailor by occupation, a liar by profession, a tramp by force of circumstances.....Mr. Maurice Hageman
Nocky, his companion — "Why?".....Mr. James Durant
The Rajah of Altara.....Mr. [illegible] L. Rockwell
Trabedad, Sergeant of the Pasha's Body Guard.....Mr. C. Johnson
Ali Musfid, Musfid Ali, } Turkish Soldiers } .....Mr. W. Marriott, Mr. E. A. Tester
Serena, the Pasha's daughter, in love with Hasson Bey; also in disguise as a sailor of the crews.....Miss Marie Bell
Alhi, the adopted daughter of the Rajah, stolen from Hadad, her father, seventeen years ago.....Miss Vivian Rossiter
Balah Sojah, the Rajah's sister, a very susceptible creature of uncertain age.....Miss Adelia Barker
Atchi, Watchi, } Indian Maidens } .....Miss Lottie Kendall, Miss Paulina Moran

Synopsis of Scenery.

Act I. — Courtyard of the Pasha's Palace, with view of the Bosphorus.
Act II. — Throne Chamber of the Palace of the Rajah of Altar

Continued on page 5.)

Programme. Continued.

SHOW 2nd — VAUDEVILLE.

Acrobatic Song and Dance Artists
LEON AND BAKER.

The Far Excellent Vocalist
MISS ETHEL GILBERT.

Specially Engaged. The only Lady Magician
KAMOCHI.

2nd Week and Success of
PEARL ALEXANDER.

(Concluded on page 6.)

Programme. Concluded.

The Novelty Artists Supreme
Archie **THE ROYERS** Rose.

The Singing and Dancing Soubrettes
TRUMBULL SISTERS.

7th Week. You all know him
DAVE MARION.

Coming Next Week.

America's Greatest Artist — **TROJA** — The American Yvette Guilbert.

Grand Opera House.

HARRY L. HAMLIN, Manager.

Beginning Sunday, January 19th, 1896. Matinees Wed. and Sat.
Second and last week of the engagement of....

MR. ROLAND REED

....AND HIS COMPANY....

Under the Direction of E. B. JACK,
In DAVID D. LLOYD'S Eccentric Comedy,

THE WOMAN HATER.

CAST OF CHARACTERS.

SAMUEL BUNDY, The Woman Hater,.....MR. ROLAND REED
Horace Mullbridge, Ex-Professor.....Mr. William Bernard
George Dobbins, Retired Coffee Merchant.....Mr. Sheridan Tupper
Tom Ripley, A Student of Medicine.....Mr. Charles Wyngate
Dr. Lane, A Specialist in Mental Diseases.....Mr. John H. Bunny
Orlando Hawkins, A Deputy Sheriff.....Mr. Julian Reed
Thompson, Keeper at Dr. Lane's.....Mr. James Douglas
William, Servant at Fifth Avenue Hotel.....Mr. Owen Glen Dower
James, Dr. Lane's Servant.....Mr. S. A. Gordon
Mrs. Walton, in Search of Number Two.....Mrs. Mary Myers
Miss Alice Lane, Very Much in Love.....Miss Maud White

—and—

MRS. LUCY JOY, in Search of Number Three.....MISS ISADORE RUSH

SYNOPSIS.

ACT I.—Engaged.
ACT. II.—Disengaged.
ACT III.—A marriage on the sly.
ACT IV.—"Of course you know I'm not Insane."
Time—Present. Place—New York.

Treasurer..... } Executive Department for MR. REED. } .....Mr. A. S. Pennoyer
Stage Manager..... } .....Mr. Julian Reed

Overture—"The Castelan".....R. Schlepegrell
Episode Militaire—"The Midnight Alarm".....C. Faerner
SYNOPSIS: TAPS.—All is quiet and the soldier dreams of home. THE ROUND.—Distant Shots. TO ARMS!—Forward! FIRE!—The enemy retreats. CEASE FIRING AND RECALL.—All is quiet again and the Round passes once more. THE DAY BREAKS.—The Reveille.
'Hedley Review".....D. Braham
Waltz—"Rolling Waves".....Herman
March—"The Regatta".....Staulo

NEXT MONDAY, JAN. 27. **MODJESKA.**

MEMBERS OF THE COMPANY.

BONES.

J. A. FRY
A. J. MAAS
JOHN MARTIN

INTERLOCUTOR.

W. L. GIFFORD

TAMBOS.

J. H. LANIER
W. L. WARNER
C. H. FANTHAM

ORCHESTRA.

A. B. WING — L. C. PETERSON
W. G. BRAMMAN — C. MACFARLANE
O. M. BARR — H. J. EHRHART
H. M. THOMPSON

F. E. ARNOLD
C. E. DAY
L. R. GOODWIN
T. C. HARDY
R. B. HART
R. J. JENESON

J. JOHNSTON
F. LANCASTER
S. P. MOREHOUSE
H. H. POST
W. J. ROBB
J. R. WILLIAMS

Program.

PART I.

1. The Maywood Minstrels...The Company
2. Susan Brown.....Mr. Williams
3. Mamie, Come Kiss Your Honey Boy.....Mr. Jeneson
4. Banjo and Mandolin Duet.....Messrs. C. J. Peterson and J. A. Alcock
5. My Ole Gal Done Flew....Mr. Morehouse
6. Old Folks at Home.....Quartet
   Messrs. Jeneson, Robb, Williams, Gifford.
7. Oration on "Business".....Mr. Francis Elijah Arnold, "the Modern Cicero."
8. I'm Gwine to Marry my Lula Gal...Mr. Lanier
9. Trombone Solo.....Schubert Serenade
   Mr. S. M. Walker,
   (Late of 2d Regiment Band.)
10. The Governor's Body Guard.....The Company

Intermission.

Program.

PART II.

11. Fly, Little Chillen, Fly!.....Mr. Maas
12. Keep Away from Liza!.....Mr. Fry
13. My Old Kentucky Home.....Quartet
    Messrs. Jeneson, Robb, Williams, Gifford.
14. Whistling Selections.....Miss Florence Shurtleff
15. Put Me Off at Buffalo....Mr. Thompson
16. Senegambian Schottische ...Mr. Martin
17. Go Sleep, My Honey.....Mr. Hardy
18. What Route Ye Gwine to Take?.....Mr. Johnston
19. The Little Nigger and His Banjo....Mr. Lanier
20. The Colored Four Hundred. The Company

Miss Lillian Blauvelt.
Photograph by Falk.

Mar 3/97 J.P.H.

2400 150

Gaiety Theatre

H. B. CLIFFORD, MANAGER.

THIRTEENTH WEEK, FEBRUARY 28, 1897

Every Evening at 8:15.

Wednesday Saturday and Sunday Matinees

Harry B. Clifford's Gaiety Burlesque Company

....IN....

LITTLE MISS CHICAGO

A Burlesque and Musical Perversion in Prologue and Two Acts

BY JOHN D. GILBERT and WILLIAM RICHARD GOODALL. Music by Gustav Luders.

PAY ROLL.

Women Folks First.

Miss Chicago Ahead of the times but not the town. The power behind the throne. **Miss Vernona Jarbeau**

Willie Winner, afterwards } with a well trained voice; trainer unknown.

Prince of Mars, Foreman's accomplice. } .....Miss Louise Willis Hepner

Helena Butte, Afterwards } An artist and a lady, see!

Mrs. Leslie McCarter } .....Miss Ada Deaves

Tommy Tucker, afterwards } a knight of labor.

Miss Demure, does as she is told—a novelty on the stage. } .....Miss Carrie Huestis

Lunch Girl, very necessary.....

Miss Doe, a little demure.....

Miss Faughn, same price.....Helena Salinger

Miss Nonner, hiding from wealthy parents } Mercurial Messenger Boys and College Graduates. .....Beatrice Landford

Miss Winsom, a peach. .....Bonnie Magin

Little Mrs. Howe..... .....Mrdniene Newton

Little Mrs. Dee..... .....Birdie Gilbert

Little Mrs. Dew..... } The Alimony Club. .....Miss Edna Leigh

Little Mrs. Howdee-Dew..... .....Miss Edwina Leigh

.....Miss Rhoda Rivers

.....Miss Helene MacDonald

Men Folks.

Dan Foreman.

afterwards Gen. Foreman. } Owner of the grind but not the ground. A taker of chances. }

Shy Ann Butte .....Mr. John D. Gilbert

ient Illman, president of Chicago and Grand Ding Bat of the Western Empire } .....Mr. Harry C. Cashman

Bill Yates, a mill hand

Colonel Warp } Acting Tuff.....

Campana

Courier to the Czar .....Mr. Joe Doner

Pat Hand, High Plunk of St. Louis.....Mr. Arthur K. Deagon

Soldiers, mill hands and general accomplices, by a well-trained corps of accessories before and after the fact. .....Mr. Burt Weston

Characters in the Prologue.

Supt. Whayler.....

Hermit, of Pullman.....Mr. Harry C. Cashman

Soldier.....Mr. Joe Donner

.....Mr. Arthur K. Deagon

PROLOGUE.

Scene: *Outside the battlements of Chicago.* the capitol of the Republic of that name, in the year 47. Soldiers of the *Grand Pinnk of St. Louis* an adjacent principality—encamped. Opening chorus s life and that of others. I have watched Chicago grow and soak up everything in what was once e state of Illinois." He tells of *Miss Chicago* and *Dan Foreman's Novelty Mill on the planet Mars*, newly discovered and desirable territory. He must bids them good-night and soldiers retire to rest. We have active work before us. And tomorrow we must reduce this proud city to ashes."

ACT I.

Scene: *Novelty Mill on the planet Mars.* Machinery, etc., in active operation. Chorus of mill sands, machinery, anvils steam whistles, tenors, sopranos, hammers and nails. The apprentice, Willie Winner, tells Tommy Tucker of his rank as Prince of Mars when he shall have attained his ws and altos again in chorus. Test of a new song turned out by the mill; tested by Dan Foreman and t uation in New York. Beautiful singing heard, coming from the outside. Escape of Dan Foreman. ppearance of *Helena Butte.* A controversy at rehearsal. "That's me own song, writ for me, fer me ethcality; but they're all stealin' me stuff!" Meeting with Dan Foreman. The recognition. Helena Butte

wants a partner for the firm "*Butte Sisters.*" Dan Foreman agrees to manufacture one for her and leaves perform the task, while she tries her latest and saddest song—"*They're All Doing Sketches Out Me.*" partner for her is "turned out," and the famous "Butte Sisters" are added to the vaudeville scourge. They do their act, and professional jealousy is very much in evidence. "What air ship is that approaching from behind you cloud?" Miss Chicago is discovered nearing Mars from the direction of Chicago city. Foreman communicates with her by the aid of his individual atmospheric telephone. "She is about to drop in on us. Let us give her a rousing reception." Appearance of Miss Chicago with an explanation and descriptions of scenes seen. Songs of her observations in many climes. "B-r-r-r!—a call at the telephone." Pat Hand, the Grand Plunk of St. Louis, is besieging the city of Chicago." Alarm of Miss Chicago. Ring for a messenger." Entrance of messenger boys. Although everybody is excited and in a hurry, they have time for a song and dance, which they accomplish. The Limber Dance, Joe Doner and Edwina Leigh. Appearance on the scene of the Prince of Mars; sees Miss Chicago, love at first sight. Duet: "Will No One Introduce Us." Miss Chicago explains the situation. Pat Hand the Grand Plunk of St. Louis, has declared war against her father, Bent Illman I, Royal Ding Bat and Ruler of Chicago, because of her refusal to marry him. "Prince, if you wish to win me, and gain a war experience, bring your army of Mars and come and help me to resist the coming Pat Hand, this presumptuous Plunk!" Prince of Mars gladly consents. "Dan Foreman, I appoint you commander-in-chief of my army. Prepare for war!" Appearance of Miss Chicago's air yacht and Grand Finale of Act. I.

ACT II.

Scene—Rotunda of the capitol of Chicago. City is besieged; chorus of citizens and soldiers. "We are besieged." Bent Illman First, Royal Ding-Bat appears escorted by his court; all display great love for their ruler. Entrance of General Foreman and staff; movements of troops; dispatching and receiving of couriers, etc. Great generalship displayed by Foreman in command of the beleaguered city. Message from Prince of Mars announcing his near approach with re-enforcements and Miss Chicago; joy at the news. Appearance of Miss Chicago, Prince and court at an opportune moment. *A painter in prose-Sydney Mtss Chicago sotto voquate.* A meeting of the Alimony Club (Misses Leighs, Rivers and McDonald). *Woman—her foibles, fancies and freakishness.* Miss Chicago takes forty winks; appearance of Prince. Duett—"Loves Rules the Universe"—Prince and Miss Chicago. Appearance of Bent Illman under the excitement of war and other things. "*Oh! Me Father.*" *Women as athletes; man as referee.* Bent Illman takes his base on four balls. *Miss Chicago chants and impersonates.* Appearance of General Foreman. *Tent scene from Richard the Third. Ghosts of well-known public citizens appear to him.* Ghi coward conscience, how dost thou afflict me!" Joe Doner as "Old Sport" Prince of Mars, "No Regrets." Daniel Foreman negotiates a meal. Appearance of Mrs. Leslie McCarter. *She takes Foreman for Dave Tobasco and they play Hearts in Maryland. "Curfew must not ring to night!"* The Two Bostons. Announcement of the capture of the Plunk of St. Louis. Solo—"Since Thou Art Mine," by Prince. Grand victory chorus and jubilee

Great Negro Medley Finale.

EDITH HARDY, IN "THE WALKING DELEGATE."
Photograph by Purdy, Boston.

NORMA WHALLEY.

97

Detroit

Detroit Opera House Detroit Mar 11/97

Announcement

Matinees Sunday, Tuesday Thursday and Saturday.

Harry Williams' Scenic Melodrama of New York Life,

A BOWERY GIRL.

Written by ADA LEE BASCOM.

Produced under the stage direction of MR. BEN TEAL.

The Cast

94h

NORA HALLINAN, a leader in Bowery Society.	GRACE SHERWOOD
Ernest Halcombe, a young clerk	Henry Brinsley
Nicholas Franklin, an unscrupulous lawyer	Mart J. Cody
Patrick Hallinan, ruler of the Fourth Ward	Charles H. Sanders
Cesca Bertolina, an Italian padrone	George W. Mitchell
Swipsey, a bowery boy	John Daly
Augustus Hofbrauer, son of a rich Brewer, with a liking for the society of the bowery	Andy Amann
Ah You, a bowery Chinaman	Peter Stanton
Officer	Howard F. Church
Agnes DeLorme, a lost heiress	Mamie Ryan
Maggie Morrison, on the bowery's under crest	Carrie Fizer
Alicia Bertolina, wife of Cesca	Helen Jones
Mrs. Franklin, a neglected wife	Nellie Lindroth
Mabel, her child	Little Bell

Tamale Man, Hot Corn Men, Tramps, Policemen, Firemen and other adornments of the Bowery.

SYNOPSIS.

ACT I—Parlor of Patrick Hallinan's House, Paradise Flats, New York.
ACT II—The Bowery at night, showing Grand Street elevated station.
ACT III—Scene 1—Franklin's house in New York. Scene 2—The Palisades on the Hudson.
ACT IV—The Housetops of New York, with view of Brooklyn Bridge.

Scenery by John H. Young, scenic artist, Broadway Theatre, New York.

EXECUTIVE STAFF.

I. A. Soloman	Business Manager
H. M. Saylor	Agent
M. J. Cody	Stage Manager
H. F. Church	Carpenter
Peter Stanton	Properties

Musical Program

Direction of J. H. DAVIS.

1—March—Shot and Shell	Yale
2—Medley Overture—Vitascope	Dewitt
3—Characteristic—Uncle Eph's Wedding	J. B. Lamp
4—Cuban Dance—Trocha	W. H. Tyers
5—March	Exit

5^{50} N/NP 5^{1}

MLLE. CLEO DE MERODE.

EMMA EAMES.

March 15 1897

THE LYCEUM

Open Every Evening.

CLEVELAND'S POPULAR ....THEATRE....

Matinees Wednesday and Saturday

Evening Prices:—Box Seats $1.50. Orchestra $1.00 Orchestra Circle 75 cents. Entire Balcony 50 cents Matinee Prices, entire Lower Floor—reserved, 50c. Entire Balcony—reserved, 25c.

EVENINGS—Doors open at 7.15; Curtain rises at 8 sharp.
MATINEES—Doors open at 1.15; Curtain rises at 2 sharp.
Ladies' retiring room, right of auditorium.
Gent's retiring room, right of foyer.
Seats for any performance may be secured one week in advance, at the box office.
It is requested that any inattention on the part of any attache be reported at the office.
Any articles found in the theatre should be left at the box office, where all inquiries must be made.
Box office open from 8 a. m. until 10 p. m.

ONE WEEK, BEGINNING MONDAY, MARCH 15, 1897.

The Great New York Success

25, 50c, MATINEES Wed. & Saturday

4 MONTHS of Crowded Houses and Delighted Audiences "The Best Drama since "Blue Jeans."

"THE CHERRY PICKERS"

A Drama in Four Acts. By Joseph Arthur.

The entire production under the management and personal direction of MR. AUGUSTUS PITOU.

CAST OF CHARACTERS.

JOHN NAZARE.....MR. WILLIAM HARCOURT
Of H. M. native army in India, a half-caste aide de-camp to Colonel Brough.

Colonel Brough.....Mr. Ralph Delmore
Commandant at Rawful Pindee.

Brown.....Mr. R. V. Ferguson
Secretary and valet to Colonel Brough.

Lieutenant York, Corporal Jones, Trinity.....) "Cherry Pickers," (.....Mr. W. P. Carleton, ...Mr. Edward Poland, ...Mr. Benj. D. Deane

The Viceroy.....Mr. Nat Jones
English Governor General of India

Mr. Guest, a rich Eurasian merchant.....Mr. Verner Clarges

Hogoob, an Afghan spy.....Mr. Geoffrey Stein

Sofe Kansahma.....Mr. Joseph Mason
In charge of the Post Dak at Julduk.

Ranger, a Mohammedan peddler.....Mr. Frank Inslee

Angurmallee.....Miss Roselle Knott
Ayah
The merchant's daughter, a half-caste,

Mrs O'Donnell-Dulcep.....Miss Jennie Satterlee

Nanda, her daughter, a half-caste...Miss Ethel Knight-Mollison

The Begum of Bophal, Rajahs, Maharajahs, Soldiers, Natives, English Residents, etc. Time—1879-1880.

SYNOPSIS.

ACT I—Gardens of the British Residency at Rawful Pindee. The "Cherry Pickers" reception in honor of the Viceroy's visit.

ACT II Two months later. Interior of Mrs. O'Donnell-Dulcep's bungalow, suburb of Rawful Pindee.

ACT III Two months later. Scene 1—Colonel Brough's quarters in the prison fortress at Candahar. Scene 2—Gunroom in the fort.

ACT IV—Interior of the Post Dak at Julduk, fifty miles from Candahar. Twenty-four hours later.

MLLE YROOME SAÜTROT.

MLLE. LEPINOY. MLLE. ERZIAIN.

MISS MARIE CELESTE.

MISS ISABEL IRVING.

SARA MACLAREN

W P Eaton

99

Sunday, March 28th, 1897.

CARL BUNGE, Conductor.

HENRY NUERNBERGER, Concertmeister. ALICE SMITH, Harp.

Last Concert of the Season.

SOLOISTS:

EDNA M. CRAWFORD (Soprano). MABEL F. SHOREY (Contralto).
FRANK RUSHWORTH (Tenor). FRED. M. BOGLE (Baritone).
ARTHUR RECH (Piano).

PART I.

1. March, "Coronation" ..... *Meyerbeer*
2. Ouverture, "Leonore No. 3" ..... *Beethoven*
3. Duett, "The Gypsies", for Soprano and Contralto ..... *Brahms*
   EDNA M. CRAWFORD AND MABEL F. SHOREY.
4. Rhapsodie No. 2 ..... *Liszt*
5. Grand Polonaise Op. 6 (Piano Solo) ..... *Zarembsky*
   ARTHUR RECH.

PART II.

6. Ouverture, "Wm. Tell" ..... *Rossini*
7. Trio from "Night in Granada" (Sunder not the Bond) ..... *Kreutzer*
   EDNA M. CRAWFORD, FRANK RUSHWORTH AND FRED. M. BOGLE.
8. "The Musicians Strike", Descriptive March ..... *Fahrbach*
9. "The Arbitration of the Strike", Descriptive Fantasie ..... *Bunge*

PART III.

10. Waltz, "Artist's Life" ..... *Strauss*
11. Prelude from "Herodias" ..... *Massenet*
12. March, "Remember me" ..... *Bunge*

Beginning May 15th Mr. Carl Bunge will assume leadership of concerts at Bismarck Garden.

☞ Gentlemen will please refrain from Smoking during No. 6 of Programme. ☜

STEINWAY PIANO USED AT THIS CONCERT

Commencing at 3 P. M. **Admission 25 Cents.**

NORMA KOPP

FRANK DANIELS

CLAUDIA CARLSTEDT

JANE ENGLISH.

GEORGIA IRVING.

MARY HAMPTON.

MAUDE ADAMS.

VIRGINIA EARLE.

Lyceum Theatre PROGRAM

EMIL GROSSMAN & BRO. PUBLISHERS, COR. ST. CLAIR & SENECA STS., CLEVELAND, O. TEL. 675.

VOL. IV. No. 6. FOUR NIGHTS, COMMENCING SEPTEMBER 25. SEASON 1895—96.

Lyceum Theatre

Wednesday, Thurs., Friday & Saturday, Sept. 25, 26, 27, 28

Matinee Saturday - Popular Prices.

THE SEASON

New Trocadero Vaudevilles

(Direct from Chicago Auditorium).

—HEADED BY—

SANDOW,

The World's Unrivalled Athlete,

Introducing for the first time his performance on the sensational Rebounding Platform in conjunction with his Marvelous New Superhuman Feats.

THE 5 JORDANS

And a Congress of the World's Famous Athletes and Artists,

Presenting a refined Vaudeville and Athletic Entertainment, patronized by the best class of theatre goers in America, and recognized by press and public as a performance without a peer in number, quality and variety of acts and special individual features never before seen in America. Conceived, organized, promoted and managed by MR. F. ZIEGFELD, JR.

PROGRAM.

Presenting European Vaudeville.

1. Overture—Orchestra.
2. AUGUST DEWELL,
   Gymnastic Potpourie.
3. THE LUCIFERS.

Grotesques from the Alhambra, London, in their new act.

William Lucifer, Champion Combined High Kicker and Jumper of the World. Mr. Lucifer's physical development achieved under Sandow's method of development.

4. N. E. KAUFMANN,

The Champion Trick Bicyclist of the World. Prepared to defend his title and willing to meet all comers.

5. MONS. OGUST,

The eminent French Clown from Folies Begere, Paris, presenting his Marvelous Imitations.

6. BROTHERS PANTZERS,
   From Palace Theatre, London.
7. AMANN,

Europe's Greatest Impersonator, introducing life-like reproductions of world-famous men, including America's greatest statesmen and actors. The management desires to call attention to the remarkable work of this truly great artist. Having devoted a lifetime to the study of character impersonations, he is able to produce most life-like representations of the world's most famous men. The inspired look of the poet, the thoughtful mien of the statesman, and the determined countenance of the victorious warrior, are given with such startling fidelity, that it is difficult to realize that it is all but the face of one man. Special attention is called to Mr. Amann's impersonation of SVENGALI, without the aid of any artifice, excepting wig and beard.

8. THE 5 JORDANS,

Misses Mamie, Rosey and Nellie and Lewis and August Performing the most astonishing, daring and graceful aerial act ever witnessed. The audience is respectfully informed that the strong safety net, 12 feet wide, securely held in place, entirely precludes the possibility of any mishap befalling the performers in the Greatest Aerial Act ever offered to the public. Mr. Ziegfeld requests the indulgence of the audience for the short delay necessary in placing the net.

Intermission of Eight Minutes.

PART TWO.

9. **SANDOW**

THE WORLD'S GREATEST ATHLETE.

Mr. Ziegfeld offers $10,000 to any athlete duplicating Mr. Sandow's performance. The greatest physical lesson of the age. Mr. Sandow's exhibitions have done more to encourage the physical development of young America than can be realized, and Manager Ziegfeld has induced Mr. Sandow to appear at matinees in order to give the school children an opportunity to witness his performances.

Physically perfect. Acknowledged by anatomists to be the strongest man in the world. History does not record among the great gladiators of ancient Rome a man with such muscular development as Sandow.

His 400 wonderfully developed muscles are exhibited in the following manner:

Muscular repose (all the muscles relaxed)

Muscular Tension (all the muscles firm as steel)

Abdominal when tense, producing the wonderful checkerboard arrangement of fibres, the existence of which modern anatomists deny, being plainly visible at a distance of 300 feet.

The Biceps (muscles of the upper arm), the Triceps (muscles of the back of the arm), the Deltoid (muscles of the shoulder), the Trapezino (muscles which raise the shoulders).

The muscles of the back, showing plainly all three layers.

The action and uses of the different muscles.

The chest expansion; Sandow's chest measurement is 47 inches; expanded it is 61 inches, an expansion of 14 inches. The greatest expansion ever known at the Olympic games in Rome was 6 in.

Sandow will exhibit his extraordinary command over his entire muscular system by making his muscles dance.

NOTE.

Manager F. Ziegfeld, Jr., is certainly to be complimented upon the success of his endeavors to elevate vaudeville in America. The term vaudeville has too long been associated with low-grade performances which ladies and persons of refinement do not care to attend. Manager Ziegfeld has succeeded in putting before the American public an aggregation of legitimate vaudeville talent worthy the patronage of the best theatres in the country. It is absolutely refined and unobjectionable from beginning to end. Any child may see it without harm; ladies enjoy it equally with their escorts. Sandow and the Trocadero Vaudevilles constitute an enterprise for which only words of praise may be spoken and wishes for deserved success expressed by all who desire the best and highest in whatever form of entertainment is provided for the public. During the remainder of the engagement in this city this attraction should pack the big theater as it was last evening, and at the matinee for ladies and children to-morrow afternoon there should be rows upon rows of little faces whose eyes turn in increasing wonder to the stage as each new act rolls on in the splendid panorama of the entertainment.—Herald, March 8, 1895.

The pianos used in the Lyceum and Cleveland Theatres, are from the Hallet & Davis Piano Co., 359-361 Superior Street.

Lyceum Theatre

ONE WEEK Beginning Monday, October 14

Matinees Wednesday and Saturday, 25 and 50c.

SPECIAL PRODUCTION OF

HANLON BROS.'

..FANTASMA..

The most popular and pleasing of all Spectacular Pantomimes.

CAST OF CHARACTERS.

Fantasma, Fairy Queen disguised as a witch	Nettie Black
Zamaliel, King of the realms of Hades	Ben. J. Miles
Pico, the faithful, always in trouble	Geo. H. Adams
Arthur, devoted to Lena	A. Bartoletti
Farmer Cloze, father to Lena	John H. Haslam
Hagrath, an imp, Zamaliel's right bower	Sadie Stevens
Drunken Man	John M. Coughlin
The Three Dudes	By the McDonough Brothers
Bolbos, Buzzard, Ichivo, Zarack — Sprites attendant on Zamaliel.	T. C. Coughlin; M. G. Douglass; Wm. McDonough; Tim Coughlin
Newsboy	Orie Gerard
Ensaelme, a dragon	Walter Kaell
Zanthos	Wm. Thompson
Bonifice	Mathew Waters
Landlady	John H. Haslam
Landlord	T. C. Coughlin
Hunter A.	A. Bartoletti
Peddler	Robert C. Schulz
Lena, in love with Arthur	Martha Morris
Sevena, Fantasma's fairy assistant	Tonina Adams
Verbena	Hulda Haslam
Dahlia	Rosina Ferraro
Camelia	Gertrude Lamar
Fuchsia	Rosina Cook
Tarantula	Eleanor Worthington

Peasants, Witches and Trades People.

SYNOPSIS.

ACT I—Scene 1—Home of Lena. Hagrath delivers his message. Zamaliel's spell. Abduction of Lena. Her way to Cos Cob. Pico hunts the rabbit. Pico and his stubborn mules (mules by the Coughlin Bros.) Scene 2—The ruined Abbey. Lena's ascent to the Tower. Scene 3—Zamaliel's retreat (in which Pico gives the demons a chill.) The McDonough Bros. in their remarkable Specialty, introducing the "Human Ladder." Lena enamored by the dance of the demonesses. Scene 4—Mysteries of the deep. Pico's marvelous experience under the sea: Pico doesn't like clams and sees snakes on a salt water diet. Triumph of Fantasma. The mermaid's revels.

ACT II—Scene 1—Castle exterior. Zamaliel again in power. The phantom minuet. The ghostly banquet. (The latest marvelous illusion by the Hanlon's, the decapitation act, invented and patented by Wm. Hanlon.) Miss Nettie Black, Prima Donna Soprano, in choice Musical Selections. Miss Gertrude Lamar, in her exquisite Spanish Dance. Popular songs will be rendered by Orie Gerard, the wonderful Soprano. The Witch's Laboratory. Favorite songs by Miss Sadie Stevens. The Haunted Dormitory. Where are my boots? A Magic Chair. Pico's experience with dudes. An accounting. Fire-place.

ACT III—Scene 1—A quiet game of Billiards. A very quiet game. Dance of the Jockeys. Scene 2—The Bill-poster gets a fright and leaves in a hurry. Scene 3—Miss Pauline Glidden, the famous Cornet Soloist. Scene 4—Transformation

During the progess of the piece, Musical Numbers will be rendered by Miss Nettie Black, Miss Sadie Stevens, Master Orie Gerard, and the celebrated Cornet Soloist, Miss Pauline Glidden; Miss Gertrude Lamar, famous Spanish Danseuse; the McDonough Bros. Grotesque Dancers, also the Coughlin Bros. and Monroe G. Douglass

The transformation scene, entitled "Leaves from Nature." A tale of Arctic Exploration, designed and painted by T. V. Smyth, Chicago. Properties by Ed. Seidel and Thos. H. Conly, New York. Costumes by Dazien & Sons, New York.

Music for the Transformation Scene, composed and arranged by Prof. E. A. Kieckhoefer.

EXECUTIVE STAFF

HANLON BROS.	Proprietors and Managers
Samuel Fletcher	Business Manager
Chas. H. Marshall	Treasurer
John H. Halsam	Stage Manager
E. A. Kieckhoefer	Musical Director
Wm. Coleman	Master Machinist
Thos. H. Conly	Master of Properties
Monroe G. Douglass	Calcium Light Operator
Paul Meyer	Electrician
Arthur Longprey	Assistant Electrician

MUSICAL PROGRAME.

Rastus on Parade ..... *K. Mills*
Waltzes—"Molly, O!" ..... *De Witte*
Gavotte—"Titani" ..... *H. Herman*

3 3 35
2 00
8 00
35 15

AUDITORIUM THEATRE.

Harry Hutchings ..... Proprietor
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Wm. Kahle ..... Leader of Orchestra
Geo. Hendricks ..... Stage Carpenter
W. H. Pearce ..... House Officer
Harry Hutchings, Jr. ..... Treasurer

Week Commencing Monday, Oct. 14

PROGRAMME:

Grand Introductory Overture
by the Whole Company.

MISS MINNIE LANGLEY,
In her pleasing Songs, in latest songs of the day sentimental and comic songs.

Overture ..... Call the Waiter

The King of all Knock About Comedians,
CHAS. J. MACK,
In His Own Original Specialty entitled, "Bump," Funny Falls, Comical Head Spins, Backward, Forward and Twisting Somersaults, etc.

Overture ..... Remember the Waiter

Cleveland's Favorite,
MARGUERITE NEWTON,
Versatile Singing Comedienne.

Overture ..... Drinks and Cigars

CLARA MACK,
In her Beautiful Living Picture Act,
Assisted by LULA WILLIAMS,
FILLY ROGERS and MAY DEANE.

Overture.. Wait for the Best Living Picture Scene ever introduced on the Stage.

The Original WALTER PHOENIX in his Latest Creation, "The Original Bowery Girl," and his Greatest Success, "Do'da'ta'ta'pa'lula."

Overture ..... Call the Waiter

The Clever Baritone Singer,
—MISS BEATRICE ARDEN—
Latest Songs of the Day.

Overture ..... Wait for the Pictures.

CHAS. J. MACK,
In His Original Act, Silence and Fun.

Overture ..... Call the Waiter

Once More the Favorite
—MARGUERITE NEWTON—
Will Please You.

The Original Hobo,
WALTER PHOENIX,
The Tramp Will Please You.

MINNIE LANGLEY,
In her Neat Song and Dance.

Overture...See the funny afterpiece

BEATRICE ARDEN,
The Wonderful Baritone Singer

Afterpiece, entitled
"The Wild West or Billy Buffalo On the Plains."

CLARA MACK,
Beautiful living pictures, assisted by Lula Williams and Tilly Russell.

1890.

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HAINES.

Craigy-y-Nos Castle,
Ystradgynlais (Swansea Valley),
South Wales.

MESSRS. HAINES.

The Upright Piano-forte you shipped to me has arrived in perfect condition at the castle, and I must say I never heard one with such lovely tones. Each time that I use it I am the more surprised and pleased with it. Until I became acquainted with your instruments I believed it an impossibility to find such pure quality and volume of tone in any instrument but the Concert Grand. Assuring you of my delight with my Piano, and with sentiments of distinguished regard, believe me,

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The **Steck** piano surely combines all the essential qualities of a really perfect piano, immense power with exquisite sweetness.

I do not hesitate to recommend them very strongly to professional and amateur singers, for they aid the human voice to a wonderful degree.

Wishing you the success the **Steck** so richly deserves.

I am, believe me, very truly yours,
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(*Translated from the Italian.*)

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Adorer (after a rebuke by the old lady)—I didn't kiss you. I only pretended I was going to. Why did you call to your mother. Sweet Girl (repentently)—I—I didn't know she was in the house.

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PROGRAMME.

Grand Italian Opera.

UNDER THE DIRECTION OF

HENRY E. ABBEY and MAURICE GRAU.

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Wednesday Evening, April 23, 1890,

This performance is given in lieu of the one announced for Wednesday evening, April 9th (the 11th subscription night), and all tickets purchased for that occasion will be recognized.

MME. ADELINA PATTI,

In Donizetti's Opera in Two Acts,

Linda di Chamounix.

CHARACTERS

LINDA	Mme. ADELINA PATTI
PIOROTTO	Mme. FABBRI
MADDALENA	Mme. BAUERMEISTER
ANTONIO	Signor ZARDO
IL PREFETTO	Signor MARCASSA
IL MARCHESSE	Signor CARBONE
—AND—	
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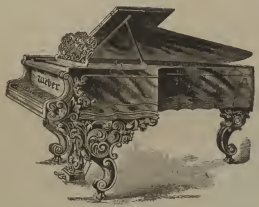

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The KNABE PIANOS, which I did not know before have been chosen for my present concert tour in the U.S. by my Impressario and accepted by me on the recommendation of my friend Bechstein, acquainted with their merits. Had I known these Pianos as now I do I would have chosen them by myself, as their sound and touch are more sympathetic to my ears and hands than all others of the country.

NEW YORK, 6th April, 1889.

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The Sarasate-D'Albert Concert combination, after a very successful engagement in San Francisco, where they met with an enthusiastic welcome and continued and increasing interest, are on their way to Mexico. They will give six or eight concerts in that city, beginning Easter Sunday, and will, no doubt, win golden laurels from Mexican audiences.

"Now, if you were a tree," he said, glancing at her bejewelled hands, "I could tell your age." "Nonsense, how could you?" she asked. "By simply counting the rings," he concluded with a smile of a trickster.

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PROGRAMME.

Thursday Evening, March 27, 1889.

THIRD SUBSCRIPTION NIGHT.

Mme. NORDICA—Sig. TAMAGNO.

VERDI'S OPERA, IN FOUR ACTS.

IL TROVATORE

CHARACTERS.

LEONORA	MME. NORDICA
AZUCENA	MME. FABBRI
INEZ	MME. BAUERMEISTER
IL CONTE DI LUNA	SIG. DEL PUENTE
FERRANDO	SIG. DE VASCHETTI
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A tailor doesn't like to be referred to as "Mr. So-and-So." It probably seems a needless remark.

When a deep sleep falls on a man he doesn't mind it half so much as he does when a few square yards of loose plaster, ing comes down or a chimney toppels over on his head.

A crazy negro in a Milwaukee jail labors under the impression that he is a telephone. This probably came about because his friends kept saying "Hello!" to him on the street.

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Mr. Henry Cohen—"By gosh, then there'll be no end at all to your tongue. It will be like a little brook—ripple, ripple all day long."

Portrait of a Statesman.—A South German paper furnishes its readers with the following horrid example of bad punctuation: ". . . After him walked Lord Salisbury on his head, a white hat on his feet, large but well-brushed boots on his forehead, a dark cloud in his hand, the inevitable walking stick in his eyes, a threatening glance in gloomy silence."

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PROGRAMME.

Saturday Afternoon, April 12, 1890,

THIRD GRAND MATINEE.

MME. ADELINA PATTI.

Verdi's Opera in Four Acts,

LA TRAVIATA.

CHARACTERS.

VIOLETTA VALERY	Mme. ADELINA PATTI
ANNINA	Mme. BAUERMEISTER
FLORA BERVOISE	Mme. CLAIRE
GIORGIO GERMONT	Signor DEL PUENTE
GASTONE	Signor ISAARDI
BARONE DUPHOL	Signor MIGLIARA
MARCHESE D'ORBIGNY	Signor BIELETTO
DOTTORE GRENVIL	Signor DE VASCHETTI
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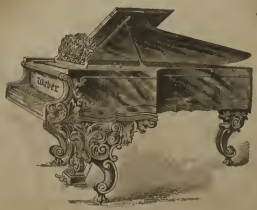

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LINDA DI CHAMOUNIX.

ARGUMENT.

Antonio Loustolot, a farmer residing in the valley of Chamounix, has an only daughter, Linda, between whom and a young man, a compatriot stranger, known only as a talented painter, passing by the name of Charles, a mutual attachment has been formed. Antonio and his aged wife are lamenting the probability of being obliged to surrender the farm which they have for a long series of years occupied under the Marchioness de Sirval.

The arrival of the Marquis of Bo sfleury, the bro her of the Marchioness, loads them with offers of friendship, and assures them of his determination to obtain the gratification of their wishes from his sister, their landlady. Boisfleury, however, is an old rouc, who is only endeavoring thus to ingratiate himself with the parents with a view to the ultimate ruin of their daughter. Of this the Perfect of the vil age is well aware; and, in order to rem ve Linda from the importunities of the Marquis, he advises her parents to allow her to accompany a party of villagers then about to depart to Paris, promising at the same time to domicile her with a brother. Thither, therefore, Linda is sent under the protection of Pierotto, a worthy villager, one of the migrating party.

On the way, by some casualty, Linda is separated from her protector, and, on arriving in Paris, she learns that the Prefect's brother had been some time deceased. Her lover, Charles, has, however, followed her, and he now discovers his true position by informing her that he is Viscount Sirval, the son of the M rchioness of that name, and the nephew to the Marquis whose advances to Linda have proved so repulsive. Renewal and the promise of marriage, Linda, disappointed in her expected protector, is induced to all w her lover to provide her with a handsome suite of ro oms and the requisite supplies While in the meanwhile questionable position, she is not only discovered by her lost friend Pierotto, but, her father, having been obliged to abandon his farm, has wended his way to Paris, and waits on her, as a rich stranger, to solicit her bounty. On finding his daughter living in a state of splendor incompatible, according to his notions, with her purity, he pronounces on her the malediction.

The Marchioness, having been apprised of her son's attachment, is highly incensed, and declares that she will exercise her power by having Linda incarcerated for life unless he at once marries the lady select ed for him by his haughty mother. The preliminaries are allowed so far to proceed as to lead Linda to the belief that she is deserted, almost at the instant when her lover had been renewing his vows with all the lover's energy, and she goes mad. In this state she is taken back to her native valley. At the last hour the Marchioness, however, relents, and consents to the union of her son with the beautiful peasant. The lady's reason returns, and thus all ends happily.

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The KNABE PIANOS, which I did not know before, have been chosen for my present concert tour in the U.S. by my Impresario and accepted by me on the recommendation of my friend Bechstein, acquainted with their merits. Had I known these Pianos as now I do I would have chosen them by myself, as their sound and touch are more sympathetic to my ears and hands than all others of the country.

NEW YORK, 6th April, 1882.

DR. HANS VON BULOW.

TO MESSRS. WILLIAM KNABE & CO.

One of the most desirable materials for a black gown, for summer wear, is Priestley's Crystallette. It is particularly adapted for traveling, shedding dust perfectly, and the slightly wiry nature of the goods making it delightfully cool and agreeable. This cloth has a pure silk warp and a pure mohair filling, and possesses all the merits of the Priestley fabrics.

The Sarasate-D'Albert Concert combination, after a very successful engagement in San Francisco, where they met with an enthusiastic welcome and continued and increasing interest, are on their way to Mexico. They will give six or eight concerts in that city, beginning Easter Sunday, and will, no doubt, win golden laurels from Mexican audiences.

MUSICAL NOTES FROM ABROAD.

[*From the American Musician.*]

ITALY.

ROME.—Lalo's "Re d'Ys" was brought out in Italy for the first time at Argentina Theatre; though the score was entrusted to excellent artists, and the opera was mounted superbly, through the generosity of Sonzogno, proprietor of the music, the "Re d'Ys" did not excite any enthusiasm; on the contrary, was received very coldly; the music was judged inferior to what had been expected. The singers, Mmes. Theodorine and Calvé, Sigira Garulli, Seguin and Wulmaun, did full justice to their respective parts, and were rewarded with frequent applause; the execution and *mise en scene* were highly satisfactory, but as a whole the "Re d'Ys" was *not* a success.

Rossini's "Otello" is to be revived this summer, with the tenor Stagno in the title rôle, which was once the "Cheval de Cataille" of the famous singer Tamberlick.

During the season of spring racing in May next, Gastaldon's new opera, "Mala Pasqua," will be brought out at the Costanzi Theatre. Gastaldon is known to fame as the author of the vulgar, but immensely popular song, "Musica proibita," which has as great a success as Robandi's "Stella Confidente."

The Pennsylvania Limited, performing a daily service between New York and Chicago, needed but one feature to complete the perfection of its appointment. The men had their porter and barber, and now the ladies have their maid and hair-dresser. The introduction of the maids is as novel as it is a unique feature. They will have an eye to the children, and have a care for invalid ladies who may travel without a male escort. The convenience and comfort of having an attendant of one's own sex will be cordially appreciated by timid women and those who are inexperienced in travel. The Pennsylvania Railroad Company and the Pullman Palace Car Company deserve great credit for their persistent efforts to enhance the comfort and pleasure of their patrons.

The Mexican Central Railway Company have issued a book descriptive of Mexico. This, together with map folders and other printed matter, may be had free on application to any of its agents.

CALIFORNIA AND MEXICO.—The "Sunset Route" of the Southern Pacific Company is the popular line for winter tourists. Elegant Pullman Buffet Sleeping Cars between New Orleans, Texas, Arizona and California; also between New Orleans and the City of Mexico, via San Antonio, Eagle Pass and the Mexican International R. R. Shortest broad gauge route from the east to all points in old Mexico. Consult an agent of the "Sunset Route" before purchasing your tickets to any points in Texas, Mexico, Arizona or California. Regular visitors to California are aware that the "Sunset Route" is the best, quickest and most comfortable during the winter months to all Southern California points.

The West Shore R. R is one of the most popular lines for business and pleasure travel which run out of New York. First-class accommodations, courteous treatment and fast time are its prominent features.

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The Prohibition campaign pictures are all done in water-colors.

A pair of slippers—A cake of ice and a banana peel.

Why shouldn't a man's head spin if it want's to? It's the top of his body.

"The poles must come down," said the small boy, as he tipped the emigrant.

Can a waistcoat maker be said to have a vested interest in his business?

Why are grapes like pretty girls? Because they have to be squeezed to get the good of them.

A boiler-maker is not always an opium fiend, though he is constantly "hitting the pipe."

Christopher Columbus was no painter, but all the same he was the first landseer of America.

Dr. Brown-Sequard claims to have discovered the elixir of life, but his wife claims he won't live two days if elixir.

The stakes in a prize-fight are suggestive of the iron business. They form a scrap-pile.

He who laughs last may laugh best, but he is in danger of being accused of being very slow to see the joke.

"I say, sonny, dosh you—you—hic—want to make—hic—ten shents?" "Ten cents, sir? Oh, yes, sir!" "Well, carry me—hic—up in the house."

Young Husband—"I believe my hair is getting thin. What is good to bring out the hair?" Old Husband—"Get a second wife."

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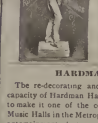

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Sentimental and Practical.—He: Be mine, Louise, and I will gulde your life's journey through like an angel! She: That is to say—nothing to eat and nothing to wear; much obliged!

Counsel to witness, the father of a large family—Why are you so certain, Mr. Smith, that the event occurred on such a date? May you not be mistaken?

Witness—Impossible, sir. It was the day I didn't have to buy any of my children a pair of shoes

INSTRUCTION TO WAITERS.—Landlord (aside to new waiter)—Mind you pay every attention to that stout gentleman yonder with the bloated face and wildly flashing eyes. He is a coarse, ill-mannered brute, and if he does not get exactly what he likes he is apt to throw the plate at your head. But as for that other gentleman, with the bald head and the close-cropped whiskers, sitting by himself at the side table, you can treat him without ceremony. Broken scraps of meat, the empyings of wine and beer glasses—anything is good enough for him. He is a nice, amiable, well-bred gentleman, who will never give you a cross word.—*Gartenlaube.*

SPAIN AND PORTUGAL.

LISBON.—A story reaches us from the Portuguese capital, which has all the appearance of being a *canard*, notwithstanding the fact of its having been published in several respectable European journals; it is to the effect that Rossini's opera, "I Barbiere di Seviglia," was performed at the San Carlos Theatre on the last night of the Carnival season—all of the rôles, excepting that of *Figaro*, being filled by female members of the regular operatic troupe in appropriate costumes, while the choruses were rendered by female choirsters in masculine dress. Mme. Tetrazzini was the *Almaviva*, and Milles. Bulicioff, Matteuzzi, Cisterna and Giudice, the *Don Basilio*, *Don Bartolo*, *Fiorello* and *Ufficiale* respectively. It is added that the representation was immensely successful. Mme. Tetrazzini making a special hit as the love-sick *Count* whose various costumes she wore with grace and *chic*.

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Pianists of least pretensions will find means of drawing from them agreeable effects; and in face of such products—which truly do honor to the art of the construction of instruments—the rôle of the critic is as simple as that of the public; the one has but to applaud them conscientiously and with entire satisfaction, and the other but to procure them in the same manner.

In congratulating you sincerely upon the great and decisive success obtained at the Exposition at Paris, I am pleased to anticipate the happy continuation of the same in all places where your pianos will be heard; and I beg that you accept, gentlemen, the expression of my most distinguished sentiments of esteem and consideration.

[Signed.]

ROME. F. LISZT.

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Wife (indignantly)—"I've heard through a certain married lady in town, John, that you bet me against a horse the other night that your candidate would win." Husband—"Well, what of it? My candidate is bound to win; the other man hasn't the ghost of a show, and as you've always wanted a riding horse, I thought I would just get you one and get it cheap."

"Did Mr. Ganderson—er—speak to you papa?" "Yes; he told me he had asked you to marry him, and you had consented and then he wanted my permission." "And what did you say, papa, dear? You consented, of course?" "No. I told him if you had said 'yes' that settled it. Any thing I might say or do wouldn't make the slightest difference."

MUSICAL NOTES FROM ABROAD.

[From the American Musician.]

INDIA.

BOMBAY.—The Mohometans of Bombay and Poona are forbidden to attend theatrical performances under penalty of a fine of five rupees—for the first offense, and ten for the second; on the strict infraction the transgressor will be excommunicated from the *Tamat*, and at his death his body will be denied religious interment. Over 100,000 faithful adherents of the code of Islam have accepted the new law, which was passed owing to the recent performance of a drama in which one of the interlocutors represented the sacred person of the Prophet.

HOLLAND.

THE HAGUE.—Minnie Hauk opened a season of opera at the Royal Theatre on the 22d ult., appearing in the title rôle of "Mignon"; the season ended she goes to Frankfort and Leipzig in both of which cities she will sing for the first time in "Les Dragons de Villars."

GERMANY.

HAMBURG.—A critic of a prominent journal was refused entrance to a theatre by order of the manager, who thought that the "pen-pusher" had treated his troupe with undue severity; as the journalist had bought an admission ticket at the box office he sued the manager; the court decided that nobody could be prevented from entering a theatre for which he had purchased a ticket.

The composer, Kaiser, has just completed a new work entitled "Rodenstein," which will be produced at the Kroll Theatre next season; it will probably be brought out at Prague.

The first theatre to produce Reyer's "Salammbo" will be the Berlin Royal Opera House, the directors having recently signed the necessary contract with the proprietors of the new score.

WEIMAR.—Rizet's "Pêcheurs de Perles" is announced for immediate production at the Court Theatre.

WIESBADEN.—A lyrico-epic poem, "Nornegast," set to music by Zerlett, was recently heard for the first time; it was so well received that he contemplates arranging it in melodramatic form.

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